

Ivan M. Tribe. **The Stonemans: An Appalachian Family and the Music That Shaped Their Lives.** Urbana and Chicago: University of Illinois Press, 1993. Pp. xxi + 361, photographs, appendices, notes, discography, index.

Morris S. Levy
Indiana University

Over the years, there have been many autobiographies written by the stars of country music, detailing both the good and bad times these entertainers experienced; Loretta Lynn's *Coal Miner's Daughter* (1976), Barbara Mandrell's *Get to the Heart* (1990), and Naomi Judd's *Love Can Build a Bridge* (1992) have been some of the most successful in this genre. It was with this in mind that Patsy Stoneman, daughter of the country music pioneer Ernest V. Stoneman and member of the bluegrass ensemble The Stoneman Family, turned to Ivan Tribe, professor of History at the University of Rio Grande and chronicler of early country music. Unfortunately, the end result suffers from the clashing aspirations of Patsy Stoneman and Ivan Tribe.

On the scholarly side, no one can fault the book for the amount of research done. Tribe received manuscript autobiographies from ten of Ernest and Hattie Stoneman's children, portions of which Tribe weaves into his narrative, sometimes without editing the manuscripts for grammar or spelling. There are two genealogies: one is the "Ancestor Chart of Ernest Stoneman," while the other lists Ernest's children, parents, in-laws, musical associates, and the musical associates of his children. The very complete discography at the end of the book is one of the first published that includes the recordings of the entire Stoneman family. The text itself is well-written, movingly painting the bleak picture of a musical family who never seemed to reach the fame that might have saved them from years of poverty and marriages of convenience.

What I find most troubling about the book is its tone. The Stonemans, especially Patsy, probably have every right to feel bitterness toward the citizens of Galax, Virginia (the town from which the Stonemans came) and toward the country music establishment in Nashville for recognizing too little and too late the accomplishments of Ernest and his children. Perhaps their musical abilities should have taken them much farther in the music industry than it did. Strangely, what is missing from the book is the music. In describing their trips to the studio, Tribe does little more than restate the bibliography in prose form, ignoring those who chose and arranged the music performed at each session. We are told, for example, that during the 1960s The Stoneman Family recorded a version of Bob Dylan's "Don't Think Twice (It's Alright)" in an "effort to identify with

music of the counterculture" (195). Tribe does not let the reader know how and if their version was radically different from the original; it would be important to know if The Stoneman Family arranged the tune in a bluegrass style. We come out of the book knowing more about the married lives of the family than we do about the music they made.

The book does serve the Stoneman's purpose of preserving their life histories. Their tale is undeniably a touching one. Unfortunately, we are forced, rather than encouraged, to seek out their recordings in order to recognize their musical abilities. A better book could have been written had Tribe not held so closely to the Stonemans' original vision. It is significant that "Appalachian family" comes before "music" in the book's subtitle.

Christopher Alan Waterman. *JùJù: A Social History and Ethnography of an African Popular Music*. Chicago: University of Chicago Press, 1990. Pp. xii + 277, photos (color/black and white), maps, musical transcriptions and texts, appendix, glossary, bibliography, index. \$16.95, accompanying cassette available separately.

Clara E. Henderson
Indiana University

Jùjù, a popular music of the Yoruba of southwestern Nigeria, while effectively evoking traditional values, finds expression in a fascinating blend of "Yoruba praise singing and drumming, guitar techniques from soul music, Latin American dance rhythms, church hymns, country-and-western melodies, pedal steel guitar licks and Indian film music themes" (2). In his study of *jùjù*, Waterman takes the reader on a fifty-year journey exploring the "relationship of music, identity, and power in a modernizing African society" (1). Waterman's aim is to illustrate how music both reflects and plays a role in shaping patterns of social identity, and he attempts to show how economic and political networks articulate and influence local social and cultural processes of musical performance. Taking a social anthropological approach to the study of *jùjù* music, Waterman highlights themes exploring the relationship of continuity and change; the social construction of culture; the role of style in the enactment of identity; and the ideological role of popular culture (3).

The first four chapters of the book center on the cosmopolitan city of Lagos, focusing on the socio-historical forces which gave rise to *jùjù* and the genres preceding it. Waterman traces the transformation of *jùjù* from the trio and quartet palmwine guitar tradition of contemplative listening music to the social dance style of music performed by groups of eight to ten