

Online Library  
Alan Lomax The  
Man Who  
**Alan Lomax**  
Recorded The  
**The Man**  
**Who**  
**Recorded**  
**The World**

Chasing the Rising Sun is the story of an American musical journey told by a prize-winning writer

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who traced one song  
in its many  
incarnations as it was  
carried across the  
world by some of the  
most famous singers  
of the twentieth  
century. Most people  
know the song  
"House of the Rising  
Sun" as 1960s rock by  
the British Invasion  
group the Animals, a  
ballad about a place

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in New Orleans -- a  
whorehouse or a  
prison or gambling  
joint that's been the  
ruin of many poor  
girls or boys. Bob  
Dylan did a version  
and Frijid Pink cut a  
hard-rocking  
rendition. But that  
barely scratches the  
surface; few songs  
have traveled a  
journey as intricate as

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"House of the Rising Sun." The rise of the song in this country and the launch of its world travels can be traced to Georgia Turner, a poor, sixteen-year-old daughter of a miner living in Middlesboro, Kentucky, in 1937 when the young folk-music collector Alan Lomax, on a trip

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collecting field  
Recorded The  
World  
recordings, captured  
her voice singing  
"The Rising Sun  
Blues." Lomax  
deposited the song in  
the Library of  
Congress and  
included it in the  
1941 book Our  
Singing Country. In  
short order, Woody  
Guthrie, Pete Seeger,  
Lead Belly, and Josh

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White learned the song and each recorded it. From there it began to move to the planet's farthest corners. Today, hundreds of artists have recorded "House of the Rising Sun," and it can be heard in the most diverse of places -- Chinese karaoke bars, Gatorade ads, and as

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a ring tone on cell phones. Anthony began his search in New Orleans, where he met Eric Burdon of the Animals. He traveled to the Appalachians -- to eastern Kentucky, eastern Tennessee, and western North Carolina -- to scour the mountains for the song's beginnings.

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He found Homer  
Callahan, who  
learned it in the  
mountains during a  
corn shucking; he  
discovered  
connections to  
Clarence "Tom"  
Ashley, who traveled  
as a performer in a  
1920s medicine  
show. He went to  
Daisy, Kentucky, to  
visit the family of the



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late high-lonesome  
singer Roscoe

Holcomb, and finally  
back to Bourbon

Street to see if there  
really was a House of  
the Rising Sun. He

interviewed scores of  
singers who

performed the song.

Through his own  
journey he

discovered how

American traditions

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survived and  
prospered -- and how  
a piece of culture  
moves through the  
modern world,  
propelled by  
technology and  
globalization and  
recorded sound.

Featuring exclusive  
color photos from  
Chicago Blues Hall of  
Fame Inductee  
Noble, this book

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## Alan Lomax The Man Who

gives an overview of  
Recorded The  
World  
the early days of the  
blues and its  
development from  
the Mississippi Delta  
to Chicago, to  
becoming the global  
musical movement it  
is today

Folklorist, archivist,  
anthropologist,  
singer, political  
activist, talent scout,  
ethnomusicologist,

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filmmaker, concert  
and record producer,  
Alan Lomax is best  
remembered as the  
man who introduced  
folk music to the  
masses. Lomax began  
his career making  
field recordings of  
rural music for the  
Library of Congress  
and by the late 1930s  
brought his  
discoveries to radio,

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including Woody Guthrie, Pete Seeger, and Burl Ives. By the 1940s he was producing concerts that brought white and black performers together, and in the 1950s he set out to record the whole world. Lomax was also controversial. When he worked for the government he

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was tracked by the  
FBI, and when he  
worked in Britain,  
MI5 continued the  
surveillance. In his  
last years he turned  
to digital media and  
developed  
technologies that  
anticipated today's  
breakthroughs.

Featuring a cast of  
characters from  
Eleanor Roosevelt to

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Lead Belly, Carl Sagan  
Recorded The  
World  
to Bob Dylan, Szwed's  
biography provides  
an account of an era  
seen through the life  
of one extraordinary  
man.--From publisher  
description.

'Shirley is a time  
traveller, a conduit  
for essential human  
aches, one of the  
greatest artists who  
ever lived' Stewart

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Lee 'Without doubt  
one of England's  
greatest cultural  
treasures' Billy Bragg  
In America Over the  
Water, celebrated  
English folksinger  
Shirley Collins offers  
an affecting account  
of her year-long stint  
as assistant to  
legendary musical  
historian and  
folklorist Alan Lomax.



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Together, they  
travelled to Virginia,  
Kentucky, Alabama,  
Mississippi, Arkansas  
and Georgia,  
discovering  
Mississippi Fred  
McDowell and many  
others, in their  
tireless work to  
uncover the  
traditional music of  
America's heartland.  
Blending the

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personal story of  
Shirley Collins'  
relationship with  
Lomax and offering a  
unique first-hand  
account of a country  
on the brink of the  
civil rights era,  
America Over the  
Water cuts right to  
the heart of the blues  
in a fascinating  
account of Collins'  
and Lomax's ground-

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breaking journey  
Recorded The  
World  
across the southern  
states of the USA to  
record the music that  
started it all.

Originally published  
over fifteen years  
ago, this definitive  
edition includes a  
new introduction by  
Shirley Collins.

