

Star Myths And Stories From Andromeda To Virgo. By Percy M. Proctor.
Pp. 183, introduction.
New York: Exposition Press, n.d. \$6.00 cloth.

Reviewed by W. K. McNeil

According to the book jacket, Percy M. Proctor is a retired public school principal who for more than fifty years has been intensely interested in astronomy. During this time he has been able to interest numerous elementary and junior high students in his hobby. Apparently with the intention of getting even more people enthused about astronomy he has compiled Star Myths And Stories. This is, of course, an admirable goal and for such a purpose the book is, I suppose, adequate. For folklorists, however, the volume has no significance. The fifty myths (using the term here in a very loose popular sense) and stories herein are rewritten literary texts ranging in length from one paragraph to nine pages. Mr. Proctor, however, is a pleasant enough writer and if his style is no better it is certainly no worse than that found in numerous other works of this type. If his book succeeds in interesting one person in astronomy then, I suspect, it will have achieved its author's purpose and at the same time proved that its publication was not a waste of time.

Records

Cajun Sole (sic) : Traditional Cajun Folk Music. By the Mamou Cajun Band, featuring Cyp^r and Adam Landraneau.
11 selections, vocal and instrumental, mono, liner notes by Paul C. Tate.
Swallow LP-8001. Swallow Records, Ville Platte, Louisiana 70586, n.d. \$5.98.

Ed and Bee Deshotels Chantent de la Vie des Cajuns.
14 selections, vocal and instrumental, stereo, notes by Revon Reed.
Swallow LP-6017, n.d. \$5.98.

The Balfa Brothers Play Traditional Cajun Music.
12 selections, vocal and instrumental, stereo, liner notes by Mrs. Edaa Redlich.
Swallow LP-6011, n.d. \$5.98.

Reviewed by Jens Lund

The French-speaking Cajuns of southern Louisiana have, over the years, developed an esoteric folk music by syncretism of French musical traditions with those of their Anglo- and Afro-American neighbors. During the late 1920's and early 1930's, when numerous "hillbilly" and blues performers were being recorded in the field by commercial talent scouts, some Cajun performers, such as Joseph Falcon and Leo Soileau, were also commercially recorded. Their popularity, both within and outside of the Cajun region of Louisiana, later influenced Country and Western music's development. On the other hand, through radio and mass-produced recordings, Country and Western also made significant inroads upon the culture of southern Louisiana, with the effect that by the 1940's, many of the most popular Cajun musicians were performing nothing more than Country and Western music with a few French features, such as a prominent accordian and the inclusion of a few Cajun-French idioms. A Cajun stage stereotype also emerged, consisting of a comedian in bib overalls and hip-boots cracking self-deprecating