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Review of *Hard Travelin'; The Life and Legacy of Woody Guthrie* Edited by Robert Santelli and Emily Davidson

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Hard Travelin': The Life and Legacy of Woody Guthrie. Edited by Robert Santelli and Emily Davidson. Hanover, NH: University Press of New England for Wesleyan University Press, 1999. Illustrations, contributors, index. xxii + 256 pp. \$45.00 cloth, \$17.95 paper.

As a Midwesterner, I was always proud that Woody Guthrie and Bob Dylan may have been the two musicians most responsible for making popular music a viable instrument for raising social consciousness in the twentieth century. So it was with great anticipation that I opened *Hard Travelin': The Life and Legacy of Woody Guthrie*. Happily, the book lived up to all my expectations.

Its major strengths are its wonderful combination of contributors and the scope of subjects covered. Divided into three sections, "Ramblin' Round," "Pastures of Plenty," and "This Land Is Your Land," the collection opens with a fine profile of Guthrie's life by Mary Katherine Aldin, an informative discussion by Guthrie's personal manager, Harold Leventhal, and two touching pieces by Pete Seeger and Arlo Guthrie. Together the articles provide a detailed portrait of Woody as cultural hero and as flawed husband, friend, and father.

The second, more scholarly, section explores Woody's impact on rock 'n' roll (Santelli), his recorded legacy (Jeff Place), his reputation as a writer (Craig Werner), and his visual art (Ellen G. Landau). It should be especially useful to music teachers and scholars

looking for insights into Woody's creative influences and methods of working. Santelli, for instance, notes that Woody was instrumental in inspiring rock artists to "include the song-story and first person narrative" in their works. Craig Werner, relying upon Ed Pavlic's concepts of vertical and horizontal processes in writing, explores how Woody sought to find an authentic "people's voice" in his music.

The final section explores the cultural contexts of Guthrie's music. Charles McGovern's article provides a fairly comprehensive social and historical backdrop to Woody's songs, exploring how his music was informed by the plight of farmers and laborers in the Midwest and the groves of California. David Shumway focuses on the "indigenous radicalism" of Guthrie's songs, while Ronald Cohen examines Woody's allegiance to the goals of the American Communist Party, an allegiance characterized by an identification with the "Party's basic domestic goals, while resisting any slavish obedience to Party doctrines or dictates." Robert Cantwell's piece on Guthrie and race seems a bit overcooked, a poetic meditation more concerned with Cantwell's rhetoric and ideas than Guthrie's stance toward the subject.

This slim text gives readers, scholars, and Guthrie enthusiasts a great deal in a short span. The essays are readable, studious, and cover the major facets of his life and art. The bibliography is serviceable, but the discography, filmography, and videography are comprehensive and an invaluable resource for teachers and scholars. Finishing *Hard Travelin'* reminded me why we can be proud of this Midwesterner who committed himself to a vision of a land that was "made for you and me."

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