The Man Who  
Recorded the World  
All the Blues Gone

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Our Singing Country  
Recorded The  
World  
An Intimate Portrait  
of Pete Seeger

Aesthetic and Social  
Codes in Music

The Life and Times of  
John A. Lomax,  
1867-1948

This is the first  
biography of Ralph  
Peer, the  
adventurous—even  
revolutionary—A&R man  
and music publisher

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Recorded The  
World  
who saw the universal  
power locked in  
regional roots music and  
tapped it, changing the  
breadth and flavor of  
popular music around  
the world. It is the story  
of the life and fifty-year  
career, from the age of  
cylinder recordings to  
the stereo era, of the  
man who pioneered the  
recording, marketing,  
and publishing of blues,

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World  
jazz, country, gospel,  
and Latin music. The  
book tracks Peer's role  
in such breakthrough  
events as the recording  
of Mamie Smith's  
"Crazy Blues" (the  
record that sparked the  
blues craze), the first  
country recording  
sessions with Fiddlin'  
John Carson, his  
discovery of Jimmie  
Rodgers and the Carter

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Family at the famed  
Bristol sessions, the  
popularizing of Latin  
American music during  
World War II, and the  
postwar transformation  
of music on the  
airwaves that set the  
stage for the dominance  
of R&B, country, and  
rock 'n' roll. But this is  
also the story of a man  
from humble  
midwestern beginnings

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who went on to build  
Recorded The  
World's largest  
independent music  
publishing firm,  
fostering the global  
reach of music that had  
previously been  
specialized, localized,  
and marginalized. Ralph  
Peer redefined the ways  
promising songs and  
performers were  
identified, encouraged,  
and promoted, rethought



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how far regional music might travel, and changed our very notions of what pop music can be. This enhanced e-book includes 49 of the greatest songs Ralph Peer was involved with, from groundbreaking numbers that changed the history of recorded music to revelatory obscurities, all linked to

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Recorded The  
World  
the text so that the  
reader can hear the  
music while reading  
about it.

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,

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starting in June 1937,  
Recorded The  
World  
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

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as a public 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,

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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

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World  
for himself through his  
voluminous  
correspondence.

The Beautiful Music All  
Around Us presents the  
extraordinarily rich  
backstories of thirteen  
performances captured  
on Library of Congress  
field recordings between  
1934 and 1942 in  
locations reaching from  
Southern Appalachia to  
the Mississippi Delta

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and the Great Plains.

Including the children's

play song "Shortenin'

Bread," the fiddle tune

"Bonaparte's Retreat,"

the blues "Another Man

Done Gone," and the

spiritual "Ain't No

Grave Can Hold My

Body Down," these

performances were

recorded in kitchens and

churches, on porches

and in prisons, in hotel

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rooms and school  
auditoriums.

Documented during the  
golden age of the  
Library of Congress  
recordings, they capture  
not only the words and  
tunes of traditional  
songs but also the  
sounds of life in which  
the performances were  
embedded: children  
laugh, neighbors  
comment, trucks pass



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by. Musician and  
researcher Stephen  
Wade sought out the  
performers on these  
recordings, their  
families, fellow  
musicians, and others  
who remembered them.  
He reconstructs the  
sights and sounds of the  
recording sessions  
themselves and how the  
music worked in all  
their lives. Some of

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these performers developed musical reputations beyond these field recordings, but for many, these tracks represent their only appearances on record: prisoners at the Arkansas State Penitentiary jumping on "the Library's recording machine" in a rendering of "Rock Island Line"; Ora Dell Graham being

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World  
called away from the  
schoolyard to sing the  
jump-rope rhyme

"Pullin' the Skiff";

Luther Strong shaking  
off a hungover night in  
jail and borrowing a  
fiddle to rip into "Glory  
in the Meetinghouse."

Alongside loving and  
expert profiles of these  
performers and their  
locales and  
communities, Wade also

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untangles the histories  
of these iconic songs  
and tunes, tracing them  
through slave songs and  
spirituals, British and  
homegrown ballads,  
fiddle contests, gospel  
quartets, and labor  
laments. By exploring  
how these singers and  
instrumentalists exerted  
their own creativity on  
inherited forms,  
"amplifying tradition's

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gifts," Wade shows how a single artist can make a difference within a democracy. Reflecting decades of research and detective work, the profiles and abundant photos in *The Beautiful Music All Around Us* bring to life largely unheralded individuals--domestics, farm laborers, state prisoners,

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Recorded The  
World  
schoolchildren,  
cowboys, housewives  
and mothers, loggers  
and miners--whose  
music has become part  
of the wider American  
musical soundscape.

The paperback edition  
does not include an  
accompanying CD.

Accompany CD has  
excerpts from a speech  
given by Alan Lomax  
on March 7, 1989, at the

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New York Public  
Library plus seven  
tracks of folk songs  
recorded by Alan  
Lomax.

Adventures of a Ballad  
Hunter

Photographs and Field  
Recordings: 1947-1959

Folk Song Style and  
Culture

American ballads and  
folk songs

Parchman Farm

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Alan Lomax

Traces the 1960s effort to revive music in England that underscored the achievements of such period artists as Pink Floyd, Nick Drake and Led Zeppelin, providing insight into how their work reflected historical precedents while



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Man Who

Recorded The  
World  
establishing models  
for present-day  
musicians. Original.  
10,000 first printing.  
Lomax's account of  
African American  
oral traditions  
provides information  
on such legendary  
bluesmen as Robert  
Johnson, Muddy  
Waters, and Son  
House

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Man Who Recorded The World

- Kirkus Best Books of 2015 selection for Biography •

Published in celebration of Holiday's centenary, the first biography to focus on the singer's extraordinary musical talent When Billie Holiday stepped into Columbia's studios

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World  
in November 1933, it  
marked the  
beginning of what is  
arguably the most  
remarkable and  
influential career in  
twentieth-century  
popular music. Her  
voice weathered  
countless shifts in  
public taste, and new  
reincarnations of her  
continue to arrive,

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most recently in the form of singers like Amy Winehouse and Adele. Most of the writing on Holiday has focused on the tragic details of her life—her prostitution at the age of fourteen, her heroin addiction and alcoholism, her series of abusive

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relationships—or  
tried to correct the  
many fabrications of  
her autobiography.

But now, Billie  
Holiday stays close to  
the music, to her  
performance style,  
and to the self she  
created and put into  
print, on record and  
on stage. Drawing on  
a vast amount of new

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material that has surfaced in the last decade, critically acclaimed jazz writer John Szwed considers how her life inflected her art, her influences, her uncanny voice and rhythmic genius, a number of her signature songs, and her legacy.

