

Delta Blues The We Have Come A Long Way

Dick Weissman gives a brief introduction to a century of the blues; This book is ideal for students and interested listeners who want to learn more about this treasured American artform.

In this extraordinary reconstruction of the origins of the Delta blues, historian Marybeth Hamilton demonstrates that the story as we know it is largely a myth. The prehistory begins around 1900, when a group of obsessive white men and women set out to track down those voices. For the would-be race scientist Howard Odum, this meant combing remote Mississippi's back roads with a cylinder phonograph to capture the obscene melodies of vagrants and field hands. For the plantation-bred folklorist Dorothy Scarborough, it meant finding elderly white Civil War veterans to recreate the croonings of mammies and nursemaids. For the Texas banker turned song hunter John Lomax and his teenage son Alan, it meant prowling Southern penitentiaries and unearthing a double murderer, Leadbelly, whose rough, ragged, melancholy vocals evoked the anguish of the chain gang. Many of these early recordings turned up in a single room of a Brooklyn YMCA, in the hands of a reclusive collector named James McKune. McKune had heard something pure and primal in the voices of Charley Patton and Robert Johnson, the prized items in the collection of scratched, battered 78s that he stored in a cardboard box under his bed. When this secret stash of recordings came to light in the 1960s, collectors used them to invent the idea of the Delta blues - the "authentic" voice of black America, so unlike the impure popular black music of the time which emanated from corporate record labels. Hamilton shows that the Delta blues was created not by blacks but by white pilgrims, seekers, and propagandists who headed deep into America's south in search of an authentic black voice of rage and redemption. In excavating the history of an immensely popular musical form, Hamilton reveals the extent to which American culture has been shaped by white fantasies of racial difference.

In this extraordinary reconstruction of the origins of the blues, historian Marybeth Hamilton demonstrates that the story as we know it is largely a myth. Following the trail of characters like Howard Odum, who combed Mississippi's back roads with a cylinder phonograph to record vagrants, John and Alan Lomax, who prowled Southern penitentiaries and unearthed the rough, melancholy vocals of Leadbelly, and James McKune, a recluse whose record collection came to define the primal sounds of the Delta blues, Hamilton reveals this musical form to be the culmination of a longstanding white fascination with the exotic mysteries of black music. By excavating the history of the Delta blues, Hamilton reveals the extent to which American culture has been shaped by white fantasies of racial difference.

The Early Masters of American Blues series provides the unique opportunity to study the true roots of modern blues. Stefan Grossman, noted roots-blues guitarist and musicologist, has compiled this fascinating collection of 14 songs from seven pivotal early blues guitarists from the Mississippi Delta. In addition to Stefan's expert transcriptions, the book includes online audio containing the original artist's recordings so you can hear and feel the music, as it was originally performed. Artists featured: WILLIE BROWN: (Future Blues; M&O Blues; Ragged and Dirty); SON HOUSE: (Dry Spell Blues; My Black Mama); SKIP JAMES: (Devil Got My Woman; Hard Time Killin' Floor; Special Rider); HAMBONE WILLIE NEWBERN: (Roll and Tumble Blues); CHARLIE PATTON: (Screamin' and Hollerin' the Blues; Stone Pony Blues; 34 Blues); ARTHUR PETTIS: (Good Boy Blues); ROBERT WILKINS: (That's No Way to Get Along).

Willie Nelson, Joe Ely, Marcia Ball, Tish Hinojosa, Stevie Ray Vaughan, Lyle Lovett...the list of popular songwriters from Texas just goes on and on. In this collection of thirty-four interviews with these and other songwriters, Kathleen Hudson pursues the stories behind the songs, letting the singers' own words describe where their songs come from and how the diverse, eclectic cultures, landscapes, and musical traditions of Texas inspire the creative process. Conducted in dance halls, dressing rooms, parking lots, clubs-wherever the musicians could take time to tell their stories-the interviews are refreshingly spontaneous and vivid. Hudson draws out the songwriters on such topics as the sources of their songs, the influence of other musicians on their work, the progress of their careers, and the nature of Texas music. Many common threads emerge from these stories, while the uniqueness of each songwriter becomes equally apparent. To round out the collection, Hudson interviews Larry McMurtry and Darrell Royal for their perspectives as longtime friends and fans of Texas musicians. She also includes a brief biography and discography of each songwriter.

