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Alan Lomax: Selected Writings 1934-1997, edited by Ronald D. Cohen. New York: Routledge, 2005. [384 p. ISBN 415938546 \$28.50 (hardcover)] As life history projects go, Alan Lomax makes for a difficult subject. His prodigious output over six decades as a collector, writer, ethnomusicologist, promoter, and radio personality reached a range of ...

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Cohen; with introductory essays by Gage Averill, Matthew Barton, Ronald D. Cohen, Ed Kahn, and Andrew L. Kaye. New York: Routledge, 2005. x, 363 pp., photographs, appendices, notes, bibliography, index. CD included. Reviewed by Benjamin J. Harbert. Following the death of Alan Lomax in 2002, an onslaught of literature has scrutinized his life's work with the fervor of an IRS auditor (Gordon 2002; Work et al. 2005).

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Review | Alan Lomax: Selected Writings 1934-1997, Ronald D ...

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Alan Lomax worked for the Archive of American Folk Song at the Library of Congress from 1936 to late 1942. These collected letters are a trove of information until now available only at the Library of Congress. Ronald D. Cohen was also the editor of Alan Lomax: Selected Writings 1934-1997. L'anno più felice della mia vita

Alan Lomax is a legendary figure in American folk music circles. Although he published many books, hundreds of recordings and dozens of films, his contributions to popular and academic journals have never been collected. This collection of writings, introduced by Lomax's daughter Anna, reintroduces these essential writings. Drawing on the Lomax Archives in New York, this book brings

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together articles from the 30s onwards. It is divided into four sections, each capturing a distinct period in the development of Lomax's life and career: the original years as a collector and promoter; the period from 1950-58 when Lomax was recording throughout Europe; the folk music revival years; and finally his work in academia.

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Alan Lomax (1915–2002) began working for the Archive of American Folk Song at the Library of Congress in 1936, first as a special and temporary assistant, then as the permanent Assistant in Charge, starting in June 1937, until he left in late 1942. He recorded such important musicians as Woody Guthrie, Muddy Waters, Aunt Molly Jackson, and Jelly Roll Morton. A reading and examination of his letters from 1935 to 1945 reveal someone who led an extremely complex, fascinating, and creative life, mostly as a public

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employee. While Lomax is noted for his field recordings, these collected letters, many signed “Alan Lomax, Assistant in Charge,” are a trove of information until now available only at the Library of Congress. They make it clear that Lomax was very interested in the commercial hillbilly, race, and even popular recordings of the 1920s and after. These letters serve as a way of understanding Lomax’s public and private life during some of his most productive and significant years. Lomax was one of the most stimulating and influential cultural workers of the twentieth century. Here he speaks for himself through his voluminous correspondence.

Selling Folk Music: An Illustrated History highlights commercial sources that reveal how folk music has been packaged and sold to a broad, shifting audience in the United States. Folk music has a

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varied and complex scope and lineage, including the blues, minstrel tunes, Victorian parlor songs, spirituals and gospel tunes, country and western songs, sea shanties, labor and political songs, calypsos, pop folk, folk-rock, ethnic, bluegrass, and more. The genre is of major importance in the broader spectrum of American music, and it is easy to understand why folk music has been marketed as America's music. *Selling Folk Music* presents the public face of folk music in the United States via its commercial promotion and presentation throughout the twentieth century. Included are concert flyers; sheet music; book, songbook, magazine, and album covers; concert posters and flyers; and movie lobby cards and posters, all in their original colors. The 1964 hootenanny craze, for example, spawned such items as a candy bar, pinball machine, bath powder, paper dolls, Halloween costumes, and beach towels. The almost five

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hundred images in *Selling Folk Music* present a new way to catalog the history of folk music while highlighting the transformative nature of the genre. Following the detailed introduction on the history of folk music, illustrations from commercial products make up the bulk of the work, presenting a colorful, complex history.

