

workers who did the early collecting, and to the technicians who put this record together.

The record notes fill a handsome, abundantly illustrated, thirty-six-page booklet. Collection data, full transcriptions--texts of the lyrics or music of the fiddle tunes--and detailed comments are supplied for each song. The comments furnish historical background and direct the reader to sources of further information. They deal too little with the songs as music, perhaps, but this is not unusual in folksong studies. All this is prefaced by an introduction which fills in some relevant facts about Utah history and the work of the original collectors.

Now that Volume 1 of The New Beehive Songster is out, hopefully Volume 2 will not be long coming.

Fiddle Jam Session. Lonnie Peerce, Bill Long, Dave Frisbee, Byron Berline, Jim Widner, Bill Mitchell, Vivian Williams, Loyd Wanzer, Bud Merideth, Dwayne Youngblood, J. C. Gentle, Bill Yohee, Fay Sneed, Don Wiles.  
22 selections, fiddling with string band accompaniment.  
Voyager VRLP 301. Voyager Recordings, 424 35th Ave., Seattle, Wash. 98122.

More Fiddle Jam Sessions. Bill Long, Bill Mitchell, Ora Spiva, Don Gish, Loyd Wanzer, Ray Osborn, Bick Barrett, Llewellyn Sexsmith, Pete McMahan, Vivian Williams, Herman Johnson.  
26 selections, fiddling with string band accompaniment.  
Voyager VRLP 304. Voyager Recordings, 424 35th Ave., Seattle, Wash. 98122.

Twin Sisters. Vivian Williams and Barbara Lamb, fiddles with bluegrass accompaniment by Tall Timber: Phil Williams, mandolin; Barney Munger, banjo; Dick Marvin, guitar; Lou Harrington, bass.  
18 selections, fiddling with bluegrass accompaniment.  
Voyager VRLP 316-S. Voyager Recordings, 424 35th Ave., Seattle, Wash. 98122.

Reviewed by Philip Nusbaum

Here are three more fine releases from Voyager Records. Voyager is a Seattle-based concern which has been successfully recording old time Southern country music transplanted to the Northwest.

The Jam Session records were recorded from the mid-1960s to early 1970s at various jam sessions in Montana and Idaho (in the case of Fiddle Jam Sessions) and in Washington and Idaho (in the case of More Fiddle Jam Sessions). The discs point out the futility of assigning "regional styles" to fiddling, as fiddlers from all over North America are represented, and their styles generally do not seem to have been geographically determined. For example, More Fiddle Jams features Bill Long of Montana and Bill Mitchell of Mississippi fiddling a version of "Sally Goodin" that sounds as if they played it together every day of their lives. Rather, style seems to be a matter of personal preference.

As both Jam Session discs were recorded in unplanned sessions, the listener must expect a certain degree of raggedness due to the "field" nature of the recordings, and some of the musicians' unfamiliarity with each other. But the raggedness is not really a defect; it merely shows musicians in various stages of musical adaptation, and shows how music is made when divorced from the restrictions of the recording studio. For example, Fiddle Jam Sessions contains the tune "Bill Cheatem" fiddled by Dave Frisbee, Byron Berline and a third unnamed fiddler. One of the fiddlers plays an "ending" which is followed by the backup, seemingly ending the tune. But one fiddler exuberantly continues the tune, the band picks up again and they all play a few more choruses.

The discs also feature different combinations of musicians. We hear the renowned Byron Berline playing solo, in duets, and in trios, with "Texas" style, old time, and bluegrass backup.

Generally, both records show a wonderful variety of approaches to the fiddle (and guitar and banjo backup playing), and combinations one is likely to hear at a fiddler's convention or contest. Fiddle Jam Session's liner notes are helpful in that they supply background information about some aspect of each performance--like Bill Long's demonstration that "Sally Johnson" and "Katy Hill" are not the same tune, or that Bill Mitchell plays melody and Vivian Williams harmony on "Devil's Dream," or that everybody in the room was drunk, except for the fiddlers, on "Bill Cheatem." More Fiddle Jam Session's liner notes are limited to a general description of meetings of fiddle players. Due to its superior notes, Fiddle Jam Session receives a slightly higher recommendation; the notes contain more classroom and aficionado-usable information. But the music on each is highly recommended for its variety, proficiency and excitement.

The third Voyager record to be reviewed here is Barbara Lamb and Vivian Williams' Twin Sisters (which they are not). Vivian is a regular member of Tall Timber, a Northwest bluegrass band which supplies solid backup and an occasional solo. Vivian plays the harmony part and Barbara the melody part in these performances, and they pull it off with taste and inventiveness all the way through. This is no mean feat, as anyone who has ever dragged a bow across the strings will attest. That they pull off double fiddle arrangements on as many as 18 tunes is admirable, and even more impressive is the fact that they play some unusual and difficult tunes. "Twin Sisters," a French-Canadian tune, is a real beauty, and so is "Gärdebylaten," a Swedish tune. Of course, it's great to hear Vivian and Barbara romp through such standards as "Forked Deer," "Hell Among the Yearlings," and "Big Sandy River."

In short, Twin Sisters is as potent a fiddling duo as any. If not as slick as Kenny Baker and Joe Green, Barbara Lamb and Vivian Williams play arrangements as interesting as Baker and Green, and they get their elbows into every note.

In addition, Phil Williams' liner notes include neat introductions to each musician as well as notes on the origins of the tunes, alternate titles, or how the fiddlers came to learn the pieces.

All in all, Twin Sisters is top notch. Simply a great job.