We had such a good time with 2007's Chicago Blues that we decided to do it again, this time in the Mississippi Delta. The collection is edited by Carolyn Haines and includes stories from: John Grisham, James Lee Burke, Charlene Harris, Ace Atkins, Nathan Singer, Lynne Barrett, Suzann Ellingsworth, Dean James, Daniel Martinez, Tom Franklin, Beth Ann Fennelly, Bill Fitzhugh, Suzanne Hudson, Alice Jackson, Toni L.P. Kelner, Michael Lister, Mary Saums, David Sheffield, and Les Standiford. Introduction by Morgan Freeman.

Blues is the cornerstone of American popular music, the bedrock of rock and roll. In this extraordinary musical and social history, Robert Palmer traces the odyssey of the blues from its rural beginnings, to the steamy bars of Chicago's South Side, to international popularity, recognition, and imitation. Palmer tells the story of the blues through the lives of its greatest practitioners: Robert Johnson, who sang of being pursued by the hounds of hell; Muddy Waters, who electrified Delta blues and gave the music its rock beat; Robert Lockwood and Sonny Boy Williamson, who launched the King Biscuit Time radio show and brought blues to the airwaves; and John Lee Hooker, Ike Turner, B. B. King, and many others. "A lucid . . . entrancing study" -- Greil Marcus "Palmer has a powerful understanding of the music and an intense involvement in the culture." -- The Nation

Helena, Arkansas, in 2011 is a hotbed of crime. Close to the Mississippi River and very poor, with little notice from the government, it's the perfect place for drug traffickers to set up their bases. FBI agent Valencia Manzell has been assigned to take down one of the most dangerous men in the game: Juan Santana, a Columbian cocaine trafficker hoping to set up shop in the States. As she goes undercover to get the evidence she needs to shut down his operation, Valencia learns that Santana is even more dangerous than she could have begun to suspect. When it becomes clear that she can't even count on the police for backup, she must take matters into her own hands. Against the backdrop of the true events of Operation Delta Blues and the world-renowned King Biscuit Blues Festival, The River's Edge is author Bill Wilkins's portrait of Helena, a city rife with crime and poverty, a place where the police no longer exist to serve and protect. Wilkins captures the excitement and perils of stepping into the crosshairs of a formidable criminal when no one can be trusted-and there's no way out.

Contributions by Luther Allison, John Broven, Daniel Droixhe, David Evans, William Ferris, Jim O'Neal, Mike Rowe, Robert Sacré, Arnold Shaw, and Dick Shurman Fifty years after Charley Patton's death in 1934, a team of blues experts gathered five thousand miles from Dockery Farms at the University of Liege in Belgium to honor the life and music of the most influential artist of the Mississippi Delta blues. This volume brings together essays from that international symposium on Charley Patton and Mississippi blues traditions, influences, and comparisons. Originally published by Presses Universitaires de Liège in Belgium, this collection has been revised and updated with a new foreword by William Ferris, new images added, and some essays translated into English for the first time. Patton's personal life and his recorded music bear witness to how he endured and prevailed in his struggle as a black man during the early twentieth century. Within this volume, that story offers hope and wonder. Organized in two parts--"Origins and Traditions" and "Comparison with Other Regional Styles and Mutual Influence"--the essays create an invaluable resource on the life and music of this early master. Written by a distinguished group of scholars, these pieces secure the legacy of Charley Patton as the fountainhead of Mississippi Delta blues.

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Johnson, who sang of being pursued by the hounds of hell; Muddy Waters, who electrified Delta blues and gave the music its rock beat; Robert Lockwood and Sonny Boy Williamson, who launched the King Biscuit Time radio show and brought blues to the airwaves; and John Lee Hooker, Ike Turner, B.B. King, and many others"--P. [4] of cover.

From Timbuktu to the Mississippi Delta explores how West African standards of aesthetics and sociocultural traits have moved into mainstream American culture and become social norms. This is an ideal text for use in related Jazz History, African Studies, Sociology, and History (16th-19th century and Harlem Renaissance) courses. I was curious to know why African Americans (and the country as a whole, for that matter) began clapping on beats two and four, and why we'd get dirty looks if we were caught clapping on the wrong beat. I had a desire to know why the identity of the music of our nation, with its majority population of European descent, had the musical textures, bent pitches, and blue notes of Africa. I wondered why a sense of swing developed here that was closer in syncopation to African culture than to the classical music of Vienna or the Paris Opera. And finally, I wanted to know why our nation's youth moved suggestively on the dance floor with their hips--movements that are closer in aesthetics to African dance than to ballet. The journey began on the banks of the mighty Niger River [Publisher description] Are you looking for a fun gift for someone close to you? This is a perfect blank, lined notebook for men, women, and children. Great for taking down notes, reminders, and crafting to-do lists. Also a great creativity gift for decoration or for a notebook for school or office! This notebook is an excellent accessory for your desk at home or at the office. It's the perfect travel size to fit in a laptop bag or backpack. Use it on the go and you will keep all of your notes and reminders in organized in one place.