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In 1933, John A. Lomax and his son Alan set out as emissaries for the Library of Congress to record the folksong of the "American Negro" in several southern African American prisons. Listening to the Lomax Archive: The Sonic Rhetorics

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of African American  
Folksong in the  
1930s asks how the  
Lomaxes' field recor  
dings—including their  
prison recordings  
and a long-form oral  
history of jazz  
musician Jelly Roll  
Morton—contributed  
to a new mythology  
of Americana for a  
nation in the midst of



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financial, social, and identity crises. Stone argues that folksongs communicate complex historical experiences in a seemingly simple package, and can thus be a key element—a sonic rhetoric—for interpreting the ebb and flow of cultural

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ideals within  
contemporary  
historical moments.  
He contends that the  
Lomaxes, aware of  
the power of folk  
music, used the  
folksongs they  
collected to increase  
national  
understanding of  
and agency for the  
subjects of their

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recordings even as they used the recordings to advance their own careers. Listening to the Lomax Archive gives readers the opportunity to listen in on these seemingly contradictory dualities, demonstrating that they are crucial to

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the ways that we remember and write about the subjects of the Lomaxes' archive and other repositories of historicized sound. Throughout Listening to the Lomax Archive, there are a number of audio resources for readers to listen

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to, including songs,  
oral histories, and  
radio program  
excerpts. Each  
resource is marked  
with a ? in the text.

Visit <https://doi.org/10.3998/mpub.9871097#resources> to access  
this audio content.

The Journey of an  
American Song  
Race and American

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Folklore

Alan Lomax,

Assistant in Charge

The 1934 Lomax

Recordings

The Musician and  
the Myth

Electric Eden

The remarkable life  
and times of the  
man who

popularized

American folk

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music and created  
the science of song  
Folklorist,  
archivist,  
anthropologist,  
singer, political  
activist, talent  
scout,  
ethnomusicologist,  
filmmaker, concert  
and record  
producer, Alan  
Lomax is best

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Man Who  
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World  
remembered as the  
man who  
introduced folk  
music to the  
masses. Lomax  
began his career  
making field  
recordings of rural  
music for the  
Library of Congress  
and by the late  
1930s brought his  
discoveries to



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radio, including  
Woody Guthrie,  
Pete Seeger, and  
Burl Ives. By the  
1940s he was  
producing concerts  
that brought white  
and black  
performers  
together, and in the  
1950s he set out to  
record the whole  
world. Lomax was

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also a controversial figure. When he worked for the U. S. government he was tracked by the FBI, and when he worked in Britain, MI5 continued the surveillance. In his last years he turned to digital media and developed technology that

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World  
anticipated today's  
breakthroughs.  
Featuring a cast of  
characters  
including Eleanor  
Roosevelt,  
Leadbelly, Carl  
Sandburg, Carl  
Sagan, Jelly Roll  
Morton, Muddy  
Waters, and Bob  
Dylan, Szwed's  
fascinating

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biography  
memorably  
captures Lomax  
and provides a  
definitive account  
of an era as seen  
through the life of  
one extraordinary  
man.

Traces the jazz  
musician's career  
journey from  
Storyville to

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Broadway, showing  
the ways in which  
his unique  
compositions  
reflected the  
problems of  
America's poor  
Blues Hall of Fame  
Inductee—Named a  
"Classic of Blues  
Literature" by the  
Blues Foundation,  
2019 This

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remarkable book  
recovers three  
invaluable  
perspectives, long  
thought to have  
been lost, on the  
culture and music  
of the Mississippi  
Delta. In 1941 and  
'42 African  
American scholars  
from Fisk  
University—among

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them the noted  
composer and  
musicologist John  
W. Work III,  
sociologist Lewis  
Wade Jones, and  
graduate student  
Samuel C. Adams  
Jr.—joined folklorist  
Alan Lomax of the  
Library of Congress  
on research trips to  
Coahoma County,

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Mississippi. Their mission was “to document adequately the cultural and social backgrounds for music in the community.”

Among the fruits of the project were the earliest recordings by the legendary blues



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singer and guitarist  
Recorded The  
Muddy Waters. The

World

hallmark of the  
study was to have  
been a joint  
publication of its  
findings by Fisk  
and the Library of  
Congress. While  
this publication was  
never completed,  
Lost Delta Found is  
composed of the

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writings,  
interviews, notes,  
and musical  
transcriptions  
produced by Work,  
Jones, and Adams  
in the Coahoma  
County study. Their  
work captures, with  
compelling  
immediacy, a place,  
a people, a way of  
life, and a set of

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rich musical tra-  
ditions as they  
existed in the  
1940s. Illustrated  
with photos and  
more than 160  
musical  
transcriptions.  
When Ferdinand  
"Jelly Roll" Morton  
sat at the piano in  
the Library of  
Congress in May of

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1938 to begin his  
monumental series  
of interviews with  
Alan Lomax, he  
spoke of his years  
on the West Coast  
with the nostalgia  
of a man recalling a  
golden age, a lost  
Eden. He had  
arrived in Los  
Angeles more than  
twenty years

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earlier, but he recounted his losses as vividly as though they had occurred just recently. The greatest loss was his separation from Anita Gonzales, by his own account "the only woman I ever loved," to whom he left

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almost all of his  
royalties in his will.  
In Dead Man Blues,  
Phil Pastras sets  
the record straight  
on the two periods  
(1917-1923 and  
1940-1941) that  
Jelly Roll Morton  
spent on the West  
Coast. In addition  
to rechecking  
sources, correcting

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mistakes in  
scholarly accounts,  
and situating  
eyewitness  
narratives within  
the histories of  
New Orleans or Los  
Angeles, Pastras  
offers a fresh  
interpretation of  
the life and work of  
Morton, one of the  
most important and

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influential early practitioners of jazz. Pastras's discovery of a previously unknown collection of memorabilia—including a 58-page scrapbook compiled by Morton himself—sheds new light on Morton's personal and



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artistic

development, as

well as on the

crucial role played  
by Anita Gonzales.

