On the latter point, it should be noted that the teacher in need of a recording which shows the formal aspects of the blues would do well to acquire this disc, as the usual blues conventions are out in force here: chord progressions, stanzaic structure, and themes are as usual, and Mr. Taylor is featured on slide guitar throughout, except for a Brewer Phillips instrumental, "Kitchen Sink Boogie," and some of the songs—like "Dust My Broom" and "Rock Me"—are standard electric blues fare.

If this recording has a failing, it is that the liner notes are not very informative. However, Alligator records should be commended for an excellent job of recording, and for "editing in" some of Hound Dog's commentary before and after the songs.

"Beware the Dog" presents the last music Hound Dog Taylor will ever record: He died of lung cancer at the age of 59 on 17 December 1975. Perhaps it is appropriate that his final record, cut before several live audiences, captures best the raucous spirit of Hound Dog Taylor and the Houserockers.

**Cantos Costenños: Folksongs of the Atlantic Coastal Region of Colombia.** Recording and commentary by George List. Produced in cooperation with Indiana University Archives of Traditional Music. 20 selections, one 12" 33 1/3 rpm disc, notes, 16 pp., map, musical examples, photos. Ethnosound EST-8003, 1973.

Reviewed by Gloria Young

For almost a decade, reviews of recordings of South American coastal music have included complaints about lack of detail and accuracy in the accompanying jacket notes. One reviewer, not content with complaints, has moved to alleviate the situation himself. George List, with the aid of Delia Zapata Clivella and Winston Caballero Salguedo, has produced a recording of folksongs from Colombia's Atlantic coast region accompanied by detailed and voluminous documentation and explanatory notes. Besides text transcriptions and translation, the notes include ethnographic data, photographs of performers and related activities, a map of the region, and a discussion of stability and change in songs transmitted orally, including an analysis of two versions of a children's game song.

The album offers twenty selections of "songs and chants which are most functionally related to costeno rural life" (p. 1). These are arranged by type: lullabies and dandling songs, children's game songs, men's work songs, and songs of the wake (velorio).
Specific notes on each selection recorded are given. Each band is documented as to when, where, and by whom the recording was made, and the name of the performer or group recorded is given. All notes include the text and an explanation of it; notes on some selections contain ethnographic data, others relate the recording to a general folklore model (as in the defense and explanation of use of the term "dandling" which, having no Spanish equivalent, is not used by the performers).

Descriptions and photographs of the games played to the accompaniment of the children's game songs expand the scope of this album from concentration on music and text alone to the wider context in which each selection is performed. Kinetic activity is an element which influences and is influenced by the music, yet this area has long been neglected in record album jacket notes of music meant to accompany dance or some other kinetic activity. In the same vein, some attempt is made to describe the type of work associated with the men's work songs. Besides affording increased understanding of the music through broader knowledge of the contextual environment, the adequate descriptions of games and work activities accompanying Cantos Costeños also render this album useful as a teaching aid for those involved in presenting music of other cultures to young people.

The music and tales incorporated into the velorio, or wake, are related by the explanatory notes to the wake as a whole "performance event." The history and description of the velorio as a European and Latin American folk custom are included, as well as specific information on the velorio as practiced in the communities where the recordings were made. This is followed by a description of the tales told and games played by adults at the wake. Special attention is given the Lumbalú, a group of special songs and dances for the velorio as celebrated in Palenque de San Brasilio. These songs and dances are performed only at the wake of a member of the cabildo de lumbalú, a funerary society or cult. Special instruments are used and a special dialect spoken. Unfortunately, unlike the descriptions of children's games, the jacket notes on the Lumbalu dance are far from detailed. "... the others sing and dance around the altar, making half-turns that twirl their skirts and frequently brushing the coffin with their skirts," is more description than most record jacket notes provide on dances accompanying the music, but is still not adequate to present the full relationship between music and dance.

The quality of the recording is excellent. Although no description of the recording process is given, the lack of background noise indicates that the recordings were made indoors at special recording sessions. The photographs and detailed explanatory notes suggest, however, that the producers of this record first observed performance of the music within the functional context of Atlantic coastal life and then arranged for recording sessions under optimal conditions. It is hoped that Cantos Costeños will set the standard for future recording of Latin American folk music.