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The life of blues legend Robert Johnson becomes the centerpiece for this innovative look at what many consider to be America's deepest and most influential music genre. Pivotal are the questions surrounding why Johnson was ignored by the core black audience of his time yet now celebrated as the greatest figure in blues history. Trying to separate myth from reality, biographer Elijah Wald studies the blues from the inside -- not only examining recordings but also the recollections of the musicians themselves, the African-American press, as well as examining original research. What emerges is a new appreciation for the blues and the movement of its artists from the shadows of the 1930s Mississippi Delta to the mainstream venues frequented by today's loyal blues fans.

Learn the authentic sound of delta blues guitar with Levi Clay

"The essential history of this distinctly American genre."—Atlanta Journal-Constitution In this "expertly researched, elegantly written, dispassionate yet thoughtful history" (Gary Giddins), award-winning author Ted Gioia gives us "the rare combination of a tome that is both deeply informative and enjoyable to read" (Publishers Weekly, starred review). From the field hollers of nineteenth-century plantations to Muddy Waters and B.B. King, Delta Blues delves into the uneasy mix of race and money at the point where traditional music became commercial and bluesmen found new audiences of thousands. Combining extensive fieldwork, archival research, interviews with living musicians, and first-person accounts with "his own calm, argument-closing incantations to draw a line through a century of Delta blues" (New York Times), this engrossing narrative is flavored with insightful and vivid musical descriptions that ensure "an understanding of not only the musicians, but the music itself" (Boston Sunday Globe). Rooted in the thick-as-tar Delta soil, Delta Blues is already "a contemporary classic in its field" (Jazz Review).

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.

Bridging the Gap Between the Home, School, Church, + Community with Emphasis On Putting Parents Back to being Parents and Lowing the Stress Level in the Home

Jazz is the most colorful and varied art form in the world and it was born in one of the most colorful and varied cities, New Orleans. From the seed first planted by slave dances held in Congo Square and nurtured by early ensembles led by Buddy Belden and Joe "King" Oliver, jazz began its long winding odyssey across America and around the world, giving flower to a thousand different forms--swing, bebop, cool jazz, jazz-rock fusion--and a thousand great musicians. Now, in The History of Jazz, Ted Gioia tells the story of this music as it has never been told before, in a book that brilliantly portrays the legendary jazz players, the breakthrough styles, and the world in which it evolved. Here are the giants of jazz and the great moments of jazz history--Jelly Roll Morton ("the world's greatest hot tune writer"), Louis Armstrong (whose O-keh recordings of the mid-1920s still stand as the most significant body of work that jazz has produced), Duke Ellington at the Cotton Club, cool jazz greats such as Gerry Mulligan, Stan Getz, and Lester Young, Charlie Parker's surgical precision of attack, Miles Davis's 1955 performance at the Newport Jazz Festival, Ornette Coleman's experiments with

atonality, Pat Metheny's visionary extension of jazz-rock fusion, the contemporary sounds of Wynton Marsalis, and the post-modernists of the Knitting Factory. Gioia provides the reader with lively portraits of these and many other great musicians, intertwined with vibrant commentary on the music they created. Gioia also evokes the many worlds of jazz, taking the reader to the swamp lands of the Mississippi Delta, the bawdy houses of New Orleans, the rent parties of Harlem, the speakeasies of Chicago during the Jazz Age, the after hours spots of corrupt Kansas city, the Cotton Club, the Savoy, and the other locales where the history of jazz was made. And as he traces the spread of this protean form, Gioia provides much insight into the social context in which the music was born. He shows for instance how the development of technology helped promote the growth of jazz--how ragtime blossomed hand-in-hand with the spread of parlor and player pianos, and how jazz rode the growing popularity of the record industry in the 1920s. We also discover how bebop grew out of the racial unrest of the 1940s and '50s, when black players, no longer content with being "entertainers," wanted to be recognized as practitioners of a serious musical form. Jazz is a chameleon art, delighting us with the ease and rapidity with which it changes colors. Now, in Ted Gioia's *The History of Jazz*, we have at last a book that captures all these colors on one glorious palate. Knowledgeable, vibrant, and comprehensive, it is among the small group of books that can truly be called classics of jazz literature.

