

The Blues Makers

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How Britain Got the Blues: The Transmission and Reception of American Blues Style in the United Kingdom Roberta Freund Schwartz 2016-04-29 This book explores how, and why, the blues became a central component of English popular music in the 1960s. It is commonly known that many 'British invasion' rock bands were heavily influenced by Chicago and Delta blues styles. But how, exactly, did Britain get the blues? Blues records by African American artists were released in the United States in substantial numbers between 1920 and the late 1930s, but were sold primarily to black consumers in large urban centres and the rural south. How, then, in an era before globalization, when multinational record releases were rare, did English teenagers in the early 1960s encounter the music of Robert Johnson, Blind Boy Fuller, Memphis Minnie, and Barbecue Bob? Roberta Schwartz analyses the transmission of blues records to England, from the first recordings to hit English shores to the end of the sixties. How did the blues, largely banned from the BBC until the mid 1960s, become popular enough to create a demand for re-released material by American artists? When did the British blues subculture begin, and how did it develop? Most significantly, how did the music become a part of the popular consciousness, and how did it change music and expectations? The way that the blues, and various blues styles, were received by critics is a central concern of the book, as their writings greatly affected which artists and recordings were distributed and reified, particularly in the early years of the revival. 'Hot' cultural issues such as authenticity, assimilation, appropriation, and cultural transgression were also part of the revival; these topics and more were interrogated in music periodicals by critics and fans alike, even as English musicians began incorporating elements of the blues into their common musical language. The vinyl record itself, under-represented in previous studies, plays a major part in the story of the blues in Britain. Not only did recordings shape perceptions and listening habits, but which artists were available at any given time also had an enormous impact on the British blues. Schwartz maps the influences on British blues and blues-rock performers and thereby illuminates the stylistic evolution of many genres of British popular music.

Music Makers Timothy Duffy 2004-01-01 Music Maker Relief Foundation--a nonprofit organization dedicated to helping the true pioneers and forgotten heroes of Southern musical traditions gain recognition and meet their day to day needs--comes to life in this collection of photos and writings profiling sixty-nine musicians, along with a twenty-three track CD. Foreword by B.B. King.

A Blues Bibliography Robert Ford 2008-03-31 A Blues Bibliography, Second Edition is a revised and enlarged version of the definitive blues bibliography first published in 1999. Material previously omitted from the first edition has now been included, and the bibliography has been expanded to include works published since then. In addition to biographical references, this work includes entries on the history and background of the blues, instruments, record labels, reference sources, regional variations and lyric transcriptions and musical analysis. The Blues Bibliography is an invaluable guide to the enthusiastic market among libraries specializing in music and African-American culture and among individual blues scholars.

Getting the Blues Stephen J. Nichols 2008-09 A vivid investigation of how blues music teaches listeners about sin, suffering, marginalization, lamentation, and worship.

100 Books Every Blues Fan Should Own Edward Komara 2014-02-07 Search the Internet for the 100 best songs or best albums. Dozens of lists will appear from aficionados to major music personalities. But what if

you not only love listening to the blues or country music or jazz or rock, you love reading about it, too. How do you separate what matters from what doesn't among the hundreds—sometimes thousands—of books on the music you so love? In the Best Music Books series, readers finally have a quick-and-ready list of the most important works published on modern major music genres by leading experts. In 100 Books Every Blues Fan Should Own, Edward Komara, former Blues Archivist of the University of Mississippi, and his successor Greg Johnson select those histories, biographies, surveys, transcriptions and studies from the many hundreds of works that have been published about this vital American musical genre. Komara and Johnson provide a short description of the contents and the achievement of each title selected for their "Blues 100." Entries include full bibliographic citations, prices of copies in print, and even descriptions of specific editions for book collectors. 100 Books Every Blues Fan Should Own also includes suggested blues recordings to accompany each recommended work, as well as a concluding section on key reference titles—or as Komara and Johnson phrase it: "The Books behind the Blues 100." 100 Books Every Blues Fan Should Own serves as a guide for any blues fan looking for a road map through the history of—and even history of the scholarship on—the blues. Here Komara and Johnson answer the question of not only what is a "blues" book, but which ones are worth owning.