In a rich, fast-  
moving, and

fascinating

narrative, Pastras

traces Morton's

artistic

development as a

pianist, composer,

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and bandleader. Among many other topics, Pastras discusses the complexities of racial identity for Morton and his circle, his belief in voodoo, his relationships with women, his style of performance, and his roots in black

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musical traditions.  
Not only does Dead  
Man Blues restore  
to the historical  
record invaluable  
information about  
one of the great  
innovators of jazz,  
it also brings to life  
one of the most  
colorful and  
fascinating periods  
of musical

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Recorded The  
World  
transformation on  
the West Coast.

The Science and  
Business of Turning  
Waste into Wealth  
and Health

Chasing the Rising  
Sun

Field Recordings  
and the American  
Experience

The Other Dark  
Matter

Online Library  
Alan Lomax The  
Man Who  
Recorded The  
World  
Cowboy Songs and  
Other Frontier  
Ballads  
Ralph Peer and the  
Making of Popular  
Roots Music  
(Enhanced Edition)  
**In 1947, 1948  
and 1959,  
renowned  
folklorist  
Alan Lomax**

Online Library  
Alan Lomax The  
Man Who  
(1915-2002)  
Recorded The  
World  
went behind  
the barbed  
wire into the  
Mississippi  
State  
Penitentiary  
at Parchman.  
Armed with a  
reel-to-reel  
tape  
deck--and, in

Online Library  
Alan Lomax The  
Man Who

1959, a  
Recorded The  
World  
camera--Lomax  
documented as

best an  
outsider could  
the stark and  
savage  
conditions of  
the prison  
farm, where  
the black  
inmates

Online Library  
Alan Lomax The  
Man Who  
Recorded The  
World

labored "from  
can't to  
can't,"  
chopping  
timber,  
clearing  
ground and  
picking cotton  
for the state.  
They sang as  
they worked,  
keeping time



Online Library  
Alan Lomax The  
Man Who  
Recorded The  
World  
with axes or  
hoes, adapting  
to their  
condition the  
slavery-time  
hollers that  
sustained  
their  
forebears and  
creating a new  
body of  
American song.

Online Library  
Alan Lomax The  
Man Who

Theirs was  
Recorded The  
World  
music, as  
Lomax wrote,  
that

"testified to  
the love of  
truth and  
beauty which  
is a universal  
human trait."

Their songs  
participated

Online Library  
Alan Lomax The  
Man Who  
Recorded The  
World

in two  
distinct  
musical

traditions:  
free world  
(the blues,  
hollers,  
spirituals and  
other songs  
they sang  
outside and,  
when the

Online Library  
Alan Lomax The  
Man Who  
Recorded The  
World

situation  
permitted,  
sang inside as  
well) and the  
work songs,  
which were  
specific to  
the prison  
situation. A  
chilling  
account of how  
slavery

Online Library  
Alan Lomax The  
Man Who  
Recorded The  
World  
persisted well  
into the 20th  
century in the  
institutionali  
zed form of  
the chain  
gang,  
"Parchman  
Farm" includes  
two CDs with  
44 of Lomax's  
remastered

Online Library  
Alan Lomax The  
Man Who

audio

Recorded The

World  
recordings and

a book of more

than 70 of

Lomax's

photographs,

many published

here for the

first time.

Alan Lomax's

prolific sixty-

four-year

Online Library  
Alan Lomax The  
Man Who

Recorded The  
World  
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

Online Library  
Alan Lomax The  
Man Who  
Depression. In  
Recorded The  
1934, his  
World  
father John,  
then curator  
of the Library  
of Congress's  
Archive of  
American Folk  
Song, took an  
eighteen-year-  
old Alan and a  
300-pound



Online Library  
Alan Lomax The  
Man Who  
Recorded The  
World  
aluminum disk  
recorder into  
the rice  
fields of  
Jennings,  
along the  
waterways of  
New Iberia,  
and behind the  
gates of  
Angola State  
Penitentiary

Online Library  
Alan Lomax The  
Man Who  
to collect  
Recorded The  
vestiges of  
World  
African

American and  
Acadian  
musical  
tradition.

These  
recordings now  
serve as the  
foundational  
document of

Online Library  
Alan Lomax The  
Man Who  
indigenous  
Recorded The  
Louisiana  
World  
music.

Although  
widely  
recognized by  
scholars as a  
key artifact  
in the  
understanding  
of American  
vernacular

Online Library  
Alan Lomax The  
Man Who  
Recorded The  
World

music, most of  
the recordings  
by John and  
Alan Lomax  
during their  
expedition  
across the cen  
tral-southern  
fringe of  
Louisiana were  
never  
transcribed or

Online Library  
Alan Lomax The  
Man Who  
translated,  
Recorded The  
much less  
World  
studied in  
depth. This  
volume  
presents, for  
the first  
time, a  
comprehensive  
examination of  
the 1934  
corpus and

Online Library  
Alan Lomax The  
Man Who

unveils a  
Recorded The  
World  
multifaceted  
story of  
traditional  
song in one of  
the country's  
most  
culturally  
dynamic  
regions.

Through his  
textual and

Online Library  
Alan Lomax The  
Man Who  
Recorded The  
World  
comparative  
study of the  
songs

contained in  
the Lomax  
collection,  
Joshua Clegg  
Caffery  
provides a  
musical  
history of  
Louisiana that

Online Library  
Alan Lomax The  
Man Who  
extends beyond  
Recorded The  
Cajun music  
World  
and zydeco to  
the rural  
blues, Irish  
and English  
folk songs,  
play-party  
songs, slave  
spirituals,  
and  
traditional



Online Library  
Alan Lomax The  
Man Who

French folk  
Recorded The  
World  
songs that  
thrived at the  
time of these  
recordings.  
Intimate in  
its  
presentation  
of Louisiana  
folklife and  
broad in its  
historical

Online Library  
Alan Lomax The  
Man Who  
scope,  
Recorded The  
Traditional  
World  
Music in  
Coastal  
Louisiana  
honors the  
legacy of John  
and Alan Lomax  
by retrieving  
these musical  
relics from  
obscurity and

Online Library  
Alan Lomax The  
Man Who  
ensuring their  
Recorded The  
understanding  
World  
and

appreciation  
for  
generations to  
come .

