and I take varying exception in the following reviews. One current runs through all of their records, however, and it the infusion of the pop/folk issue which served as the focus for this introduction. All of the Kicking Mule's performers appear to be steeped in the same mold and definition of what constitutes folk music. The following are reviews of four such performers.

Reference
Hymes, Dell


Reviewed by Bruce Harrah-Conforth

Dale Miller is one of the most versatile finger style guitarists currently recording, and on Guitarist's Choice he demonstrates this well. Unlike several of his other Kicking Mule albums which were theme or technique oriented, Guitarist's Choice is just that, a selection of his favorite pieces. Not only are the 16 tunes an eclectic conglomeration in style, they also vary in time frame, from Scottish airs to Beatles tunes, touching base with tin-pan alley, jazz, and the blues along the way. Technically, the level of skill required to pull off such a wide variety of styles and play them all equally well is no small feat, yet Miller handily accomplishes his goal. On tunes such as "Manhattan," "Sweet Lorraine," "Tuxedo Junction" and "As Time Goes By," his arrangements frequently had to be conceived in other than standard guitar tunings, adding to Miller's skills as an innovative musician. As a guitarist, I can clearly state that to include a full, moving bass line against a fully chorded melody-oriented treble is a major accomplishment. Merely trying to duplicate Miller's versions from the accompanying tablature is no easy task and demands a highly developed guitar style. That, if anything, is my criticism of the tablature idea: they are frequently too difficult to reproduce. Just because a superior guitar-
ist like Miller can play arrangements like these is no reason to assume that with tab in hand so can you or I. Each Tab Book put out by Kicking Mule should have the logo Caveat Emptor clearly emblazoned on its cover. This does not, of course, detract from the music within.

Guitarist's Choice is a fine album to hear, relax to, and appreciate. Interestingly, despite the eclectic choice of songs, the material represents the folk process as it exists in modern society. As explained on the liner notes: "Miller swap[s] tunes at the drop of a note... if he likes a tune he works it up." His material comes from oral as well as media sources. One must wonder, however, about the effect of this album on the next generation of guitarists. If television, word of mouth, old records, and movies have created the Dale Millers of today, then one must assume that Miller's records will continue the process. The dynamic of the folk process is then only enhanced, not hindered, by the use of popular culture. This record, along with the remainder of Miller's current releases, can be highly recommended, not only for its entertainment value, but for a close look at the spectrum of music considered to be part of America's folk heritage by one of its finest interpreters.


Reviewed by Bruce Harrah-Conforth

In Bob Brozman one finds both musicologist and entertainer. His particular sphere of interest revolves around the National resonator-type guitar, in all of its manifestations: guitar, Hawaiian guitar, ukulele, tenor guitar and mandocello. For those unfamiliar with this type of instrument, the National Company produced guitars from 1926 through 1934. The instruments had metal bodies and