Langston Hughes & the Blues Steven Carl Tracy 2001 "Drawing on a deep understanding of the shades and structures of the blues, Steven C. Tracy elucidates the vital relationship between this musical form and the art of Langston Hughes, preeminent poet of the Harlem Renaissance. Tracy provides a cultural context for the poet's work and shows how Hughes mined African-American oral and literary traditions to create his blues-inspired poetry. Through a detailed comparison of Hughes's poems to blues texts, Tracy demonstrates how the poetics, structures, rhythms, and musical techniques of the blues are reflected in Hughes's experimental forms. The volume also includes a discography of recordings by the blues artists--Bessie Smith, Ma Rainey, Blind Lemon Jefferson, and others—who most influenced Hughes, updated in a new introduction by the author."

Encyclopedia of the Blues: K-Z, index Edward M. Komara 2006 First published in 2004. Routledge is an imprint of Taylor & Francis, an informa company.

Blues: Grove Music Essentials Elijah Wald 2015-03-01 An historical survey of Blues music. This ebook is a static version of an article from Grove Music Online, a continuously updated online resource, offering comprehensive coverage of the world's music written by leading scholars. For more information, visit www.oxfordmusiconline.com.

Yoknapatawpha Blues Tim A. Ryan 2015-04-13 TIM A. RYAN is associate professor of English at Northern Illinois University and the author of *Calls and Responses: The American Novel of Slavery Since "Gone with the Wind."*

Blues, Funk, Rhythm and Blues, Soul, Hip Hop, and Rap Eddie S. Meadows 2010-06-10 Despite the influence of African American music and study as a worldwide phenomenon, no comprehensive and fully annotated reference tool currently exists that covers the wide range of genres. This much needed bibliography fills an important gap in this research area and will prove an indispensable resource for librarians and scholars studying African American music and culture.

Blues Mandolin Man Richard Congress 2010-02-11 Yank Rachell and his mandolin playing style moved every musician lucky enough to hear him perform in the early sixties. When he died in April 1997, he left

behind a stack of unanswered requests to tour Europe and to play blues festivals in the United States. In *Blues Mandolin Man: The Life and Music of Yank Rachell*, Richard Congress delivers the first biography of a family man whose playing inspired and energized the likes of David Honeyboy Edwards, Sleepy John Estes, and Henry Townsend. No other biography discusses the mandolin's influence and role in the blues. Guitar great Ry Cooder said, "Yank's style fascinated me because it had a lot of power and it's very raw and what a great thing to do, just attack this little instrument like that." Charlie Musselwhite, the noted harp player, worked with Rachell and club hopped in Chicago with the elder bluesman. "He just had a great spirit about him," Musselwhite said of Rachell's playing and singing, "really just shouting it out. If the world was made up of people like Yank Rachell it would be a wonderful place to live." *Blues Mandolin Man* chronicles the life, times, and music of a man who was born into a family of sharecroppers in 1910 in rural western Tennessee. An active musician for 75 years, Rachell mastered several musical instruments and first recorded for Victor in Memphis in 1929. Through the blues, Rachell's world expanded to include Chicago, New York, recording studios and, after the sixties, radio, TV, and national and European tours. Yank's recollections reveal new information about personalities and events that will delight blues history buffs. Rich appendixes detail Yank's mandolin and guitar style and his place in the blues tradition. For this book Richard Congress, who reissued two of Rachell's old LPs in CD format, worked closely with him to record memories spanning decades of blues playing. Congress tells a compelling and engaging story about a colorful and thoughtful character who as a child picked cotton and plowed a field behind a mule, who grew to manhood coping with the southern Jim Crow system, and who participated in the creation and perpetuation of the blues.

Record Makers and Breakers John Broven 2011-08-11 This volume is an engaging and exceptional history of the independent rock 'n' roll record industry from its raw regional beginnings in the 1940s with R & B and hillbilly music through its peak in the 1950s and decline in the 1960s. John Broven combines narrative history with extensive oral history material from numerous recording pioneers including Joe Bihari of Modern Records; Marshall Chess of Chess Records; Jerry Wexler, Ahmet Ertegun, and Miriam Bienstock of Atlantic Records; Sam Phillips of Sun Records; Art Rupe of Specialty Records; and many more.