Includes:  
Complete  
transcriptions  
of the 1934  
Lomax field

Online Library  
Alan Lomax The  
Man Who  
recordings in  
Recorded The  
southwestern  
World  
Louisiana Side-  
by-side  
translations  
from French to  
English  
Photographs  
from the 1934  
field trip and  
biographical  
details about

Online Library  
Alan Lomax The  
Man Who  
Recorded The  
World  
the performers  
A Best Photo  
Book of 2012  
by American  
Photo. A new  
look at the  
legendary  
folklorist and  
his work. More  
than fifty  
years ago, on  
a trip dubbed

Online Library  
Alan Lomax The  
Man Who  
"the Southern  
Recorded The  
World  
Journey," Alan  
Lomax visited  
Virginia,  
Georgia,  
Alabama,  
Mississippi,  
Kentucky, and  
Tennessee,  
uncovering the  
little-known  
southern

Online Library  
Alan Lomax The  
Man Who  
Recorded The  
World

backcountry  
and blues  
music that we  
now consider  
uniquely  
American.

Lomax's camera  
was a constant  
companion, and  
his images of  
both legendary  
and anonymous

Online Library  
Alan Lomax The  
Man Who  
Recorded The  
World  
folk musicians  
complement his  
famous field  
recordings.  
These photogra  
phs—largely un  
published—show  
musicians  
making music  
with family  
and friends at  
home, with



Online Library  
Alan Lomax The  
Man Who  
Recorded The  
World

**fellow  
worshippers at  
church, and  
alongside  
workers and  
prisoners in  
the fields.  
Discussions of  
Lomax's life  
and career by  
his disciple  
and lauded**

Online Library  
Alan Lomax The  
Man Who

folklorist

Recorded The

William

World

Ferris, and a

lyrical look

at Lomax's

photographs by

novelist and

Grammy Award-

winning music

writer Tom

Piazza, enrich

this valuable

Online Library  
Alan Lomax The  
Man Who  
Recorded The  
World  
collection.  
Based upon  
Cantometrics:  
An Approach to  
the  
Anthropology  
of Music  
(1976), by  
Alan Lomax,  
Songs of  
Earth:  
Aesthetic and

Online Library  
Alan Lomax The  
Man Who  
Recorded The  
World

**Social Codes  
in Music is a  
contemporary  
guide to  
understanding  
and exploring  
Cantometrics,  
the system  
developed by  
Lomax and  
Victor Grauer  
for analyzing**

Online Library  
Alan Lomax The

Man Who  
Recorded The  
World  
the formal  
elements of  
music related  
to human

geography and  
sociocultural  
patterning.

This carefully  
constructed  
cross-cultural  
study of world  
music revealed

Online Library  
Alan Lomax The  
Man Who

Recorded The  
World  
deep-rooted  
performance  
patterns and  
aesthetic  
preferences  
and their  
links with  
environmental  
factors and  
ancient  
socioeconomic  
practices.

Online Library  
Alan Lomax The  
Man Who

**This new and  
updated  
edition is for  
anyone wishing  
to understand  
and more  
deeply  
appreciate the  
forms and  
sociocultural  
contexts of  
the musics of**

Online Library  
Alan Lomax The

Man Who  
Recorded The  
World  
the world's  
peoples, and  
it is designed  
to be used by  
both scholars  
and laypeople.  
Part One of  
the book  
consists of a  
practical  
guide to using  
the



Online Library  
Alan Lomax The  
Man Who

**Cantometrics**

**Recorded The**

**World**

**course with**

**musical**

**examples to**

**test one's**

**understanding**

**of the**

**material, a**

**theoretical**

**framework to**

**put the**

Online Library  
Alan Lomax The  
Man Who  
Recorded The  
World

methodology in  
context, and  
an  
illustration  
of the method  
used to  
explore the  
roots of  
popular music.  
Part Two  
includes  
guides to four

Online Library  
Alan Lomax The  
Man Who  
Recorded The  
World

other  
analytical  
systems that  
Lomax  
developed,  
which focus on  
orchestration,  
phrasing and  
breath  
management,  
vowel  
articulation,

Online Library  
Alan Lomax The  
Man Who  
instrumentatio  
Recorded The  
n, and  
World  
American  
popular music.  
Part Three  
provides  
resources for  
educators who  
wish to use  
the  
Cantometrics  
system in

Online Library  
Alan Lomax The  
Man Who  
Recorded The  
World

their  
classrooms, a  
summary of the  
findings and  
hypotheses of  
Lomax's  
original  
research, and  
a discussion  
of  
Cantometrics'  
criticisms,

Online Library  
Alan Lomax The  
Man Who  
Recorded The  
World  
applications,  
and new  
approaches,  
and it  
includes  
excerpts of  
Lomax's  
original  
writings about  
world song  
style and  
cultural

Online Library  
Alan Lomax The  
Man Who  
equity.

