

The statement repeated several times in her book (p. 27) that São Paulo was the first Brazilian city to recognize the great talent of Villa-Lobos is also far from clear on the basis of the evidence. Villa-Lobos had patrons, admirers, and detractors in both Rio de Janeiro and São Paulo. Villa-Lobos's first concert in Rio de Janeiro was on 13 November 1915, and reviews were mixed. The reception of his works in São Paulo in the Week of Modern Art (11–18 February 1922) revealed both the fury of his detractors and the faithful support of a small group of patrons, intellectuals, writers, and artists known as "The Modernistas."

The importance of the documents in Peppercorn's book is obvious to any Villa-Lobos scholar. The composer who enthusiastically preferred to tell fanciful stories rather than provide facts for newspaper accounts, created an enormous amount of erroneous information. The documents in Peppercorn's book finally provide a first step to make possible a comprehensive factually accurate biography. The 626 documents and photographs will clarify many biographical questions.

The least satisfactory aspect of the book is the page layout scheme and the confusing arrangement of text and captions to documents and photographs. Although the text captions are in slightly different size type, they are sufficiently similar to cause considerable confusion. One of the worst examples is the end of the section on Villa-Lobos's childhood, when the text appears to end in mid-sentence (p. 31). The end of the chapter is found on the next page directly underneath a photograph (Francisco de Paula Rodrigo Alves) with margins corresponding to the width of the photograph. Its caption is found to the left, where one would expect to find a continuation of the previous text. The reader not forewarned is likely to think that a page has been omitted.

The book is organized into forty sections, to which are added nine sections plus indexes providing further information, acknowledgments, chronology, and other useful information.

Peppercorn's writings in many languages are impressive. Unfortunately, her incomplete knowledge of English causes moments of confused meaning. On page 36, after stating that she has been unable to

ascertain the length of time Villa-Lobos was a student in *Colegio Dom Pedro II* in Rio, she states that she was unable to obtain this information from "the college." The term *Colegio* in Portuguese applies to high-school-level studies. In the following paragraph she also states: "It must have been during his final years at the college." Villa-Lobos did not complete his high school studies and never attended any college or university as an officially enrolled student. While the word "college" in English can be used for preparatory or what is commonly called "pre-college training," the meaning most familiar to readers is upper-level studies.

The importance of documented information on a major composer whose life and works have become a significant contribution to twentieth-century music, and a composer whose music is identified with the life and spirit of his native country, makes this book a valuable addition to the study of Villa-Lobos's life and works. In making her collection of documents and photographs available to scholars, musicians and the general public, Peppercorn has rendered a valuable service.

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Popular Music and the Underground: Foundations of Jazz, Blues, Country, and Rock, 1900–1950. By Chuck Mancuso. Coedited by Dave Lampe and Reg Gilbert. Dubuque, Ia.: Kendall/Hunt, 1996. [xxv, 626 p. ISBN 0-8403-9088-2. \$54.95.]

Writing the history of American popular music—even defining the term—is a daunting proposition, but one that has not dissuaded as many as it should, given the proliferation of mediocre books on the topic. The most successful endeavors have focused with authority on a specific aspect of the topic, such as Charles Hamm's admirable history of popular song, *Yesterdays* (New York: Norton, 1979), Gunther Schuller's two-volume chronicle of early jazz and swing, *The History of Jazz* (New York: Oxford University Press, 1968–86), or Paul Oliver's *The Story of the Blues* (Philadelphia: Chilton Books, 1969).

The variety of approaches to American popular-music study is great. The field has drawn as much interest from sociologists and cultural historians as from musicologists, a fact that perhaps illustrates more than anything popular music's enormous significance in our country's history. What is also apparent in much popular-music literature is the genuine passion writers have for their subject—many of their works reflect the same level of unbridled enthusiasm exhibited in treatises on baseball or opera singers.

Chuck Mancuso's *Popular Music and the Underground* is just such a book. His exuberance for the subject is explicitly and expansively stated in his introduction and is readily apparent to anyone who simply leafs through it. Mancuso has included an extraordinary array of facts and figures, illustrations, tables, and charts, as well as an extensive videography and discography. Mancuso's charts are particularly astonishing. There are over one hundred of them, ranging from the genuinely substantive to the merely trivial: from "Popular Ragtime Songs," to "Key Hollywood Musicals: 1927–1934," to "Some of Vernon Dalhart's Pseudonyms." Mancuso's diligence in collecting (and securing copyright) for the hundreds of illustrations in his book is also impressive.

In many ways, this book remains difficult to categorize, in spite of its wealth of information. Part reference work, part classroom text, part cultural chronicle, its very expansiveness may ultimately diminish its usefulness in libraries. Also problematic is Mancuso's approach to his topic. His reference to the "underground" will probably confuse many readers, and may even put off others. Mancuso has established a construct of three "tiers" based primarily on commercial success. The first tier is the "mainstream"—music that reached the widest audience. The second and third tiers represent the "underground" and include jazz, blues, country, and folk, all of which formed the bases for various related mainstream, popular styles. Men like Bunk Johnson, Blind Lemon Jefferson, and Charlie Claypool comprise Mancuso's "third tier." As he explains, these performers were primarily regional and never had a chance at the national spotlight. What many readers may find surprising, and

what some will disagree with, is Mancuso's placement in his "second tier" of many important and influential musicians, including Louis Armstrong, Duke Ellington, Bessie Smith, Jimmie Rodgers, and Bob Wills. The author explains that these "second-tier" musicians, many of whom have gained in stature only over time, were not as visible to the public at large during their lifetimes as were mainstream artists (Paul Whiteman, Al Jolson, Guy Lombardo, Benny Goodman, etc.), all of whom recorded for major labels, headlined nationally syndicated radio shows, and starred in major Hollywood motion pictures. They were also all white. As Mancuso notes, prejudice in the entertainment industry in most instances prevented African-American artists—even such important figures as Armstrong and Ellington—from attaining the level of visibility that many lesser-talented white performers enjoyed. White hillbilly artists were also subjected to the same sets of prejudices.

Also misleading is Mancuso's cutoff date of 1950, since he includes present-day artists (Harry Connick Jr. and Bette Midler are just two of many examples). Mancuso discusses these performers because they represent a continuation of earlier styles, but based on the book's title, most people would not think of looking here for these persons.

This book contains a wealth of information—too much, in fact. It calls to mind some sites on the World Wide Web that have tried to include everything available on a subject, simply because it is "there." More judicious cutting and editing would have resulted in a work that would have been, if less impressive in its amount of detail, more sharply focused and perhaps more useful.

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Charlie Parker: His Music and Life. By Carl Woideck. (Michigan American Music series.) Ann Arbor, Mich.: University of Michigan Press, 1996. [xiv, 277 p. ISBN 0-472-10370-9. \$29.95.]

Just when jazz aficionados thought that the last word on Charlie Parker (aka "Bird") had been written, saxophonist and