reflected in three different versions of the title tune, as well as by a humorous discourse by Marc Savoy on the strengths and styles of the diatonic accordion. There are commentaries and examples of the modification and sometimes outright repression of Cajun traditions by the influx of country-and-western and rock elements, and the ultimate revival of Cajun pride in the 70s and 80s.

As editor, Gosling often found herself caught between Strachwitz as historian and Blank as film maker, alternately wanting to lengthen and shorten the film. But since its advance screening in Eunice, La., in April, “Bal” has proved capable of satisfying both cognoscenti at the Montreal and Telluride Film Festivals and the Cajuns themselves, who are becoming increasingly conscious of their media image.

BLANK says Paramount Pictures has approached him about acquiring “Bal.” He hopes that European television may show an interest after a screening at the London Film Festival next month, and that he and Strachwitz may recoup some of their investment from home videocassette rentals and sales.

Next February, Blank travels to New York to receive the Maya Deren Award for his work in independent film. But he is moving on to other characteristically exotic productions. One of these he hopes will dispel popular misconceptions about Cajun food, much as “Bal” has with Cajun music. “Just because you use cayenne pepper,” he advises, “doesn’t make it Cajun.”