Recorded The  
Selected

World  
Writings,

1934-1997

Songs of Earth

A Biography of

Alan Lomax

The Southern

Journey of

Alan Lomax:

Words,

Photographs,

Online Library  
Alan Lomax The  
Man Who  
**and Music**  
Recorded The  
The Man who  
World  
Recorded the  
World

**Billie Holiday**  
Melodies and words  
for over 200 authentic  
folk songs and ballads  
from all parts of the  
country — spirituals,  
hollers, game songs,  
lullabies, courting  
songs, work songs,



Online Library  
Alan Lomax The  
Man Who  
Recorded The  
World

**Cajun airs,  
breakdowns, many  
more.**

**Growing up beside the  
Chisholm Trail,  
captivated by the songs  
of passing cowboys  
and his bosom friend,  
an African American  
farmhand, John A.  
Lomax developed a  
passion for American  
folk songs that  
ultimately made him**

Online Library  
Alan Lomax The  
Man Who

**one of the foremost  
authorities on this  
fundamental aspect of  
Americana. Across  
many decades and  
throughout the  
country, Lomax and  
his informants created  
over five thousand  
recordings of  
America's musical  
heritage, including  
ballads, blues,  
children's songs, fiddle**

Online Library  
Alan Lomax The  
Man Who

**tunes, field hollers,  
lullabies, play-party  
songs, religious  
dramas, spirituals, and  
work songs. He acted  
as honorary curator of  
the Archive of  
American Folk Song at  
the Library of  
Congress, directed the  
Slave Narrative  
Project of the WPA,  
and cofounded the  
Texas Folklore Society.**

Online Library  
Alan Lomax The  
Man Who

**Lomax's books include  
Recorded The  
World  
Cowboy Songs and  
Other Frontier  
Ballads, American  
Ballads and Folk  
Songs, Negro Folk  
Songs as Sung by  
Leadbelly, and Our  
Singing Country, the  
last three coauthored  
with his son Alan  
Lomax. Adventures of  
a Ballad Hunter is a  
memoir of Lomax's**

Online Library  
Alan Lomax The  
Man Who

**eventful life. It recalls his early years and the fruitful decades he spent on the road collecting folk songs, on his own and later with son Alan and second wife Ruby Terrill Lomax.**

**Vibrant, amusing, often haunting stories of the people he met and recorded are the gems of this book,**

Online Library  
Alan Lomax The  
Man Who

**which also gives lyrics  
for dozens of songs.**

**Adventures of a Ballad**

**Hunter illuminates**

**vital traditions in**

**American popular**

**culture and the labor**

**that has gone into their  
preservation.**

**Grossly ambitious and**

**rooted in scientific**

**scholarship, The Other**

**Dark Matter shows**

**how human excrement**

Online Library  
Alan Lomax The  
Man Who

**can be a life-saving,  
money-making  
resource—if we make  
better use of it. The  
average person  
produces about four  
hundred pounds of  
excrement a year.**

**More than seven  
billion people live on  
this planet. Holy crap!  
Because of the diseases  
it spreads, we have  
learned to distance**

Online Library  
Alan Lomax The  
Man Who

**ourselves from our  
waste, but the long line  
of engineering marvels  
we've created to do  
so—from Roman  
sewage systems and  
medieval latrines to  
the immense,  
computerized  
treatment plants we  
use today—has also  
done considerable  
damage to the earth's  
ecology. Now scientists**



Online Library  
Alan Lomax The  
Man Who

**tell us: we've been  
wasting our waste.**

**When recycled  
correctly, this  
resource, cheap and  
widely available, can  
be converted into a  
sustainable energy  
source, act as an  
organic fertilizer,  
provide effective  
medicinal therapy for  
antibiotic-resistant  
bacterial infection, and**

Online Library  
Alan Lomax The  
Man Who

**much more. In clear  
and engaging prose  
that draws on her  
extensive research and  
interviews, Lina  
Zeldovich documents  
the massive  
redistribution of  
nutrients and  
sanitation inequities  
across the globe. She  
profiles the pioneers of  
poop upcycling, from  
startups in African**

Online Library  
Alan Lomax The  
Man Who

**villages to innovators  
in American cities that  
convert sewage into  
fertilizer, biogas, crude  
oil, and even life-  
saving medicine. She  
breaks taboos  
surrounding sewage  
disposal and shows  
how hygienic waste  
repurposing can help  
battle climate change,  
reduce acid rain, and  
eliminate toxic algal**

Online Library  
Alan Lomax The  
Man Who

**Recorded The  
World**  
blooms. Ultimately,  
she implores us to use  
our innate organic  
power for the greater  
good. Don't just sit  
there and let it go to  
waste.

**Writer, musicologist,  
archivist, singer, DJ,  
filmmaker, record,  
radio and TV  
producer, Alan Lomax  
was a man of many  
parts. Without him the**

Online Library  
Alan Lomax The  
Man Who

**history of popular  
music would have been  
very different. Armed  
with a tape-recorder  
and his own near-  
flawless good taste,  
Lomax spent years  
travelling the US,  
particularly the south,  
recording its heritage  
of music and song for  
posterity, bringing to  
light the talents of  
performers ranging**

Online Library  
Alan Lomax The  
Man Who  
Recorded The  
World

**from Jelly Roll Morton  
to Leadbelly and  
Muddy Waters, and  
crucially influencing  
generations of  
musicians from Pete  
Seeger to the Stones,  
from Woody Guthrie  
to Bob Dylan. His  
influence continues:  
recordings made by  
Lomax are the core of  
the sound-tracks of Oh  
Brother, Where art**

Online Library  
Alan Lomax The  
Man Who  
Recorded The  
World

**Thou? and Gangs of  
New York, and even  
featured, remixed, on  
Moby's Play. John  
Szwed's biography is  
the first ever of this  
remarkable and  
contradictory man  
(whom he both knew  
and worked with for  
ten years); through it  
Szwed will tell the  
story of a musical and  
political era, as he did**

Online Library  
Alan Lomax The  
Man Who  
so successfully in his  
Recorded The  
previous book on Miles  
World  
Davis.

