

This record is of great importance to folklorists interested in traditional music. It is one of very few examples of French Canadian music readily available. While it does not contain the music of the oldest surviving French-Canadian traditions, it does offer some of the most evolved and interesting examples of a process that has been occurring in French Canada for more than a century. Second, the production of this record is excellent. There is information provided on all of Carignan's influences and sources including both biographical and discographical references. These are invaluable for anyone interested in traditional Irish, Scottish, or French Canadian music and to all students of traditional fiddling in general. The notes have been published in French and English and the entire production from the quality of the recording to the documentation reflects a sensitivity to the extreme worth of traditional music that has rarely been shown by recording companies. The record should do much to penetrate the Carignan legends and permit a more intelligent appreciation of his music.

## NOTE

1. On this point it is interesting to compare the third tune in Carignan's "Pat Sweeney Medley" with Coleman's second tune in his "Fergal Gara" medley. (Q.v. The Heyday of Michael Coleman, Intrepid Records, N.Y., N.Y.) This tune, identified as "Good Morning to your Night Cap" in O'Neill's Dance Music of Ireland, may have been learned by Carignan from Coleman's recording. Carignan's "Farrel O'Gara" follows basically the version of Paddy Sweeney and Paddy Kiloran rather than Coleman's but the third tune was not part of their medley. It is, however, part of Coleman's. In this case, Carignan's notes are extremely different from Coleman's. It is possible that Carignan learned the tune from another source, but I doubt that any Irish fiddler ever recorded the tune with exactly the notes Carignan plays here.

The One Man Band. By Joe Hill Louis, occasionally with Nolen Hall, Billy "Red" Love, Willie Nix, Albert Williams, Walter Horton or Jack Kelly. 16 selections, vocal and instrumental, stereo, liner notes by Steve LaVere. Muskadine Records No. 101. Advent Productions, P.O. Box 635, Manhattan Beach, California, 90266, 1973. \$5.95.

Slidewinder. By J.B. Hutto and the Hawks. The Hawks are Lee Jackson, Elbert Buckner and Bombay Carter. 8 selections, vocal and instrumental, stereo, no liner notes. Delmark Records DS-636. Delmark Records, 4243 North Lincoln, Chicago, Illinois, 60618, 1973. \$5.95.

Reviewed by Margaret and Melvin Wade.

Two recent releases in the Mississippi Delta blues tradition are rocking albums by Joe Hill Louis and J.B. Hutto. Louis features early city blues with a "countryfied" flavor, using the harmonica and guitar, while Hutto features the ampli-

fied slide guitar and bass in his style of city blues.

Louis's The One Man Band reveals the versatility of his talents as lyricist, guitarist, singer and master of the harmonica and hi-hat. Although his most groovin' work features the harmonica, he is competent in using the other instruments as well. On a number of the cuts Louis provides all the vocals and instrumentation. Occasionally, though, attentive sidemen on piano, bass, drums and/or guitar join him for a solid, rocking effect. None of Louis's cuts are strictly instrumental.

The selections on the album represent original recordings by Louis cut between 1949-1956. The last one was recorded one year before his death. The album begins with the "cheating woman" theme--represented by his superbly-phrased opener, "Big Legged Woman"; its slower paced followup, "She's Taking All My Money"; the throaty slow drag, "Cold Chills"; and the jump blues closer, "Dorothy Mae." The "leaving" theme is represented by "We All Gotta Go Sometime," one of his most unique pieces which evidences a muted and far-away vocal quality as a result of his singing through the harmonica; "Gotta Go Baby," with spare instrumentation, shouts, and staccato hand-clapping; and "Railroad Blues," which features a slurred and nasal vocal quality and elongated bar lengths.

His most jubilant moods are crystallized in his "partying" theme song, "A Jumpin' and A Shufflin'"; and his love songs--two which are variations on the "She-may-be-yours-but-she-sees-me-too" theme--the slow-paced "Chocolate Blond," and the jump blues version of "She May Be Yours"; and two which feature man/woman innuendo--"Hydramatic Woman," with refreshing auto/woman comparative imagery; and "Keep Your Arms Round Me," another foot-stomping jump blues cut.

