

<b>List of Abbreviations</b> .....	13
<b>Introduction</b> .....	17
Primary Sources .....	34
Outline .....	35
State of Research .....	43
<b>1 American Folklore: Applied versus Pure Research</b> .....	47
1.1 The Dual Meaning of Folklore .....	49
1.1.1 Advocating “the Folk” .....	53
1.1.2 Knowledge and Interpretation .....	59
1.1.3 Approaching the Irreconcilable .....	62
1.1.4 “Living Lore” as Contemporary History .....	64
1.2 The Folklore Approach of Alan Lomax .....	67
1.2.1 Making Folk Music Available .....	68
1.1.2 An Appeal for Cultural Equity .....	72
1.2.3 The Folklife Preservation Act .....	75
<b>2 The Expert from Below</b> .....	83
2.1 Lomax and the Publishing Media .....	84
2.1.1 “Music in Your Own Backyard”: Democratizing Knowledge in Folklore .....	86
2.1.2 Rural America: The Nation’s Democratic Backbone .....	91
2.1.3 Flirting with Cosmopolis: Lomax and Highbrow Culture .....	94
2.2 Between Advocating and Exploiting .....	102
2.2.1 Beyond Entertainment: Lead Belly and Henry Truvillion .....	106
2.2.2 Creating Intimacy: Lomax as the Friend of “the Folk” .....	110
2.2.3 A Machine for the Voiceless .....	115

- 3 Radio and Film** ..... 125
  - 3.1 Radio as an Educational Force ..... 126
  - 3.2 The Rural South and the War Effort: Lomax at the Office of War Information ..... 134
    - 3.2.1 *Folk Music of America and Back Where I Come From* ..... 141
      - 3.2.1.1 Work and Prison Songs of the South ..... 144
      - 3.2.1.2 The Rural Messenger ..... 153
  - 3.3 Educational Film ..... 166
    - 3.3.1 The Integrated South versus the Benighted South ..... 169
      - 3.3.1.1 *To Hear Your Banjo Play* ..... 171
      - 3.3.1.2 *Rainbow Quest* ..... 174
      - 3.3.1.3 *Ballads, Blues and Bluegrass* ..... 180
  
- 4 Gender, Race and the Folklorist** ..... 189
  - 4.1 Gender- and African American Studies in Folklore Scholarship ..... 191
    - 4.1.1 The Accusation of Cultural Appropriation ..... 194
    - 4.1.2 Gender and Race Bias in History and Folklore Studies ..... 197
  - 4.2 Sidney Robertson ..... 201
    - 4.2.1 A Minor Voice ..... 203
    - 4.2.2 A Clash of Views ..... 205
  - 4.3 Zora Neale Hurston ..... 211
    - 4.3.1 Uniqueness out of Necessity ..... 212
    - 4.3.2 Eatonville Chronicler ..... 215
  
- 5 “A Mississippi of Song”: Lomax and the Construction of Delta Blues** ..... 229
  - 5.1 The Cradle of the Blues?: The Myth of the Delta ..... 231
    - 5.1.1 The Picture and the Mirror: Lomax and the Search for History ..... 233
    - 5.1.2 Urban North or Rural South: The Blues of Big Bill Broonzy ..... 235
    - 5.1.3 “Blues at Midnight”: Becoming a People’s Artist ..... 236

5.1.3	Meeting Expectations: Broonzy as the Chronicler of the Blues ..	238
5.1.4	Blues in the Mississippi Night .....	240
5.1.5	Fiction or History: Lomax and “I Got the Blues” .....	245
5.1.6	“Three Delta Men”: <i>The Blues in the Mississippi Night</i> LPs .....	247
5.1.7	Lomax and the Use of Oral History .....	251
5.1.8	<i>The Blues in the Mississippi Night</i> Legacy .....	254
5.2	The Fisk / Library of Congress Coahoma County Study, 1941–1942 .....	258
5.2.1	Natchez or Coahoma: Locating the Study .....	259
5.2.2	The Rediscovered Manuscripts: Lomax and the Fisk Scholars ...	262
5.2.3	Folk Culture and Popular Culture in Coahoma County .....	265
5.2.4	Work Song, Levee Song and the Holler .....	272
5.2.5	Native American Influence on the Blues .....	280
5.2.6	“Having the Blues”: A Very Short Survey .....	285
5.3	The Individual versus the Community: Lomax and Mississippi Bluesmen .....	289
5.3.1	Poor Muleskinner or Aspiring Artists: Muddy Waters .....	292
5.3.2	Emplotting the Narrative: Lomax and the “Royal Lineage” of Blues .....	295
5.3.3	“Possessed by the Song”: Lomax and Son House .....	298
5.3.4	The Modern Style: David “Honeyboy” Edwards .....	301
5.4	“They Lost Some of Their Melancholy”: Lomax and New Orleans Blues .....	305
5.4.1	Jelly Roll Morton and the Contamination of the Blues .....	307
5.4.2	Rural and Urban Blues in the Early Recording Industry .....	310
5.5	Lomax and the Female Blues .....	314
5.5.1	Storyville and the Limitations of Blueswomen .....	320
5.5.2	“They Could Bring it to Church”: Lomax and the Struggles of Blueswomen .....	324
5.6	Lomax and the Mississippi State Penitentiary .....	329
5.6.1	<i>Negro Prison Songs from the Mississippi State Penitentiary</i> (1958) .....	337

<b>6 Lomax and the 1960s “Folk Boom”</b> .....	347
6.1 Reflecting Privilege: The Search for Outsiders .....	350
6.2 The Driven Generation: The Lucky Few .....	354
6.2.1 A Story of Black and White .....	356
6.3 The Newport Folk Festival, 1963 to 1965 .....	357
6.3.1 Lomax as Newport Board Member .....	362
6.3.2 The Folk Rediscoveries .....	364
6.3.3 Devil Got My Woman .....	374
6.3.4 Mediators of the “Folk Boom” – Rinzler, Shelton, Silber and Lomax .....	380
6.4 Rediscoveries of Appalachia .....	385
 <b>Conclusion</b> .....	 403
 <b>Primary Sources List of Figures</b> .....	 417
 <b>Audio Recordings</b> .....	 419