recordings of black gospel music and white country music--styles whose developments largely coincided with those of the recording industry and whose histories are also largely documentable through recordings. Gospel and country music are significant enough--both in themselves and in their influence on other styles of music--to warrant similar authoritative anthologizing.

However, as crucial as recordings are for documenting the history of music, they are inherently limited in that they can present only the aural portion of a performance. What is needed is a film or film series on each of the styles of American vernacular music. Although most American musics have not been very carefully or extensively documented on film, there is a considerable amount of jazz on film. Much of the footage is from commercial motion pictures, such as St. Louis Blues with Bessie Smith, or Paris Blues with Louis Armstrong.

This footage would have to be supplemented with out-takes from the major studios, with newsreel, documentary and educational film footage, and with kinescopes and video tapes from the television networks and other sources. Such a film or film series would of course be limited in how much of jazz history it could present; but most of the major figures of jazz are on film or video tape--including Louis Armstrong, Bessie Smith, Duke Ellington, Count Basie, Lester Young, and others.

As is the case with recordings, probably only a non-profit institution such as the Smithsonian could obtain the necessary cooperation from the many film and broadcast companies and archives. Hopefully, the Smithsonian would also shoot some of its own footage of important jazz artists still alive--before it is too late and the chance is lost forever. However, since many of the significant musicians are already dead, the project would be not so much a film history of jazz, but a history of filmed jazz. It would nonetheless have considerable educational utility and value. After the masterful Smithsonian Collection of Jazz, Martin Williams, how about a major encore?

On the Road Again: an Anthology of Chicago Blues 1947-1954.
Floyd Jones, Snooky and Moody, Delta Joe, Little Walter Trio, Baby Face Leroy Trio, Othum Brown, Johnny Shines, John Brim Trio, J.B. and his Hawks.
15 selections, vocal, monaural, reissues, liner notes by John Harmer and Frank Scott.
Muskadine No. 100, Advent Productions, P.O. Box 635, Manhattan Beach, Calif. 90266. $5.98.

I Feel So Bad: the Blues of Eddie Taylor. Eddie Taylor with Phillip Walker, David Ei, George Smith, Jimmy Jones, Chuck Jones, Johnny Tucker, Little H. Williams.
12 selections, vocal and instrumental, stereo, autobiography by Eddie Jones.
Advent No. 2802. Advent Productions, P.O. Box 635, Manhattan Beach, Calif. 90266. $5.98.

Reviewed by Barry Pearson.

Chicago remains the blues capital of the world. While its "golden age" may be in the past there has been a resurgence of activity among blues artists during the last 5 years. A visitor to Chicago can see and hear blues performers every night of the week and choose from a wide range of clubs and their featured artists. Publications such as Jim and Amy O'Neal's Living Blues magazine and Mike Rowe's recent book Chicago Breakdown make available a wealth of information on the Chicago blues scene, past and present. Post-war blues in Chicago as a distinct style within the genre has attracted the attention of European and American researchers for many years. It is perhaps the best documented example of folksong transplanted from a Southern rural to a Northern urban context.

While the essence of Chicago blues is still to be found in the live performances in the local taverns, lounges and clubs, the great output of recordings allow us an historical overview of the various stylistic transitions and the men who made them. The survival of the rough loud Chicago sound is in a sense a tribute to the strength of traditional Afro-American folk song for the blues of Chicago are much more derivative of their Southern rural roots than tin pan alley. The resurgence of what may be considered "country" blues styles after World War II served to revitalize the blues recording business. Record sales served to legitimatize the "down home" styles brought North by aspiring musicians. The expansion of the economic base of support allowed more musicians to work, interact and learn from each other. Chicago became a Mecca for blues performers. Like a magnet it drew blues aspirants, including the most competent performers from throughout the South. The influx of rural blacks generated in part by wartime industrial needs, provided not only the economic support needed to tolerate the large number of musicians but also a knowledgeable and critical audience of tradition bearers. The competition for recognition and acceptance by the demanding audience and fellow musicians served to set the high standards associated with this rennaisance of blues.

These two record albums submitted for review continue to advance the already intensive documentation of the blues genre. Specifically they are important contributions to the study of the

development and continuity of the blues tradition in Chicago. The two albums contain material recorded from 1947 to 1972 and point out stylistic variation in the conservative blues genre.