Robert Johnson is the subject of the most famous myth about the blues: he allegedly sold his soul at the crossroads in exchange for his incredible talent, and this deal led to his death at age 27. But the actual story of his life remains unknown save for a few inaccurate anecdotes. *Up Jumped the Devil* is the result of over 50 years of research. Gayle Dean Wardlow has been interviewing people who knew Robert Johnson since the early 1960s, and he was the person who discovered Johnson's death certificate in 1967. Bruce Conforth began his study of Johnson's life and music in 1970 and made it his mission to fill in what was still unknown about him. In this definitive biography, the two authors relied on every interview, resource and document, most of it material no one has seen before. As a result, this book not only destroys every myth that ever surrounded Johnson, but also tells a human story of a real person. It is the first book about Johnson that documents his years in Memphis, details his trip to New York, uncovers where and when his wife Virginia died and the impact this had on him, fully portrays the other women Johnson was involved with, and tells exactly how and why he died and who gave him the poison that killed him. *Up Jumped the Devil* will astonish blues fans who thought they knew something about Johnson.

The Blues, that unique form of African-American music, continues to hold a fascination with each successive generation of young people. Scots-born Londoner Robert Nicholson is just one such person. Grabbed first as a teenager by the white blues sounds of the Rolling Stones and George Thorogood, he quickly became aware of the real roots of the Blues. Inspired by the great Chicago musicians Muddy Waters, Howlin' Wolf, and B. B. King and the Mississippi Blues originators Robert Johnson and Charlie Patton, the author embarked on a journey to trace the roots of the electric sounds of Chicago's Chess record label back to the Mississippi Delta itself, the birthplace of the Blues. Together with Memphis-based photographer, Logan Young, Robert Nicholson has conducted a series of extended field trips to the South. Their travels have brought them into contact with the Blues musicians of today. This book presents in words and images a behind-the-scenes, often intimate, portrait of the main players on the current Delta Blues scene, including Lonnie Pitchford, Booba Barnes, Scott Dunbar, Son Thomas, and others. This important book gives a vivid account of an economically impoverished people and examines the often brittle conviviality, hidden racial tensions, and undercurrents of violence from which the Blues has grown and in which it continues to thrive. The stunning original photographs by Logan Young enhance Nicholson's informative, entertaining, and thought-provoking text. Together they present a unique sociological and musical picture of the Mississippi Blues, and of the ways it has endured and evolved in contemporary America.

While the first healers were musicians who relied on rhythm and song to help cure the sick, over time Western thinkers and doctors lost touch with these traditions. In the West, for almost two millennia, the roles of the healer and the musician have been strictly separated. Until recently, that is. Over the past few decades there has been a resurgence of interest in healing music. In the midst of this nascent revival, Ted Gioia, a musician, composer, and widely praised author, offers the first detailed exploration of the uses of music for curative purposes from ancient times to the present. Gioia's inquiry into the restorative powers of sound moves effortlessly from the history of shamanism to the role of Orpheus as a mythical figure linking Eastern and Western ideas about therapeutic music, and from Native American healing ceremonies to what clinical studies can reveal about the efficacy of contemporary methods of sonic healing. Gioia considers a broad range of therapies, providing a thoughtful, impartial guide to their histories and claims, their successes and failures. He examines a host of New Age practices, including toning, Cymatics, drumming circles, and the Tomatis method. And he explores how the medical establishment has begun to recognize and incorporate the therapeutic power of song. Acknowledging that the drumming circle will not—and should not—replace the emergency room, nor the shaman the cardiologist, Gioia suggests that the most promising path is one in which both the latest medical science and music—with its capacity to transform attitudes and bring people together—are brought to bear on the multifaceted healing process. In *Healing Songs*, as in its companion volume *Work Songs*, Gioia moves beyond studies of music centered on specific performers, time periods, or genres to illuminate how music enters into and transforms the experiences of everyday life.