Folk Music: The Basics gives a brief introduction to British and American folk music. Drawing upon the most recent and relevant scholarship, it will focus on comparing and contrasting the historical nature of the three aspects of understanding folk music: traditional, local performers; professional collectors; and the advent of professional performers in the twentieth century during the so-called "folk revival." The two sides of the folk tradition will be examined--both as popular and commercial expressions. Folk

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Music: The Basics serves as an excellent introduction to the players, the music, and the styles that make folk music an enduring and well-loved musical style. Throughout, sidebars offer studies of key folk performers, record labels, and related issues to place the general discussion in context.

Accompany CD has excerpts from a speech given by Alan Lomax on March 7, 1989, at the New York Public Library plus seven tracks of folk songs recorded by Alan Lomax.

Alan Lomax's prolific sixty-four-year career as a folklorist and musicologist began with a trip across the South and into the heart of Louisiana's Cajun country during the height of the Great Depression. In 1934, his father John, then curator of the Library of

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Congress's Archive of American Folk Song, took an eighteen-year-old Alan and a 300-pound aluminum disk recorder into the rice fields of Jennings, along the waterways of New Iberia, and behind the gates of Angola State Penitentiary to collect vestiges of African American and Acadian musical tradition. These recordings now serve as the foundational document of indigenous Louisiana music. Although widely recognized by scholars as a key artifact in the understanding of American vernacular music, most of the recordings by John and Alan Lomax during their expedition across the central-southern fringe of Louisiana were never transcribed or translated, much less studied in depth. This volume presents, for the first time, a comprehensive examination of the 1934 corpus and unveils a multifaceted story of traditional song in one of the country's most culturally dynamic regions. Through his textual and

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comparative study of the songs contained in the Lomax collection, Joshua Clegg Caffery provides a musical history of Louisiana that extends beyond Cajun music and zydeco to the rural blues, Irish and English folk songs, play-party songs, slave spirituals, and traditional French folk songs that thrived at the time of these recordings.

Intimate in its presentation of Louisiana folklife and broad in its historical scope, *Traditional Music in Coastal Louisiana* honors the legacy of John and Alan Lomax by retrieving these musical relics from obscurity and ensuring their understanding and appreciation for generations to come. Includes: Complete transcriptions of the 1934 Lomax field recordings in southwestern Louisiana Side-by-side translations from French to English Photographs from the 1934 field trip and biographical details about the performers

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Why are some popular musical forms and performers universally reviled by critics and ignored by scholars-despite enjoying large-scale popularity? How has the notion of what makes "good" or "bad" music changed over the years-and what does this tell us about the writers who have assigned these tags to different musical genres? Many composers that are today part of the classical "canon" were greeted initially by bad reviews. Similarly, jazz, country, and pop musics were all once rejected as "bad" by the academy that now has courses on these and many other types of music. This book addresses why this is so through a series of essays on different musical forms and performers. It looks at alternate ways of judging musical performance beyond the critical/academic nexus, and suggests new paths to follow in understanding what makes some music "popular" even if it is judged to be "bad." For anyone who

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has ever secretly enjoyed ABBA, Kenny G, or disco, Bad Music will be a guilty pleasure!

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From Washington Square Park and the Gaslight Café to WNYC Radio and Folkways Records, New York City's cultural, artistic, and commercial assets helped to shape a distinctively urban breeding ground for the folk music revival of the 1950s and 60s. *Folk City* explores New York's central role in fueling the nationwide craze for folk music in postwar America. It involves the efforts of record company producers and executives, club owners, concert promoters, festival organizers, musicologists, agents and managers, editors and writers - and, of course, musicians and audiences. In *Folk City*, authors Stephen Petrus and Ron Cohen capture the exuberance of the times and introduce readers to a host of characters who brought a new style to the biggest audience in the

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history of popular music. Among the savvy New York entrepreneurs committed to promoting folk music were Izzy Young of the Folklore Center, Mike Porco of Gerde's Folk City, and John Hammond of Columbia Records. While these and other businessmen developed commercial networks for musicians, the performance venues provided the artists space to test their mettle. The authors portray Village coffee houses not simply as lively venues but as incubators of a burgeoning counterculture, where artists from diverse backgrounds honed their performance techniques and challenged social conventions. Accessible and engaging, fresh and provocative, rich in anecdotes and primary sources, Folk City is lavishly illustrated with images collected for the accompanying major exhibition at the Museum of the City of New York in 2015.

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