The Country Blues Samuel B. Charters 1975-08-22 From the field cries and work chants of Southern Negroes emerged a rich and vital music called the country blues, an intensely personal expression of the pains and pleasures of black life. This music--recorded during the twenties by men like Blind Lemon Jefferson, Big Bill Broonzy, and Robert Johnson--had all but disappeared from memory until the folk music revival of the late 1950's created a new and appreciable audience for the country blues. One of the pioneering studies of this unjustly-neglected music was Sam Charter's *The Country Blues*. In it, Charters recreates the special world of the country bluesman--that lone black performer accompanying himself on the acoustic guitar, his music a rich reflection of his own emotional life. Virtually rewriting the history of the blues, Charters reconstructs its evolution and dissemination, from the first tentative soundings on the Mississippi Delta through the emergence, with Elvis Presley, of rock and roll. His carefully-researched biographies of near-legendary performers like Lonnie Johnson, Blind Boy Fuller, and Tampa Red--coupled with his perceptive discussions of their recordings--pay tribute to a kind of artistry that will never be seen or heard again. And his portraits of the still-strumming Sonny Terry, Brownie McGhee, Muddy Waters, and Lightnin' Hopkins--point up the undying strength and vitality of the country blues.

At the Jazz Band Ball Nat Hentoff 2011-04-12 "Nat Hentoff may very well be the foremost jazz historian in the world because he was there to witness firsthand the music's evolution from big band and swing to fusion and bossa nova; and to dive into the souls of the men and women who created it from Ellington, Basie, Miles, Ray Charles, Ella Fitzgerald and Dinah Washington, among many others. *At the Jazz Band Ball: Sixty Years on the Jazz Scene* is an invaluable archive of not only the musical influence of America's only indigenous music on the world, but its enormous impact as an engine for social change as well. It is a book that should be read by every young musician, music fan, and educator in America."—Quincy Jones "The very best witnesses in the worlds of the law, aesthetic evaluation, social contexts of imposing significance, and artistic public performance are those who accurately understand what they have seen or what they are seeing. Nat Hentoff has been and continues to be a star witness in every one of those arenas. One of the greatest contributions of his jazz writing is that he has never felt the need to condescend to

black people or to let the dictates of sociology diminish the universal significance of what they do when they do it well. Nat knows that so many jazz musicians have done what they do superbly, quite often expressing themselves beyond the narrows of color. As sensitive to the Americana of jazz as he is to its transcendent revelations about the sound of the human heart, Nat Hentoff is part of our American luck."—Stanley Crouch "At the Jazz Band Ball is full of nuggets from Nat's rich lode of wit and wisdom, gleaned in a lifetime of fellowship with jazz and its makers."—Dan Morgenstern, Director, Institute of Jazz Studies, Rutgers University; author of *Living With Jazz: A Reader*

The Roots Of The Blues Samuel Charters 1991-08-22 I went to Africa to find the roots of the blues. So Samuel Charters begins the extraordinary story of his research. But what began as a study of how the blues was handed down from African slaves to musicians of today via the slave ships, became something much more complex. For in Africa Samuel Charters discovered a music which was not just a part of the past but a very vital living part of African culture. *The Roots of the Blues* not only reveals Charters's remarkable talent in discussing African folk music and its relationship with American blues; it demonstrates his power as a descriptive and narrative writer. Using extensive quotations of song lyrics and some remarkable photographs of the musicians, Charters has created a unique contribution to our understanding of both African and American cultures and their music.

Crossroads John Milward 2013-06-11 The blues revival rescued the creators of America's most influential music from dusty obscurity, put them onstage in front of a vast new audience, and created rock 'n' roll **Seems Like Murder Here** Adam Gussow 2010-03-15 Winner of the 2004 C. Hugh Holman Award from the Society for the Study of Southern Literature. *Seems Like Murder Here* offers a revealing new account of the blues tradition. Far from mere laments about lost loves and hard times, the blues emerge in this provocative study as vital responses to spectacle lynchings and the violent realities of African American life in the Jim Crow South. With brilliant interpretations of both classic songs and literary works, from the autobiographies of W. C. Handy, David Honeyboy Edwards, and B. B. King to the poetry of Langston Hughes and the novels of Zora Neale Hurston, *Seems Like Murder Here* will transform our understanding of the blues and its enduring power.

