

of Pedro Rocha and Lupe Martinez but only a minimum of information is given for the rest.

The owner of this album is then given a bonus. Strachwitz presents a selected discography of the "more-or-less available LP's of Texas-Mexican Border music (1950's to 1970)." This is then followed by the names and addresses of the 16 producers of those LP's. Page 14 contains an outline of the history of the border from 1748 to 1970 which is interesting but completely unrelated to the rest of the production.

Although this writer is not familiar with the other Folklyric records in this series (9004/Early Corridos I; 9005/Early Corridos II; and 9006/Norteno Accordion I, The 1930's), I am familiar with other productions of this music by Folklyric under the Arhoolie label (Arhoolie 3002/Los Pingüinos del Norte, for example), and they are excellent. Finally someone is making the full range of Texas-Mexican border music available to its aficionados. Perhaps now this music will become known as the great regional form that it is and its possible cross-fertilizations with Anglo County and Western music can be studied.

GLEN NEAVES AND THE VIRGINIA MOUNTAIN BOYS. Folkways FA3830. 33 1/3 rpm, monophonic. Produced by Eric H. Davidson and others. Folkways Records and Service Corporation, 701 Seventh Avenue, New York, New York, 10036. \$6.98.

Reviewed by Miles Brassen.

This is the sixth Folkways issue of field recording made by Eric Davidson and associates in the Grayson and Carroll Counties area of southwestern Virginia. Unlike most of the previous issues where examples of older traditional styles were featured, the present recording is entirely devoted to the music of a local bluegrass band. The Glen Neaves band which has already been included in several of the earlier Davidson productions to contrast more recent developments in mountain music with the older forms is now given the opportunity to display a wider range of its repertory. The sixteen selections include two instrumentals, one religious song, three ballads, and nine standard mountain songs all performed in typical bluegrass format with lead and harmonized vocals accompanied by fiddle, banjo, mandolin, and guitar. While almost all of the selections have often been recorded in similar versions by slicker, more commercial bluegrass bands, the performances here are characterized by a sincerity that one would expect from locally oriented, semi-professional musicians. The one unusual selection, "Nigger Trader," is a white mountaineer's attempt to evoke the feelings of a black man sold into slavery. This song is sung by Neaves with only guitar accompaniment.

None of the music on this record can be considered outstanding in any way. However, the album is certainly of value as an example of a type of mountain music which developed in the 1930's and 1940's and became dominant in southwestern Virginia during the 1950's and early 1960's. Much of this music's roots are obviously much older, but stylistically the oldest major influence would seem to be commercial recordings by professional mountain musicians like Grayson and Whitter and Ernest Stoneman dating from the late 1920's and early 1930's. This influence is most apparent in the change of emphasis among mountain bands from instrumental and dance music to songs interspersed with instrumental "breaks."

Glen Neaves's token fiddle tune, "Fortune," is at best the bare skeleton of versions by both earlier and more recent styled fiddlers. Neaves's fiddle style is in this sense transitional. The perfection of more modern bluegrass fiddle styles was necessitated by the technical advances of three-finger banjo players. As banjo players became increasingly more able to play lead at faster tempos, rhythmic patterns were developed which could not accommodate older traditional fiddle styles. Thus we find Neaves playing a style which greatly simplifies left hand noting in an attempt to adjust to the banjo's increasing dominance.

Aside from Neaves, the members of the band follow instrumental styles that are comparatively more recent. Although several band members are old enough to have learned directly from the many exceptional local musicians active in the 1920's, the music they play is most closely derived from various commercial bluegrass bands of the 1940's and early 1950's. What is interesting about the Neaves band is that virtually no influence from subsequent developments in country music is evident.

Folklorists specifically interested in the nature of change in mountain music between 1935 and 1955 may find this recording useful as an accurate document of the musical interests of a typical mountain band of a particular generation. Those with more general interests, however, may be satisfied with the several examples of this band already available. Eric Davidson's field recordings have done much to acquaint the public with the authentic music of southwestern Virginia. Particularly, he is to be thanked for bringing to light the fine banjo playing of Wade Ward and Glen Smith. He was also one of the first to record fiddler, Charlie Higgins. Perhaps a future issue drawn from Davidson's field recordings will be devoted to this great Galax musician who represented an older style about which very little is known and which has remained quite unjustly under recorded.

Louis Beaudoin, Louis Beaudoin (Philo 2000), The Barn, North Ferrisburg, Vermont) \$5.98.

Among the many French Canadians who moved to New England in search of work around the turn of the century were the grandparents of Louis Beaudoin, a French American fiddler born in Lowell, Massachusetts, and now residing in Burlington, Vermont. Mr. Beaudoin's father was also a traditional fiddler in the French-Canadian quarter of Lowell, and taught many of his tunes to his son. Other numbers played by the younger Beaudoin were learned from recordings by such Canadian fiddlers as Joseph Allard, Don Messer, Isidore Doucy, and Graham Townsend, or from personal friends who are also fiddlers.

Considering the fact that Mr. Beaudoin is a second generation American, it is amazing how little influence time and distance have had on the musical traditions of this minority group. Apart from some American-style tag endings, everything about this recording from choice of repertoire to style of presentation is representative of current traditions, not only in Quebec, but throughout much of Eastern Canada. One reason for this is the accompaniment, provided on the record by other members of Mr. Beaudoin's family. His daughter, Sylvia Blaise, plays the traditional piano accompaniment (octaves in the bass with the left hand on the beats, three note chords with the right hand on the off-beats). Another daughter, Lisa, step-dances to one of the tunes, but in general Louis himself clogs to the music. Wilfred Beaudoin, a brother of the fiddler, plays guitar, while a friend, Rod Fuller of North Hyde Park, Vermont, plays bones. The sound produced by this ensemble is typical of the dance music still to be heard in many areas of northeastern North America.

Mr. Beaudoin plays interesting versions of several traditional airs. His version of the Gaspé Reel, learned from a Quebec musician, contains as its third part the tune Honey Musk. For the Reel of the Hanged Man, he adopts an unusual tuning (C₇/AEA) learned from his father, who also had a legend that went with the melody.

The liner notes provide some interesting information but not enough details are given. Many of the tunes have been given new names by Mr. Beaudoin or by other fiddlers; it would be helpful to know the original titles of the tunes and also to have more specific notes on origins. The recording quality, however, is very good, and the record would certainly recommend itself to those interested in northeastern fiddling styles.