

Audio Log: [mj_interview_evans_david_audiolog](#)

Interviewee: Dr. David Evans

Audio Log created by William Harris

00:00-08:22

- Evans says that it is difficult to define Hill Country Blues. He says that it is a part of the larger Deep South style of Blues. He believes that there probably was a piano Blues tradition, but he never recorded it. He says that similarities, which are common in all Blues, are one-chord changes, certain riffs, simple harmony etc, the guitar tradition and fife and drum tradition probably influenced the music.
- Evans states that most Blues music has an African influence and a low amount of European influence. Though, he does see why there are similarities, but that any discernible difference between Hill Country Blues and Delta Blues is superficial.

08:23-13:42

- Evans believes that Hill Country Blues that is not that different from other styles throughout the South, but that the form in the Hill Country does have an intense quality to the music.
- There were not that many stars that grew out of the region or even that many clubs for travelling musicians, Evans says that the main venue for the musicians would be a house party setting.

13:43-20:05

- He says that you can hear modernization in R.L. Burnside's music, but there are still great similarities with other artists, like Muddy Waters and Howlin' Wolf.
- Evans believes that movement of artists usually was not to become or continue being musicians but for gaining jobs.
- He thinks there may have been some isolation in Northern Mississippi, but that many of the elements found today could be found all over Mississippi as late as the 1960's.

20:06-29:35

- Evans is not totally able to explain the localization of the Blues centered families, except for maybe a greater acceptance of the Blues in general.
- Evans believes that Memphis was an easy place to access and a place to find work, explaining why many musicians came together there.

29:36-37:24

- Evans points out that Mississippi Fred McDowell, a Hill Country Blues musician, was popular before the discovery of the Kimbroughs and Burnside, and was even more popular than many Delta Blues musicians.

- Evans himself studied the music of the region, but his studies never came to much fruition. He even remembers Burnside having some attention in the 1980's even though he was not very famous. Evans believes the Complete Recordings of Robert Johnson helped ignite the popularity of Blues in the 1990's. He also notes the points of similarity made between Punk and Blues music.

-
37:25-46:35

- Evans believes that the artists were presented in a sort of stereotypical approach. He feels that Fat Possum artists were somewhat manipulated as well, and he doesn't appreciate the anti-folklorist stance of Fat Possum.
- He does state that the particular sounds and types of influence may be influenced by necessity and situation.

46:36-54:06

- Evans does not believe that the way the music was changed for racially different audiences. He points out that Kenny Brown himself was white, though each of these musicians had different styles, even between Brown and Burnside.
- He feels that Fat Possum put out a few sloppy recordings, but he notes that people seem to enjoy them. He feels that the people who lived outside of the South expected a chaotic Punk styled image for Blues musicians.

54:07-1:00:31

- Evans believes that there might be a lingering respect or the songs may be too old fashioned, explaining why the Burnside children are reluctant to play their father's music.

1:00:32-1:08:20

- Evans cannot say whether country Blues is dying or not. He believes that there still is a Blues scene, but does not know whether it is as communal as it used to be, so he believes that what can only be said is that it is radically changing. He knows that there are attempts being made to make the fife and drum tradition continue.
- Unknown student interrupts interview for a few minutes.

1:08:21-1:16:56

- He believes that country Blues is dead as a phenomenon, there are some people who maintain their traditions and there are some revivalists, but he thinks that it is dead in its original sense.
- He believes that White audiences will create or find artists to feed their desire.
- Evans points to some artists and genres that came before Hill Country Blues.