More Blues Singers David Dicaire 2015-11-05 The first book by David Dicaire, *Blues Singers: Biographies of 50 Legendary Artists of the Early 20th Century*, (McFarland, 1999), included pioneers, innovators, superstars, and cult heroes of blues music born before 1940. This second work covers those born after 1940 who have continued the tradition. This work has five sections, each with its own introduction. The first, *Modern Acoustic Blues*, covers artists that are major players on the acoustic blues scene of recent time, such as John Hammond, Jr. The second, *Contemporary Chicago Blues*, features artists of amplified, citified, gritty blues (Paul Butterfield and Melvin Taylor, among others). Section three, *Modern American Electric Blues*, includes some Texas blues singers such as Stevie Ray Vaughan and Jimmie Vaughan and examines how the blues have spread throughout the United States. *Contemporary Blues Women* are in section four. Section five, *Blues Around the World*, covers artists from four different continents and twelve different countries. Each entry provides biographical and critical information on the artist, and a complete discography. A bibliography and supplemental discographies are also provided.

The Virgin Encyclopedia of The Blues Colin Larkin 2013-09-30 *The Virgin Encyclopaedia of the Blues* is a complete handbook of information and opinion about the history of the most classically simple, enduring and inspiring genre in the history of popular music. All entries have been created from the massive database of *The Encyclopaedia of Popular Music*, which has swiftly and firmly established itself as the undisputed champion of contemporary music reference books. Brand new research ensures that the 1000 entries are bang up-to-date and cover everyone - the musicians, bands, songwriters, producers and record labels - who has made a significant impact on the development of the blues. It brings together pioneers like Robert Johnson and Blind Lemon Jefferson, the influence of Muddy Waters and Willie Dixon on the blues boom of the 1960s, and the most recent blues resurgence featuring Keb'Mo, Larry Garner and Jonny Lang. As well as the giants of the blues, this encyclopaedia has the range and depth to include performers who flew the blues flag during fallow periods, the 1980s band Roomful of Blues for example, or acts like Paul Butterfield, Chicken Shack, Stevie Ray Vaughan, who took the music to a wider, whiter, audience. Some blues musicians, including John Lee Hooker and Taj Mahal, seem to last forever. Others simply defined the

genre, like Lead Belly, Bessie Smith and Howlin' Wolf. Whomever you remember or want to know more about, each entry gives the essential elements - dates, career facts, discography and album ratings - as well as a sense of context, striking a balance between the extremes of the self-opinionated and the bland.

Swingin' The Blues - The Virtuosity of Eddie Durham Topsy M. Durham 2021-02-11 The most famous Jazz icon you never heard of, is... Eddie Durham wrote the book for the original Count Basie Orchestra out of Kansas City, many of its compositions and at first, all arrangements. He also played in the Basie Orchestra trombone section and as a featured soloist on electric guitar. That he had been such a primary in the intro of amplification on the guitar, was as significant as anything ever done, not just by him. Because the electric guitar had a prominence certainly in the 2nd half of the 20th Century, the first electric guitarist is the foundation to an astounding set of developments in music. Eddie Durham is that first practitioner. He's also taught Charlie Christian. If he was unobserved, as he certainly is, he would already through this 1 triumph have this accolade of the most unobserved musical genius of the 20th Century. But, there's also his composing - his blues compositions alone put him on the map forever. "Sent For You Yesterday, Here U Come Today", "Good Morning Blues", "1 O'Clock Jump, "I Don't Want To Set The World On Fire", "Topsy", "Swinging the Blues". Also one of the masterful genius' of the composers/arrangers to the Jimmie Lunceford Orchestra "Wham, ReBop, BoomBam". And Durham arranged "In The Mood" for the Glenn Miller Orchestra in 1939. It's the soundtrack of America and Durham's ticket to the NARAS Hall of Fame.... Scouted by band leaders as a "hit-maker", Eddie's unique story from the inside, has never been told. UNTIL NOW. Don't miss this gem!

