**BOOK REVIEW OF "ROCK MUSIC IN AMERICAN POPULAR CULTURE II: MORE ROCK n' ROLL RESOURCES"**

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In *Rock Music in American Popular Culture II*, Cooper and Haney deliver the goods in what appears to be an ongoing series documenting the role of rock music in American culture. The authors begin by admonishing librarians to take an active role in promoting special collections devoted to rock music and its various hybrids. The authors are quick to point out the lack of training among librarians in the understanding of popular culture resources. *Rock Music in American Popular Culture II* attempts to fill some of those gaps. The authors suggest thirteen ways librarians can take active roles in the promotion and preservation of popular culture materials. Cooper and Haney point out that fanciness devoted to specific artists (e.g., the Beatles, Kiss, Michael Jackson) are in dire need of preservation and collection.

The bulk of this extensive reference book contains reprints of Cooper’s essays and his book and album reviews published over the last twenty years. Each chapter is related to a specific theme such as Cars, Cigarettes, City Life, Humor, Marriage, Railroads, Sex, and War, among many others. Each chapter contains an extensive bibliography and, where appropriate, a discography for further research.

One of the most unique and interesting chapters deals with Horror Film songs, where Cooper looks at the “roots of rock n’ horror recordings.” He provides a historic chronology of film, radio programs, and songs relating to the popular horror genre. For films and radio he traces the years 1931-91, and, for songs, 1956-91. He brings to light such song rarities as the “Werewolf” (1960/74) by the Frantics/Five Man Electrical Band, Redbone’s excellent “Witch Queen of New Orleans” (1971), and Screamin’ Jay Hawkins’ whimsical tune “I Put a Spell on You” (1956). His chapter on Halloween songs is equally useful in providing a thorough discography of songs, albums, and compact discs with “Halloween Themes.”

The book also contains a reprint of a funny science fiction short story, “Roll Over Beethoven,” written by Cooper and Larry S. Haverkos. Like Cooper and Haney’s first volume, *Rock Music in American Culture II* covers nearly every possible genre of popular music from Doo Wop to Heavy Metal and shows that the authors are keen observers of trends in popular music. Their enthusiasm for the subject shines through in every line. Cooper indicates when a resource is less than useful, such as Jimmy Guterman’s *Worst Rock n’ Roll Records of All Time* and *Best Rock n’ Roll Records of All Time*. 
Although *Rock Music in American Culture II* is aimed at librarians, it is an essential resource for rock music scholars, who will find endless hours of delightful insights and references throughout its pages. Public school teachers and university professors can use this volume to "spice" up their lessons and lectures by using songs which comment on various aspects of American culture and history. Even museum curators can use this volume to set up displays illustrating how rock music fits into our lives as Americans. The reprints tell scholars a great deal about who we are as Americans, but they also document the evolutionary thought process of B. Lee Cooper, one of the most prolific and finest popular music scholars of our time.

Mahon Library, Lubbock, Texas

Robert G. Weiner


Studwell and Schueneman's *State Songs of the United States* lists and annotates both official and unofficial state songs of all 50 states. This book is the first of a trilogy; the forthcoming second and third volumes are to compile, respectively, college fight songs and circus/carnival songs. A total of 69 songs are listed, 48 of which have the complete text printed as well as annotated historical notes; many of the songs are not well known outside of the states they describe and have seldom been published. *State Songs of the United States* is a landmark publication, as this is the first time all of these songs have been collected in one book. One can learn a great deal about the history of America by studying these songs. As the authors express, these songs "mirror American attitudes" about the various places we have chosen to live (xvi).

The most prevalent theme is the description of nature and the environment in many of the songs presented in this collection. Several examples include the "Arizona March Song," which describes Arizona as a "land full of sunshine" where one could stand "in the presence of God" where "the giant mountains stand" (21). Maine's "State of Maine" describes the "glories of the land" and the "scent of fragrant pines" (40). Montana's "Montana Melody" describes the state as having "mountains of sunset fire" where the "skies are always blue" (50)

Other songs have become part of the popular musical canon and are well known throughout the world. Two good examples of this are "Yankee Doodle," which became Connecticut's state song in 1978 (26), and Kansas's "Home on the Range" (also known as the cowboy's national anthem) (36). Other songs, such as "Maryland, My Maryland,"