"Each time the waters of the mighty Mississippi River overflow their banks, questions arise anew about the battle between "man" and "river". How can we prevent floods and the damage they inflict while maintaining navigational potential and protecting the river's ecology?" "The design of the Mississippi and how it should proceed has long been a subject of controversy. What is missing from the discussion, say the authors of this book, is an understanding of the representations of the Mississippi River. Landscape architect Anuradha Mathur and architect/planner Dilip da Cunha draw together an array of perspectives on the river and show how these different images have played a role in the

process of designing and containing the river landscape. Analyzing maps, hydrographs, working models, drawings, photographs, government and media reports, painting, and even folklore, Mathur and da Cunha consider what these representations of the river portray, what they leave out, and why that might be. With original silk screen prints and a selection of maps, the book joins historic, scientific, engineering, and natural views of the river to create an entirely new portrait of the great Mississippi."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Get Fruteland Jackson's *Guitar Roots: Delta Blues* together with the *Beginning Delta Blues Guitar DVD* and save! This book and CD has been carefully prepared for guitarists who are starting to learn blues fingerpicking-and yes, the book can actually be used by an ambitious total beginner. The arrangements, written in tab and standard notation, include new blues songs, standards, introductions, turnarounds, and more. All songs are recorded note-for-note on the companion CD, making this unique set the perfect teacher for the emerging fingerpicker. Check out the [Free PDF Download](#) that contains a third of the book!

Lomax's account of African American oral traditions provides information on such legendary bluesmen as Robert Johnson, Muddy Waters, and Son House

This highly acclaimed biography from the author of *Last Train to Memphis* illuminates the extraordinary life of one of the most influential blues singers of all time, the legendary guitarist and songwriter whose music inspired generations of musicians, from Muddy Waters to the Rolling Stones and beyond. The myth of Robert Johnson's short life has often overshadowed his music. When he died in 1938 at the age of just twenty-seven, poisoned by the jealous husband of a woman he'd been flirting with at a dance, Johnson had recorded only twenty-nine songs. But those songs would endure as musical touchstones for generations of blues performers. With fresh insights and new information gleaned since its original publication, this brief biographical exploration brilliantly examines both the myth and the music. Much in the manner of his masterful biographies of Elvis Presley, Sam Phillips, and Sam Cooke, Peter Guralnick here gives readers an insightful, thought-provoking, and deeply felt picture, removing much of the obscurity that once surrounded Johnson without forfeiting any of the mystery. "I finished the book," declared the *New York Times Book Review*, "feeling that, if only for a brief moment, Robert Johnson had stepped out of the mists."

The Mississippi Delta of the 1920s-1940s was a treasure chest of powerful blues performances. These lessons detail tunes by Willie Brown, Tommy Johnson, and Mississippi John Hurt. This book features notation, tablature, and three compact discs of phrase-by-phrase audio instruction for the intermediate guitarist.

This innovative guide will lead you through the birthplace of the blues, covering the world-famous attractions, historic sites, funky shops, and gold record legacies of Memphis and the surrounding Mississippi Delta. With a strong focus on modern-day arts and music enclaves, as well as the storied sites where the blues got their start; hundreds of top-notch dining, lodging, and recreational recommendations; over one hundred illuminating photos and maps; and travel logistics, this is the most comprehensive guide to the region to-date.

There are many intellectual curiosities about the blues. It has always seemed a phenomenon that the guitar styles that came out of the South during the twenties and thirties could be differentiated by their regional characteristics. On hearing a strange new artist, one can almost pinpoint his city of origin through his guitar technique. The Mississippi Delta produced a sound distinct from that of Texas. Atlanta had a very popular style that seems to have been confined to that city. The music of Louisiana has a weird voodoo texture, while the Carolinas produced another totally different sound. Music is quite a powerful tool. Words of explanation can never express the impact of a musical experience. I am going to attempt to teach the music of some great guitar bluesmen. It is not going to be isolated and picked apart, but presented with its historical value as well as personal and emotional value. Words will not be my tools for this venture; instead I will incorporate photographs and interview to describe these feelings.

The *Total Blues Guitarist* is an exciting journey through the diverse world of blues guitar playing. Start with simple blues progressions and end up playing licks in the styles of greats like Stevie Ray Vaughan, Muddy Waters, B. B. King and Bonnie Raitt. This wide-ranging study of blues guitar is for all players from beginning to advanced. The beginning-to-intermediate student will find all the tools needed to become a great player, while the more advanced player will find lots of useful tips and a fresh perspective on blues guitar. This book is filled with scales, chords, licks and tunes in many different blues styles including funk-blues, jazz-blues and modal blues. Whether you are just beginning or have already begun your blues guitar journey, this is the one place to get everything you need to make you a great blues guitarist. A CD is included with backing tracks to jam over.