Blue Muse Timothy Duffy 2019-01-14 The tintype is rooted in more than 150 years of photographic method. In this collection of extraordinary portraits, Timothy Duffy brings new vitality to this old form, capturing powerful images of musicians who represent the roots of American music. These American blues, jazz, and folk artists are living expressions of a cultural legacy, made and remade by everyday people and passed down through generations. In the hands of the people in Duffy's portraits, centuries-old traditions find new expression in this digital millennium. Likewise, Duffy's photographic techniques fuse old forms and the original collodion wet plates with modern lighting. In this collaboration between photographer and artist, music and image meet around a history of struggle, adaptability, and creativity. It is this ethos that Duffy captures in his tintypes. Some of the musicians in Duffy's photographs have found fame, but most have not. While the world finds inspiration in the grassroots creativity of these musicians, barriers of class, race, and place often keep them underacknowledged and obscured. But in these photographs, Duffy demands they be seen.

Early Blues Jas Obrecht 2015-11-09 Winner of the 2016 Living Blues Award for Blues Book of the Year Since the early 1900s, blues and the guitar have traveled side by side. This book tells the story of their pairing from the first reported sightings of blues musicians, to the rise of nationally known stars, to the onset of the Great Depression, when blues recording virtually came to a halt. Like the best music documentaries, *Early Blues: The First Stars of Blues Guitar* interweaves musical history, quotes from celebrated musicians (B.B. King, John Lee Hooker, Ry Cooder, and Johnny Winter, to name a few), and a spellbinding array of life stories to illustrate the early days of blues guitar in rich and resounding detail. In these chapters, you'll meet Sylvester Weaver, who recorded the world's first guitar solos, and Paramount Records artists Papa Charlie Jackson, Blind Lemon Jefferson, and Blind Blake, the "King of Ragtime Blues Guitar." Blind Willie McTell, the Southeast's superlative twelve-string guitar player, and Blind Willie Johnson, street-corner evangelist of sublime gospel blues, also get their due, as do Lonnie Johnson, the era's most influential blues guitarist; Mississippi John Hurt, with his gentle, guileless voice and syncopated fingerpicking style; and slide guitarist Tampa Red, "the Guitar Wizard." Drawing on a deep archive of documents, photographs, record company ads, complete discographies, and up-to-date findings of leading researchers, this is the most comprehensive and complete account ever written of the early stars of blues guitar—an essential chapter in the history of American music.

The Blues Makers Samuel Barclay Charters 1991 *The Blues Makers* is Samuel Charters's monumental study of the blues, its makers, and the environment from which they merged. IT was originally published in two separate volumes, *The Bluesmen* and *Sweet as the Showers of Rain*, and for a long time languished out of print. Now, with the addition of a new preface and a new chapter on Robert Johnson which reconsiders his

life and art based n recently uncovered information, *The Blues Makers* takes its rightful place as one of the greatest blues books of all time. Samuel Charters has long been considered a leading authority on the blues, and here he explores the personal, social, and musical backgrounds of the great blues makers. Charters proceeds from Mississippi, through Alabama and Texas, Memphis and Atlanta, to the Atlantic Coast and the Carolinas, stopping on the way to examine the music and lives of native blues makers such as Skip James, Furry Lewis, Sleepy John Estes, Robert Johnson, Blind Lemon Jefferson, Memphis Minnie, Willie McTell, Tommy Johnson, Ishman Bracey, Son House, The Memphis Jug Band, Charley Patton, and many others. In a style remarkable for both its clarity and its beauty, Charters analyzes these men and their work, using musical and textual examples and extraordinary documentary photographs. The result is simply one of the most remarkable books ever written on the blues.

Conversation with the Blues CD Included Paul Oliver 1997-09-25 Reproduced in a larger format containing a new introduction and a compact disc, a collection of interviews with blues musicians--from the segregated South to the urban North--conducted in 1960 features photographs taken by the author. UP.