The spirited mood songs are balanced by several slow-paced sorrowful songs--"Going Down Slow" of the "illness and death" theme; "Heartache Baby," of the "homesick and lovelorn" theme; and "When I'm Gone" of the "parting" theme. Of these, "When I'm Gone" is most unique for its mournful "churchy" effects. The most bitter of the cuts is the ironic "Don't Trust Your Best Friend" which develops the "hazards of friendship" theme, and which Louis sings with slurred vocal phrasing and nasal intonation.

Of the two albums, The One Man Band provides the most variation in mood and theme. It is also purer in form, frequently featuring the traditional statement-restatement-elaboration-resolution lyric pattern. The One Man Band provides a rich addition to the history of early city blues.

In terms of style and pace, much of J.B. Hutto's Slidewinder is similar. Sitting still is a labor, however, while listening to any of his cuts. The funky sound derived from the slide and the rapid tempos reinforced by instrumentation provided by the Hawks make "movin' and groovin'" imperative.

The three solid instrumentals--"Slidewinder," which sets the pace for the album; "Boogie Right-On," a jazz-influenced boogie; and "Young Hawk's Crawl," which combines spoken lyrics with instrumentation--all make use of varied country blues techniques such as the shout, falsetto, and husky voice quality. Of his vocals, "Precious Stone," "Letter from My Baby," and "Shy Voice" celebrate love

for women. These also feature vocal techniques as the shout and evidence almost-spoken lyrics rendered in exuberant fashion.

Two cuts provide counterpoint to the others. The first is the medium-paced "Blues Do Me a Favor," an instrumental/vocal which evidences some of the most expert vocal phrasing on the album, reminiscent of the style of Roosevelt Sykes, and deals with the "lost love" theme. The final one is "Too Late," a slow-paced cut featuring a more relaxed and smooth vocal quality, reminiscent of T-Bone Walker. "Too Late" is Hutto's contribution to the "leaving" theme.

The blues world is fortunate to witness the release of this second Delmark album by a talented bluesman who is, fortunately, only middle-aged and will likely be creating for a long while.

Of the two albums, this one is the most polished.

The Hammons Family: A Study of a West Virginia Family's Traditions.

Edited by Carl Fleischhauer and Alan Jabbour.

2 records, 36-page booklet.

Archive of Folk Song L65-L66. Archive of Folk Song, Library of Congress, \$10.45.

Reviewed by Lorre Weidlich.

In accord with the recent emphasis among folklorists on the performer rather than just the item, the Library of Congress has released a very fine study, musical, historical, and ethnographic, of a West Virginia family, the Hammonses. The album set, consisting of two records and a thirty-six page booklet, is a monumental work. The record is the result of several years of collecting and documentation by Alan Jabbour of the Library of Congress, and concentrates particularly on the banjo playing of Sherman Hammons, the fiddling of his brother Burl, the singing of their widowed sister Maggie, and the spoken performances of all three. Fleischhauer's photographs illustrate the booklet.

Perhaps the most striking feature of the album is its multi-facetedness, and Jabbour could perhaps be criticized for taking on too much rather than concentrating on a few aspects. For the most part, however, his treatment of the various approaches is more than adequate. He gives a detailed history of the Hammons family, complete with genealogy, and complete musical analysis with printed and recorded variants listed.

The emphasis seems to be weighed heavily toward the diachronic, however, and listeners may prefer more emphasis on the synchronic. Several times Jabbour makes suggestions as to the significance of various items to their performers, but stops with the suggestion and never really explores the possibilities he has raised. It appears also that the performances were all done by Jabbour's request, rather than spontaneously. An examination of the occasions for spontaneous performances would have yielded some valuable psychological data about the significance to performers of particular items.