On the Road Again is a collection of blues recorded in Chicago by small independent companies over a 7 year period, 1947 to 1954. It features the early recordings of some of the most influential and locally popular blues artists in the city. The songs are representative of a transitional stage in the formation of what is termed the Chicago blues sound. There is still more of a rural feeling evident, a lack of smoothness and polish due no doubt to the primitive recording facilities as well as the musicians. The songs are intense, exciting and powerful, but in a sense raw especially in comparison with the work of many of the same artists a few years later when a more formal rigidity and tightness characterized the ideal band sound. In fact in most cases there is little feel of a cohesive organized unit but rather one gets the impression of groups of individuals accompanying each others material.

The Eddie Taylor record, on the other hand, is representative of the Chicago based blues band tradition of today. Although recorded in California in 1972, it exemplifies the contemporary Chicago blues ensemble sound as conceived by a man who has spent a lifetime in the blues community. While the record is obviously directed toward a wider and non-specifically ethnic audience, one could not find a more ideal model of the professional Chicago based blues musician.

Eddie Taylor was born in Benoit, Mississippi in 1923 and as a boy was influenced by such noted country bluesmen as Charley Patton, Big Joe Williams and Son House. As a boy he would seek out musicians and eventually he learned the local musical traditions and opted for a musical career himself. Moving to Memphis in 1946, he worked with Elmore James, Jimmy Reed and B.B. King. In 1949 he brought a band to Chicago which included Walter Horton and Jimmy Reed. From Chicago he worked with such stars as John Lee Hooker and Muddy Waters but is perhaps best remembered for his back up work with Jimmy Reed. His rhythm guitar work on the Reed recordings were a major factor in the success of the Jimmy Reed recordings. Eddie's own recordings include "Bad Boy", "Big Town Playboy", "Ride 'Em on Down", and "You'll Always Have a Home", recorded by Vee-Jay between 1955 and 1957. These were considered artistic if not really commercial successes.

Like most blues musicians he has generally had to supplement his income by working at various non-musical jobs and today although he is a well respected musician he is still far from financially secure.

I Feel So Bad: the Blues of Eddie Taylor is his best recording since the 50s and is superior to his Testament release--Masters of Modern Blues Volume 3. Floyd Jones-Eddie Taylor. While recorded on the West Coast, it could only be classified as mature Chicago blues. It is clearly Mr. Taylor's album supported by a good studio band which includes veteran harp blower George Smith. The songs with the exception of "Going Upside Your Head" recorded by Jimmy Reed and Mel London's "Twelve Year Old Boy" recorded by Elmore James, were composed by Taylor.

There are two acoustic cuts included which showcase Mr. Taylor's competence in the more traditional "Delta" style. The record generally is quite modern in sound with fine vocals and superb guitar work indicative of Eddie Taylor's amazing depth of experience as a blues musician. Like many Chicago artists trying to make it in a tight market, Mr. Taylor is representative of the talented musician working most often as a backup man for other "name performers", but fully capable of leading the show when the opportunity presents itself.

On the Road Again: an Anthology of Chicago Blues 1947-1954 is a collection of reissues originally recorded by such small independent Chicago labels as J.O.B., Ora Nelle, Parkway and Chance. Scholars and enthusiasts interested in the history of blues recording and the development of a Chicago style can't afford to pass by this great collection of rare and important sides. The album deserves the highest recommendation as it presents some of Chicago's finest artists on their initial recordings.

While many of these same musicians later recorded more sophisticated or polished material, here we have them at an early stage in their career, playing in an informal rural manner. They are for the most part recent arrivals from the South and unestablished performers. Little Walter, although a competent musician, was relatively inexperienced in regard to blues, having favored other kinds of music. Johnny Shines and Walter Horton had worked together in Memphis and their contribution to this record as a duo has the tightest band sound.

The first two selections of side one are vocals by Floyd Jones. "On the Road Again", the song from which the album derives its title, is a re-working of Tommy Johnson's famous Big Road Blues; with Moody Jones, Sunnyland Slim and Elgin Edmonds. The second song "Keep What You Got" adds Snooky Pryor on harmonica. Snooky Pryor, Floyd and Moody Jones worked as street performers in Chicago's Maxwell Street flea market area or "Jew Town" as the performers called it. Sunnyland Slim was a prolific recording artist and session man also while Elgin Edmonds worked in many important bands including Muddy Waters. All of the personnel exerted some influence on the Chicago blues scene.