Blues in the 21st Century: Myth, Self-Expression and Trans-Culturalism Douglas Mark Ponton 2020-10-06 The book is the fruit of Douglas Mark Ponton's and co-editor Uwe Zagratzki's enduring interest in the Blues as a musical and cultural phenomenon and source of personal inspiration. Continuing in the tradition of Blues studies established by the likes of Samuel Charters and Paul Oliver, the authors hope to contribute to the revitalisation of the field through a multi-disciplinary approach designed to explore this constantly evolving social phenomenon in all its heterogeneity. Focusing either on particular artists (Lightnin' Hopkins, Robert Johnson), or specific texts (Langston Hughes' *Weary Blues* and *Backlash Blues*, Jimi Hendrix's *Machine Gun*), the book tackles issues ranging from authenticity and musicology in Blues performance to the Blues in diaspora, while also applying techniques of linguistic analysis to the corpora of Blues texts. While some chapters focus on the Blues as a quintessentially American phenomenon, linked to a specific social context, others see it in its current evolutions, as the bearer of vital cultural attitudes into the digital age. This multidisciplinary volume will appeal to a broad range of scholars operating in a number of different academic disciplines, including Musicology, Linguistics, Sociology, History, Ethnomusicology, Literature, Economics and Cultural Studies. It will also interest educators across the Humanities, and could be used to exemplify the application to data of specific analytical methodologies, and as a general introduction to the field of Blues studies.

The Legacy Of The Blues Samuel B. Charters 1977-03-22 Blues is a language—one which has evolved its own rules and which is the sole property of a culture always forced to the periphery of white society. As such it is a political language. Whether it is passed as a legacy from African village to Mississippi farm, or from farm to Chicago ghetto, or from ghetto to Paris cafe, it is part of a larger oral heritage that is an expression of black America. Makeshift instruments, runaway slaves, railroads, prisons, empty rooms, work gangs, blindness, and pain have all been involved in the passing of this legacy, which has moved from hand to hand like a bottle of whiskey among friends and which now, for whatever reasons, seems faced with extinction. As Lightnin' Hopkins says: "I see a few young musicians coming along. But it's not many. It's not many at all, and the few that is—I'll tell you, you know what I mean, they don't have it. They just don't feel it. . . . I never had that trouble. I had the one thing you need to be a blues singer. I was born with the blues." With an awareness of the urgency involved, and with considerable devotion, Samuel Charters has chosen twelve major bluesmen, each whom represents a major facet of the blues, and has written about them. Rather than adopt the voyeuristic tone of the academician, he has used the direct visceral images that have always composed the blues. Also included are interviews, photographs, lyrics, and separate chapters on the black experience in America, and the evolution of the blues language from its African origins. Samuel Charters has renewed contact with the greatness of the blues legacy—from the haunting lyric songs of the bluesmen like Robert Pete Williams and Lightnin' Hopkins to the fiercely joyous shouts of Champion Jack Depree, Memphis Slim, and Mighty Joe Young.

The Cambridge Companion to Blues and Gospel Music Allan Moore 2002 From Robert Johnson to Aretha Franklin, Mahalia Jackson to John Lee Hooker, blues and gospel artists figure heavily in the mythology of twentieth-century culture. The styles in which they sang have proved hugely influential to generations of popular singers, from the wholesale adoptions of singers like Robert Cray or James Brown,

to the subtler vocal appropriations of Mariah Carey. Their own music, and how it operates, is not, however, always seen as valid in its own right. This book provides an overview of both these genres, which worked together to provide an expression of twentieth-century black US experience. Their histories are unfolded and questioned; representative songs and lyrical imagery are analysed; perspectives are offered from the standpoint of the voice, the guitar, the piano, and also that of the working musician. The book concludes with a discussion of the impact the genres have had on mainstream musical culture.

The Blues Encyclopedia Edward Komara 2004-07-01 The Blues Encyclopedia is the first full-length authoritative Encyclopedia on the Blues as a musical form. While other books have collected biographies of blues performers, none have taken a scholarly approach. A to Z in format, this Encyclopedia covers not only the performers, but also musical styles, regions, record labels and cultural aspects of the blues, including race and gender issues. Special attention is paid to discographies and bibliographies.

Time in the Blues Julia Simon 2017 Immediate and spontaneous, the blues focuses on the present moment, creating an experience of time for performer and listener. 'Time in the Blues' offers an interdisciplinary analysis of the forms of temporality produced by and reflected in the blues within the historical context of Jim Crow segregation, sharecropping, racist violence, and migration.