Delta Blues: The Life and Times of the Mississippi Masters Who Revolutionized American Music W. W. Norton & Company

How do you love and not like the same thing at the same time? This was the riddle that met Mississippi writer B. Brian Foster when he returned to his home state to learn about Black culture and found himself hearing about the blues. One moment, Black Mississippians would say they knew and appreciated the blues. The next, they would say they didn't like it. For five years, Foster listened and asked: "How?" "Why not?" "Will it ever change?" This is the story of the answers to his questions. In this illuminating work, Foster takes us where not many blues writers and scholars have gone: into the homes, memories, speculative visions, and lifeworlds of Black folks in contemporary Mississippi to hear what they have to say about the blues and all that has come about since their forebears first sang them. In so doing, Foster urges us to think differently about race, place, and community development and models a different way of hearing the sounds of Black life, a method that he calls listening for the backbeat.

This reference volume is intended for both the casual and the most avid blues fan. It is divided into five separately introduced sections and covers 50 artists with names like Muddy, Gatemouth and Hound Dog who helped shape 20th-century American music. Beginning with the pioneering Mississippi Delta bluesmen, the book then follows the spread of the genre to the city, in the section on the Chicago Blues School. The third segment covers the Texas blues tradition; the fourth, the great blueswomen; and the fifth, the genre's development outside its main schools. The styles covered range from Virginia-Piedmont to Bentonia and from barrelhouse to boogie-woogie. The main text is augmented by substantial discographies and a lengthy bibliography.

At a crossroads in the Mississippi Delta, Robert Johnson is said to have sold his soul to the Devil so that he could become a guitar virtuoso and King of the Delta Blues. *Blues Traveling: The Holy Sites of Delta Blues, Third Edition* will tell you where that legendary deal was supposed to have been made and guide you to all the other hallowed grounds that nourished Mississippi's signature music. Johnson, Mississippi John Hurt, Memphis Minnie, Jimmie Rodgers, Bessie Smith, Muddy Waters, Mississippi Fred McDowell, Howlin' Wolf, B. B. King, Little Milton, Elvis Presley, Bobby Rush, Junior Kimbrough, R. L. Burnside-the list of great artists with Mississippi connections goes on and on. A trip through Mississippi blues sites is a pilgrimage every music lover ought to make at least once in a lifetime, to see the juke joints

and churches, to visit the birthplaces and graves of blues greats, to walk down the dusty roads and over the levee, to eat some barbecue and greens, to sit on the bank of the Mississippi River, and to hear some down-home blues music. *Blues Traveling* is the first and only guidebook to Mississippi's musical places and blues history. With photographs, maps, easy-to-follow directions, and an informative, entertaining text, this book will lead you in and out of Clarksdale, Greenwood, Helena (Arkansas), Rolling Fork, Jackson, Natchez, Bentonia, Rosedale, Itta Bena, and dozens of other locales that generations of blues musicians have lived in, traveled through, and sung about. Stories, legends, and lyrics are woven into the text so that each backroad and barroom comes alive. Touring Mississippi with *Blues Traveling* is like having a knowledgeable and entertaining guide at your side. Even people with no immediate plans to visit Mississippi will enjoy reading the book for its photos, descriptions, and lore that will broaden their understanding and enhance their appreciation of the blues.

Easy Riders, Rolling Stones delves into the history of twentieth century American popular music to explore the emergence of 60s "road music." This music—which includes styles like blues and R&B—took shape at pivotal moments in history and was made by artists and performers who were, in various ways, seekers after freedom. Whether journeying across the country, breaking free from real or imaginary confines, or in the throes of self-invention, these artists incorporated their experiences into scores of songs about travel and movement, as well as creating a new kind of road culture. Starting in the Mississippi Delta and tracking the emblematic routes and highways of road music, John Scanlan explores the music and the life of movement it so often represented, identifying "the road" as the key to an existence that was uncompromising. He shows how the road became an inspiration for musicians like Jim Morrison and Bob Dylan and how these musicians also drew stimulus from a Beat movement that was equally enthralled with the possibilities of travel. He also shows how the quintessential American concepts of freedom and travel influenced English bands such as the Rolling Stones and Led Zeppelin. These bands may have been foreigners in the US, but they also found their spiritual home there—of blues and rock 'n' roll—and glimpsed the possibility of a new kind of existence, on the road. *Easy Riders, Rolling Stones* is an entertaining, rich account of a key strand of American music history, and will appeal to both road music fans and music scholars who want to "head out on the highway."

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.

Collects nineteen short stories set in the Mississippi Delta and involving the blues by such authors as James Lee Burke, John Grisham, Alice Jackson, Nathan Singer, and Les Standford.

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