**The Fortunes of Jelly  
Roll Morton, New  
Orleans Creole and  
"Inventor of Jazz"  
Hard Hitting Songs for  
Hard-Hit People  
Folk Songs and  
Ballads  
Unearthing Britain's  
Visionary Music  
The Protest Singer**



Online Library  
Alan Lomax The

**Jelly Roll Morton Way  
Out West**

*A biography of  
Ferdinand*

*'Jelly Roll'*

*Morton, one of  
the world's  
most*

*influential  
composers of  
jazz.*

*Song and dance*

Online Library  
Alan Lomax The  
Man Who  
*style--viewed*  
Recorded The  
World  
*as nonverbal*  
*communications*  
*about*  
*culture--are*  
*here related*  
*to social*  
*structure and*  
*cultural*  
*history.*

*Patterns of*  
*performance,*

Online Library  
Alan Lomax The  
Man Who

*Recorded The  
World*  
theme, text  
and movement  
are analyzed

*in large  
samples of  
films an  
recordings  
from the whole  
range of human  
culture,  
according to  
the methods*

Online Library  
Alan Lomax The  
Man Who

*explained in  
this volume.*

*Recorded The  
World*  
*Cantometrics,*

*which means*

*song as a*

*measure of*

*man, finds*

*that*

*traditions of*

*singing trace*

*the main*

*historic*

Online Library  
Alan Lomax The  
Man Who  
*distributions*  
Recorded The  
*of human*  
World  
*culture and*  
*that specific*  
*traits of*  
*performance*  
*are*  
*communications*  
*about*  
*identifiable*  
*aspects of*  
*society. The*

Online Library  
Alan Lomax The  
Man Who  
*predictable*  
Recorded The  
*and universal*  
World  
*relations*  
*between*  
*expressive*  
*communication*  
*and social*  
*organization,*  
*here*  
*established*  
*for the first*  
*time, open up*

Online Library  
Alan Lomax The  
Man Who

*Recorded The  
World*  
the possibility of  
a scientific

*aesthetics,  
useful to  
planners.*

*Twenty-seven  
years in the  
making*

*(1940-67),  
this tapestry  
of nearly two*

Online Library  
Alan Lomax The  
Man Who  
Recorded The  
World

*hundred  
American  
popular and  
protest songs  
was created by  
three giants  
of performance  
and musical  
research: Alan  
Lomax,  
indefatigable  
collector and*



Online Library  
Alan Lomax The  
Man Who

*preserver;  
Recorded The  
World  
Woody Guthrie,  
performer and  
prolific  
balladeer; and  
Pete Seeger,  
entertainer  
and educator  
who has  
introduced  
three  
generations of*

Online Library  
Alan Lomax The  
Man Who

*Americans to  
Recorded The  
World*  
Americans to  
their musical  
heritage. In  
his afterword,  
Pete Seeger  
recounts the  
long history  
of collecting  
and publishing  
this anthology  
of Depression-  
era, union-

Online Library  
Alan Lomax The  
Man Who  
Recorded The  
New Deal  
World

*hopeful, and  
melodies. With  
characteristic  
modesty, he  
tells us  
what's missing  
and what's  
wrong with the  
collection.*

*But more  
important, he*

Online Library  
Alan Lomax The  
Man Who  
Recorded The  
World

*tells us  
what's right  
and why it  
still matters,  
noting songs  
that have  
become famous  
the world  
over: "Union  
Maid," "Which  
Side Are You  
On?," "Worried*

Online Library  
Alan Lomax The  
Man Who  
Recorded The  
World  
*Man Blues,*”  
“*Midnight  
Special,*” and  
“*Tom Joad.*”

“Now, at the  
turn of the  
century, the  
millennium,  
what’s the  
future of  
these songs?”  
he asks.

Online Library  
Alan Lomax The  
Man Who

Recorded The  
World  
“Music is one  
of the things  
that will save  
us. Future  
songwriters  
can learn from  
the honesty,  
the courage,  
the  
simplicity,  
and the  
frankness of

Online Library  
Alan Lomax The  
Man Who

*these hard-  
Recorded The  
hitting songs.*

*World  
And not just  
songwriters.*

*We can all  
learn.” In  
addition to*

*123*

*photographs  
and 195 songs,  
this edition  
features an*

Online Library  
Alan Lomax The  
Man Who

*Recorded The  
World*  
introductory  
note by Nora

*Guthrie, the  
daughter of  
Woody Guthrie  
and overseer  
of the Woody  
Guthrie  
Foundation.*

*The challenges  
of interracial  
fieldwork*



Online Library  
Alan Lomax The  
Man Who  
Rediscovering  
Recorded The  
the Fisk Unive  
World  
rsity-Library  
of Congress  
Coahoma County  
Study,  
1941-1942  
Say No to the  
Devil  
Lost Delta  
Found  
Traditional

Online Library  
Alan Lomax The  
Man Who  
*Music in*  
*Recorded The*  
*Coastal*  
*World*  
*Louisiana*

*The Man who*  
*Adores the*  
*Negro*

*Listening to*  
*the Lomax*  
*Archive*

**Alan Lomax is a  
legendary figure in  
American folk**

Online Library  
Alan Lomax The  
Man Who  
music circles.

Recorded The  
World  
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

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Man Who  
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World

**Lomax's daughter  
Anna, reintroduces  
these essential  
writings. Drawing  
on the Lomax  
Archives in New  
York, this book  
brings together  
articles from the  
30s onwards. It is  
divided into four  
sections, each  
capturing a  
distinct period in**

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**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  
thoroughout  
Europe; the folk  
music revival  
years; and finally  
his work in**

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World  
**academia.**

**John A. Lomax was  
an American  
original, a man of  
intellect, tireless  
ambition, visionary  
zeal, and vast  
contradictions.  
Perhaps best  
known as a pioneer  
American  
folklorist, he was  
also a successful  
businessman, an**

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**influential  
educator, and the  
patriarch of an  
extended family of  
artists, performers,  
and scholars whose  
work continues to  
influence American  
culture on both  
popular and  
academic levels.  
'Can't Be Satisfied  
is that rare thing  
in musical**