Music Makers Timothy Duffy 2019-01-14 When he was in graduate school in the late 1980s, Timothy Duffy began documenting the "roots" music styles of largely forgotten southern musicians in a series of field recordings. Recognizing that too many artists working in these traditions--blues, R&B, hillbilly music, and other now increasingly popular forms--had been either ignored or taken advantage of by mainstream record labels and music media and were living in poverty as a result, Duffy established the Music Maker Relief Foundation to help these forgotten pioneers meet their basic needs and nourish their souls by committing their gifts to archival recordings and reviving performance careers. This book, available for the first time in paperback, features photographs, biographies, interviews, and lyrics from sixty-six real and rooted originals such as Beverly "Guitar" Watkins, Cootie Stark, Mudcat, Macavine Hayes, and Drink Small. The music of America exists in these largely forgotten artists who link us back to our earliest history.

All Music Guide to the Blues Vladimir Bogdanov 2003 Reviews and rates the best recordings of 8,900 blues artists in all styles.

Blues Dick Weissman 2005 First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.

I'm Feeling the Blues Right Now Stephen A. King 2011-06-01 In *I'm Feeling the Blues Right Now: Blues Tourism and the Mississippi Delta*, Stephen A. King reveals the strategies used by blues promoters and organizers in Mississippi, both African American and white, local and state, to attract the attention of tourists. In the process, he reveals how promotional materials portray the Delta's blues culture and its musicians. Those involved in selling the blues in Mississippi work to promote the music while often conveniently forgetting the state's historical record of racial and economic injustice. King's research includes numerous interviews with blues musicians and promoters, chambers of commerce, local and regional tourism entities, and members of the Mississippi Blues Commission. This book is the first critical account of Mississippi's blues tourism industry. From the late 1970s until 2000, Mississippi's blues tourism industry was fragmented, decentralized, and localized, as each community competed for tourist dollars. By 2003-2004, with the creation of the Mississippi Blues Commission, the promotion of the blues became more centralized as state government played an increasing role in promoting Mississippi's blues heritage. Blues tourism has the potential to generate new revenue in one of the poorest states in the country, repair the state's public image, and serve as a vehicle for racial reconciliation.

Blues Traveling Steve Cheseborough 2018-10-24 This acclaimed travel guide, hailed as the bible of blues travelers throughout the world, will shepherd the faithful to such shrines as the intersection where Robert Johnson might have made his deal with the devil and the railroad tracks that inspired Howlin' Wolf to moan "Smokestack Lightnin'." *Blues Traveling* was the first and is the indisputably essential guidebook to Mississippi's musical places and its blues history. For this new fourth edition, Steve Cheseborough returned once again to the Delta, revisited all of the locales featured in previous editions of the book, and uncovered fresh destinations. He includes updated material on new festivals, state blues markers, club openings and closings, and many other transformations in the Delta's ever-lively blues scene. The fourth edition also

features new information on the Mississippi Blues Trail, updated information on the many blues sites throughout the Delta, and twenty new photographs. With photographs, maps, easy-to-follow directions, and an informative, entertaining text, this book will lead the reader in and out of Clarksdale, Greenwood, Helena (Arkansas), Rolling Fork, Jackson, Memphis, Natchez, Bentonia, Rosedale, Itta Bena, and dozens of other locales where generations of blues musicians have lived, traveled, and performed.

The Blues Tony Russell 2000-12-22 This lavishly illustrated guide to the blues and blues-makers is the perfect all-purpose guide for novice and enthusiast alike. Illustrated with photographs on nearly every page, this book provides an invaluable resource: biographies of nearly 300 bluesmen and women recount their diverse careers, musical collaborations and selected recordings.

Nothing but the Blues Lawrence Cohn 1999-09-01 It is our most passionate music, rooted in ancient Africa but brought to blossom in America at the doorstep of the twentieth century. It is a living heritage of song born in poverty, persecution, and hard labor, born of love and love betrayed, of holiness and sin, the pleasures and the pains of the flesh, the experience of tragedy, comedy, drunkenness, despair, desolation, and pure joy. It is the blues. At root, the blues is rich in its simplicity, but it has flowered across the years in a variety of rare complexity. Perhaps no form of popular art is more immediately appealing than the blues, yet so rewards a thorough knowledge of its finer points. In eleven authoritative essays commissioned especially for the book, *Nothing But the Blues* traces the African-American origins of the music, its early development as popular entertainment, its early recorded manifestations, its regional differentiation (Mid-South, Tidewater-Piedmont, Chicago, Detroit, New York, Los Angeles), its many stylistic dimensions, and its contemporary manifestations. Country blues, urban blues, the evolution of rhythm and blues, rock 'n' roll, and the blues revival are all fully covered. But the written history is only part of the story. Blues fans have always treasured rare photographs of their heroes, and *Nothing But the Blues* is gloriously illustrated with posed and candid shots of the musicians as well as photographs of such one-of-a-kind artifacts and documents as Leadbelly's NYPD rap sheet and classic recording contracts. *Nothing But the Blues* features an introduction by one of the genre's living legends, B. B. King, and a comprehensive "best of the best" discography, including current and rereleased recordings as well as the collectors' treasures to go after. Blues is more popular than ever before. Not only are reissues of historical blues classics selling in unprecedented numbers, but a whole new crop of vital young blues artists is active in clubs and on record today. *Nothing But the Blues* is a lavishly illustrated comprehensive history of the music and the musicians, as well as the promoters, producers, and others who have shaped--and continue to shape--this powerful and enduringly popular American musical art form.

