

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...

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

finicky standards this is an oral tradition--a song like "Bright Morning Stars" will be known in many versions to literally thousands of festival audience members before it is recorded.) Folk-Legacy has recently issued records by three of these singers: Ed Trickett, Jim Ringer, and Gordon Bok.

Ed Trickett, who studied piano and sang in the choir at Washington Cathedral, is a trained musician. His singing style is easy and relaxed and he is a beautiful harmony singer. My favorite songs on this record are the gospel songs, "Hark of All" (which seems to be a variant of "Lonesome Valley"), "Just as the Evening Sun," and "Searching for Home," on which he is joined by a chorus. He also does a lovely lyrical version of "The Blooming Bright Star of Belle Isle." His selection of contemporary songs is good, including two by Bruce Phillips, "The Telling Takes Me Home" and "The Goodnight-Loving Trail" (which has an inspired guitar-mandolin accompaniment), one by Jean Ritchie, "Come Fare Away" and one by Bob Coltman, "Before They Close the Minstrel Show."

His guitar accompaniments are excellent--complex and varied, but never obtrusive. Unfortunately, he only does one song with hammered dulcimer (his accompaniment to "Finger Ring" is the only witty piece of dulcimer playing I have ever heard) and none with the piano--he plays both instruments superbly. Several good backup musicians appear on the record; Ed Trickett mentions several of them in the notes, including Gordon Bok and Harry Tufts, but doesn't say on which track they play. (In fact my only criticism of this record would be that the listener is not at all sure who is singing or playing when.)

Jim Ringer has a pleasant "country" voice and uses a simple, but effective accompaniment style. Several of his songs, including a striking version of "Turtle Dove" (which he calls "Granny's Song") with a very nice drone-fiddle accompaniment and "The Girl I Left Behind" are traditional in his family. He is equally successful in handling his own songs ("Waiting for the Hard Times to Go"), other contemporary songs ("I Gotta Get Drunk," by Jimmy Dickens, "Going Away" and "I Believe If I lived My Life Again" by Bruce Phillips) and traditional material--one of the best songs on the record is a long, long ballad with a grade C movie plot, "California Joe," which he manages to make absolutely enthralling. Some very good backup musicians and chorus singers appear on various tracks, but, again, they are not identified.

Gordon Bok has always seemed to me an art singer who happens to sing folk songs rather than a traditional or even semi-traditional performer. He has a beautiful bass voice and plays twelve-stringed guitar as it should be played and almost never is, but his style is very much his own.

One side of this record is a series of original poems (which he calls "tellings") and songs about the relationship between mankind and the seal people, which seem to be very loosely based on Hebridean tradition. These and two of his songs on the second side, "Dillon Bay" and "The Brandy Tree," are the most effective parts of the record. Like many folk revival performers he is not at his best with foreign-language songs--I feel he would have done better to avoid Yaqui Indian and Mongolian numbers. Bok fans will be very pleased by this record, but I feel that his first Verve-Folkways album or his two earlier records on Folk-Legacy would be a better introduction to his music. On most of the tracks he is joined by Ann Mayo Muir, who is an exceptionally fine harmony singer.

The reason for the high quality of these records is probably the attitude of the singers and the producers towards their music. Sandy Paton's ideal situation for performance has always been a group of friends sitting around making music and he has been incredibly successful in getting this across on his folk revival recordings. The three splendid albums by The Golden Ring (Folk-Legacy) are the epitome of this approach, but it is evident on these more recent releases. The singers and musicians have often known each other for years and they are used to playing together both informally and at festivals. One of the "Folk Legacettes" commented to me recently, "You never know who is likely to show up at one of the Patons' recording sessions." This sense of spontaneity and community is what makes these performances so attractive.

Keep Your Lamp Trimmed and Burning. Fred McDowell, and others. 10 selections, instrumental and vocal, stereo. Arhoolie 1068. Arhoolie Records, Box 9195, Berkeley, Ca., 94709, 1973. \$5.98.

Reviewed by Lawrence McCullough

This album was assembled from the large stock of recordings McDowell made for Arhoolie from 1964 to 1969 and presents a well-balanced and interesting portrait of McDowell's artistry as revealed in a variety of performance contexts. Three selections are from Arhoolie producer Chris Strachwitz's first meeting with the bluesman in 1964 at his home in Como, Miss., two are from a performance at the 1965 Berkeley Folk Festival, two others were recorded at McDowell's home in the company of his wife and several friends, and the rest are taken from studio sessions.

Although the emphasis of this in memoriam album is on sacred