**Recorded The  
World**  
**biographies: a  
book that maps out  
not just a single,  
extraordinary life  
but the cultural  
forces that shaped  
it' Sean O'Hagan,  
Observer Muddy  
Waters was the  
greatest blues  
musician ever, and  
the most  
influential. He  
invented electric**



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**blues, inspired the  
Rolling Stones and  
created the  
template for the  
rock 'n' roll band  
and its wild  
lifestyle. Robert  
Gordon's definitive  
biography vividly  
chronicles the  
extraordinary life  
and personality of  
the musical legend  
who changed the**

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Man Who  
**course of modern  
popular music.**

**Presents a portrait  
of the folk singer,  
tracing his career  
and influence as a  
singer and  
surveying his  
political  
development.**

**Last Cavalier  
Music and Life in  
Mississippi  
Can't be Satisfied**

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Man Who  
**America Over the  
Water**  
Recorded The  
World

**50 Women in the  
Blues**

Traces the  
life of the  
folk music  
pioneer,  
including his  
work as a  
field recorder

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Man Who  
for the  
Recorded The  
Library of  
World  
Congress, his  
efforts to  
produce  
multicultural  
concerts, and  
his role in  
the careers of  
such artists  
as Woody  
Guthrie and

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Burl Ives.

Huddie

Ledbetter

(1889-1949),

known to

millions of

fans simply as

Leadbelly, was

arguably the

most famous

black singer

in American

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World  
history. His  
close musical  
associations  
included such  
towering  
figures as  
Blind Lemon  
Jefferson,  
Woody Guthrie,  
Pete Seeger,  
and John and  
Alan Lomax. He

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Recorded The  
World  
helped lay the  
foundations  
for blues,  
modern folk  
music, and  
rock 'n' roll.  
This  
definitive  
biography  
draws on a  
wealth of new  
archival

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Man Who  
material,  
Recorded The  
interviews,  
World  
and previously  
unknown  
recordings to  
detail  
Leadbelly's  
proud,  
tumultuous,  
and often  
violent life.  
The definitive



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Recorded The  
World  
biography of  
Alan Lomax—  
from John  
Szwed, "the  
best music  
biographer in  
the business"  
(L.A. Weekly).  
One of the  
most  
remarkable  
figures of the

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Recorded The  
World  
twentieth  
century, Alan  
Lomax was best  
known for  
bringing  
legendary  
musicians like  
Woody Guthrie,  
Pete Seeger,  
Muddy Waters,  
Lead Belly,  
and Burl Ives

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Man Who  
to the radio  
Recorded The  
and  
World  
introducing  
folk music to  
a mass  
audience. Now  
John Szwed,  
the acclaimed  
biographer of  
Miles Davis  
and Sun Ra,  
presents the

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first  
Recorded The  
World  
biography of  
Lomax, a man  
who was as  
influential as  
he was contro-  
versial-trailed  
for years by  
the FBI,  
criticized for  
his folk- song-  
collecting

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Man Who

Recorded The  
World  
practices,  
denounced by  
some as a

purist and by  
others as a  
popularizer.

This  
authoritative  
work reveals  
how Lomax  
changed not  
only the way

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Man Who

Recorded The  
World  
everyone in  
the country  
heard music

but also the  
way they  
viewed America  
itself.

Alan Lomax The  
Man Who  
Recorded the  
World Penguin  
The Life and

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Alan Lomax The  
Man Who  
Times of Muddy  
Recorded The  
Waters  
World  
The Beautiful  
Music All  
Around Us  
The Sonic  
Rhetorics of  
African  
American  
Folksong in  
the 1930s  
Dead Man Blues

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Man Who  
Mister Jelly  
Recorded The  
Roll  
World

The Life and  
Musical Genius  
of Rev. Gary  
Davis

Who was the  
greatest of all  
American guitarists?  
You probably didn't  
name Gary Davis,  
but many of his



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musical  
contemporaries  
considered him  
without peer. Bob  
Dylan called Davis  
“one of the wizards  
of modern music.”  
Bob Weir of the  
Grateful Dead—who  
took lessons with  
Davis—claimed his  
musical ability  
“transcended any

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common notion of a bluesman.” And the folklorist Alan Lomax called him “one of the really great geniuses of American instrumental music.” But you won’t find Davis alongside blues legends Robert Johnson and Muddy Waters in

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World

the Rock and Roll  
Hall of Fame.

Despite almost  
universal renown  
among his  
contemporaries,  
Davis lives today  
not so much in his  
own work but  
through covers of  
his songs by Dylan,  
Jackson Browne,  
and many others, as

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Recorded The  
World  
well as in the untold  
number of students  
whose lives he  
influenced. The first  
biography of Davis,  
Say No to the Devil  
restores “the  
Rev’s” remarkable  
story. Drawing on  
extensive research  
and interviews with  
many of Davis’s  
former students, Ian

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Zack takes readers through Davis's difficult beginning as the blind son of sharecroppers in the Jim Crow South to his decision to become an ordained Baptist minister and his move to New York in the early 1940s, where he scraped out a living

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Man Who  
Recorded The  
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singing and preaching on street corners and in storefront churches in Harlem. There, he gained entry into a circle of musicians that included, among many others, Lead Belly, Woody Guthrie, and Dave Van Ronk. But in spite of his

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tremendous musical  
Recorded The  
World  
achievements,

Davis never gained  
broad recognition  
from an American  
public that wasn't  
sure what to make  
of his trademark  
blend of gospel,  
ragtime, street  
preaching, and the  
blues. His personal  
life was also fraught,

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troubled by  
struggles with  
alcohol, women,  
and deteriorating  
health. Zack  
chronicles this  
remarkable figure in  
American music,  
helping us to  
understand how he  
taught and  
influenced a  
generation of



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Man Who  
musicians.

Recorded The  
World  
The Library of  
Congress Letters,  
1935-1945

The Fortunes of  
Jelly Roll Morton,  
New Orleans Creole  
and Inventor of Jazz  
The Life and  
Legend of Leadbelly  
The Land where the  
Blues Began