Encyclopedia of the Blues Edward M. Komara 2006 This comprehensive two-volume set brings together all aspects of the blues from performers and musical styles to record labels and cultural issues, including regional evolution and history. Organized in an accessible A-to-Z format, the *Encyclopedia of the Blues* is an essential reference resource for information on this unique American music genre. For a full list of entries, contributors, and more, visit the *Encyclopedia of the Blues* website.

Red River Blues Bruce Bastin 1995 This story of the origins and evolution of the American blues tradition draws on oral history interviews and research into neglected primary sources. Book jacket.

Fictional Blues Kimberly Mack 2020 The familiar story of Delta blues musician Robert Johnson, who sold his soul to the devil at a Mississippi crossroads in exchange for guitar virtuosity, and the violent stereotypes evoked by legendary blues "bad men" like Stagger Lee undergird the persistent racial myths surrounding "authentic" blues expression. *Fictional Blues* unpacks the figure of the American blues performer, moving from early singers such as Ma Rainey and Big Mama Thornton to contemporary musicians such as Amy Winehouse, Rhiannon Giddens, and Jack White to reveal that blues makers have long used their songs, performances, interviews, and writings to invent personas that resist racial, social, economic, and gendered oppression. Using examples of fictional and real-life blues artists culled from popular music and literary works from writers such as Walter Mosley, Alice Walker, and Sherman Alexie, Kimberly Mack demonstrates that the stories blues musicians construct about their lives (however factually slippery) are inextricably linked to the "primary story" of the narrative blues tradition, in which autobiography fuels musicians' reclamation of power and agency.

How Britain Got the Blues: The Transmission and Reception of American Blues Style in the United Kingdom

Dr Roberta Freund Schwartz 2013-01-28 This book explores how, and why, the blues became a central component of English popular music in the 1960s. It is commonly known that many 'British invasion' rock bands were heavily influenced by Chicago and Delta blues styles. But how, exactly, did Britain get the blues? Blues records by African American artists were released in the United States in substantial numbers between 1920 and the late 1930s, but were sold primarily to black consumers in large urban centres and the rural south. How, then, in an era before globalization, when multinational record releases were rare, did English teenagers in the early 1960s encounter the music of Robert Johnson, Blind Boy Fuller, Memphis Minnie, and Barbecue Bob? Roberta Schwartz analyses the transmission of blues records to England, from the first recordings to hit English shores to the end of the sixties. How did the blues, largely banned from the BBC until the mid 1960s, become popular enough to create a demand for re-released material by American artists? When did the British blues subculture begin, and how did it develop? Most significantly,

how did the music become a part of the popular consciousness, and how did it change music and expectations? The way that the blues, and various blues styles, were received by critics is a central concern of the book, as their writings greatly affected which artists and recordings were distributed and reified, particularly in the early years of the revival. 'Hot' cultural issues such as authenticity, assimilation, appropriation, and cultural transgression were also part of the revival; these topics and more were interrogated in music periodicals by critics and fans alike, even as English musicians began incorporating elements of the blues into their common musical language. The vinyl record itself, under-represented in previous studies, plays a major part in the story of the blues in Britain. Not only did recordings shape perceptions and listening habits, but which artists were available at any given time also had an enormous impact on the British blues. Schwartz maps the influences on British blues and blues-rock performers and thereby illuminates the stylistic evolution of many genres of British popular music.