The third selection is a vocal with piano by one "Delta Joe" entitled "Roll, Tumble and Slip" and is another version of the traditional Mississippi tune genrally known as "Rolling and Tumbling".

The final five selections are by Little Walter Jacobs and company. The Little Walter Trio, Walter, Baby Face Leroy Foster and Muddy Waters, recorded in 1950. It is interesting to note Muddy Waters working here as a session man. This was a very popular band with Muddy and Little Walter going on to become the dual monarchs of the Chicago blues scene. Muddy was recording at the time for the Chess brothers' Aristocrat and Chess labels but Leonard Chess would not record the whole band, at the time concentrating on Muddy with bass accompaniment. Thus the band was forced to record on other labels and did so until Leonard Chess told Muddy to abstain from recording for anyone but Chess.

Walter sings "Bad Acting Woman", and "Moonshine Blues". Baby Face Leroy Foster, a popular Chicago performer who played drums and guitar handles the vocal on "Red Headed Woman".

Walter and Othum Brown recorded in 1947. In this session Walter vocalizes on "I Just Keep Lovin Her" and Othum Brown, another Maxwell Street guitarist, sings the beautiful "Ora Nelle Blues." This selection which gave the name to Bernard Abram's Ora Nelle label became a standard after being recorded by Jimmy Rogers as "That's Allright".

One is struck by the Democratic approach to recording exhibited on this record. It was not the situation of a band backing up a featured artist but rather a gathering of capable musicians each of whom could emerge as the star.

Side Two starts with two fine songs by Johnny Shines with Walter Horton. "Evening Sun" and "Brutal Hearted Woman" are two of Johnny Shines' many excellent compositions and are sung with exhuberance and conviction. The interaction between Walter Horton's harmonica and Johnny Shines' guitar creates a much bigger sound than one would imagine and make these probably the two best songs on the album.

Next come two songs by the John Brim Trio, "Humming Blues" and "Trouble in the Morning." John Brim plays guitar and sings accompanied by the ubiquitous Sunnyland Slim on piano and an unknown bass. The final three cuts are by J.B. and his Hawks namely J.B. Hutto-guitar, and vocals, George Maywether, harmonica, Joe Custom-guitar and Porkchop alias Eddie Hines on drums. These songs "Lovin You", Pet Cream Man" and "Now She's Gone"--were recorded in 1954. J.B. Hutto continues to play throughout the country and has been active in the Chicago club scene. While he

appears to have patterned himself after the late Elmore James his vocals and slide guitar work are distinctive and exciting.

In conclusion, I reiterate the importance of both these recordings to the documentation of the Chicago blues style. Together they present some of the earliest and most recent examples of the post war blues. The featured artists were all born in the South and exposed to rural Southern musical traditions which they carried with them to the Windy City. These musical traditions especially those of the Mississippi delta area flourished at least temporarily in their new urban setting. The recordings of Chicago based blues artists were extremely popular and influential in the same areas of the South where the traditions developed. What can be viewed as an urban archetype of a basically souther musical style became the dominant musical model for Southern performers working within the blues genre as well as their urban counterparts.

The Telling Takes Me Home. Ed Trickett.
14 selections, vocal and instrumental, mono.
FSI-46, Folk-Legacy Records, Sharon, Conn., 1972. $5.98

Waitin' for the Hard Times to Go. Jim Ringer.
14 selections, vocal and instrumental, mono.
FSI-47, Folk-Legacy Records, Sharon, Conn., 1972. $5.98

Seal Djiril's Hymn. Gordon Bo[illegible].
12 selections, vocal and instrumental, mono.
FSI-, Folk-Legacy Records, Sharon, Conn., 1972. $5.98

Reviewed by Lydia Fish.

Most folksong scholars probably know of the fine recordings of traditional singers which Folk-Legacy has been issuing since 1961. They may not, however, be aware of Folk-Legacy's equally interesting recordings of folk revival singers. These records, which maintain Folk-Legacy's usual high standards of word transcriptions and literate and informative notes, are the best documentation of what might be termed the post-hootenanny stage of the folk revival. On these Sandy Paton and Lee Haggerty have recorded some of the best contemporary singers, often young, urban, and college educated, whose standards of musicianship and knowledgeableness about their material are frequently impressive. These singers, appearing at college concerts, small coffee houses and festivals, have for over a decade been spreading a new kind of music, a mixture of folk and contemporary material which Sandy Paton has termed "the emerging tradition." (Even by the most