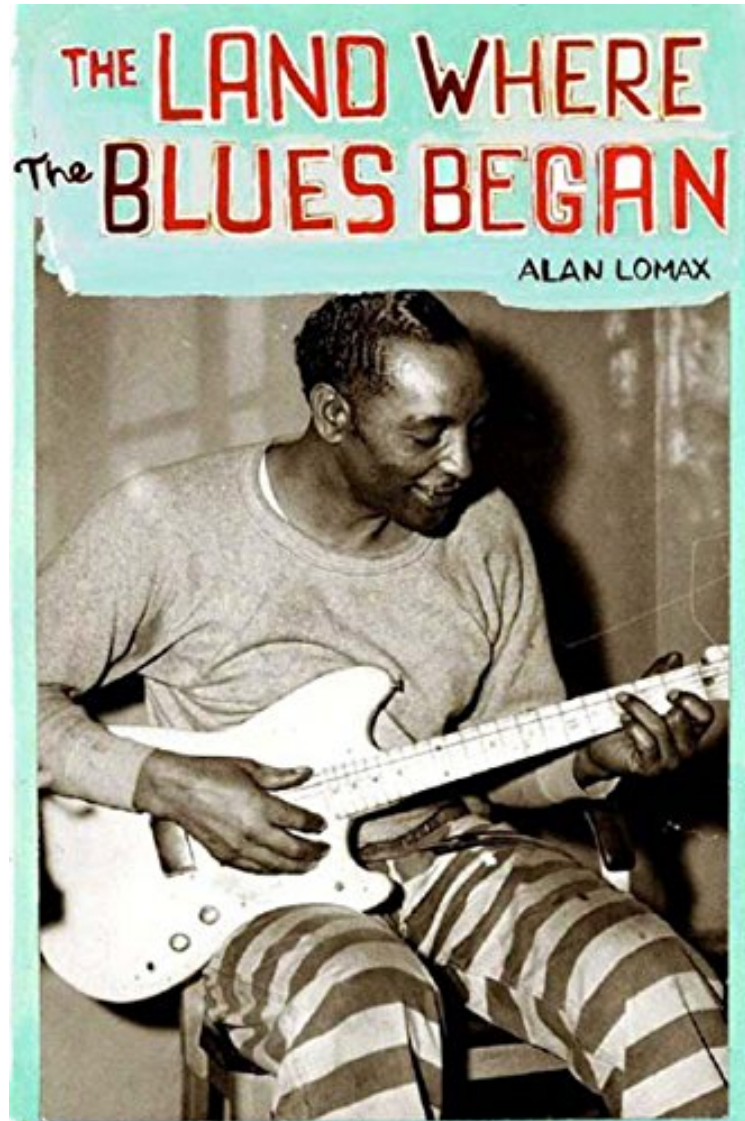


[Download pdf ebook] The Land Where the Blues Began

The Land Where the Blues Began

Alan Lomax

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Alan Lomax : The Land Where the Blues Began before purchasing it in order to gage whether or not it would be worth my time, and all praised The Land Where the Blues Began:

4 of 4 people found the following review helpful. I like anything Alan Lomax was involved inBy Lightning HopkinsStill reading it. Trying to savor it so I am reading only a page or two a day. I like anything Alan Lomax was involved in. As a music and cultural historian I believe he is very accurate on his record keeping of events. He is not like a lot of historians who make things up. I guess its easier to be accurate when you are actually at the site. If you

want to know about the history of the Blues, this is the book as I have read extensively on this subject.3 of 3 people found the following review helpful. I you read only one book on American music - this is it!By J. S. ShepardDon't know of any book that covers this part of US history. The music of the times illuminates the conditions of slaves and Blacks in the South during the first half of the 1900's. Blues fans in particular and fans of the other forms of music that were birthed by the blues should consider this to be a primer of the genre. Mr. Lomax on occasion gets a little carried away with himself. He and his father explored this music in its contemporary state. They recorded music that no longer exists but was the precursor of much of American music (at least the best American music). A must read for any musician.2 of 2 people found the following review helpful. Alan Lomax's Story of the BluesBy J. LuchsingerBeing a lifelong blues fan, it is good to have this story. Maybe Alan had his ways to get information that was unsettling for some, but he did nonetheless get it. I couldn't put the book down.Thanks to this information Alan, his father, and minions collected, there will be some (his version) kind of story to tell about the blues in America, it's roots, and where it supposedly came from. Thank you Library of Congress for having the insight back in those crazy times to go ahead with this project, and even though it was cut short, continued on with Lomax's love of the blues and all music that has evolved from those time in Africa to now.Johnne in Seattle

A self-described song-hunter, the folklorist Alan Lomax traveled the Mississippi Delta in the 1930s and 40s, armed with primitive recording equipment and a keen love of the Deltas music heritage. Crisscrossing the towns and hamlets where the blues began, Lomax gave voice to such greats as Leadbelly, Fred MacDowell, Muddy Waters, and many others, all of whom made their debut recordings with him. The Land Where the Blues Began is Lomax's stingingly well-written cornbread-and-moonshine odyssey (Kirkus Reviews) through Americas musical heartland. Through candid conversations with bluesmen and vivid, firsthand accounts of the landscape where their music was born, Lomax's discerning reconstructions . . . give life to a domain most of us can never know . . . one that summons us with an oddly familiar sensation of reverence and dread (The New York Times Book Review). The Land Where the Blues Began captures the irrepressible energy of soul of people who changed American musical history. Winner of the 1993 National Critics Circle Award for nonfiction, The Land Where the Blues Began is now available in a handsome new paperback edition.

.com Co-founder--with folklorist father John A. Lomax--of the Archive of American Folk Song at the Library of Congress, Alan Lomax traveled the South "from the Brazos bottoms of Texas to the tidewater country of Virginia" in search of the wellspring of American blues. Previously the author of Mister Jelly Roll, Lomax stalks the ghosts of Robert Johnson, Muddy Waters, Big Bill Broonzy and Charlie Patton, among many other blues pioneers. This winner of the 1993 National Book Critics Circle Award for General Nonfiction is more than just another profile of a musical genre. It's an intimate diary of a purely American art form born of a powerful mix of despair and hope.From Publishers WeeklyWorking for the Library of Congress and other cultural institutions, legendary roots-music connoisseur Lomax (Mister Jelly Roll) visited the Mississippi Delta with his father, folklorist John Lomax, and black folklorist Zora Neale Hurston in the 1930s; with African American sociologists from Fiske University in the 1940s; and with a PBS film crew in the 1980s, researching the history of the blues in America. Addressing this wonderfully rich vein of scarcely acknowledged Americana, Lomax has written a marvelous appreciation of a region, its people and their music. Burdened early with now long-forgotten technology (500-pound recording machines, etc.) and encountering pronounced racial biases and cultural suspicions about black and white people mixing socially and otherwise, Lomax sought out those in the Delta who knew Robert Johnson and Charlie Patton and others acquainted with musicians once less well known, such as Doc Reese, young McKinley Morganfield (Muddy Waters), Dave Edwards, Eugene Powell and Sam Chatmon. Traveling across the South "from the Brazos bottoms of Texas to the tidewater country of Virginia," Lomax discovers the plantations, levee camps, prisons and railroad yards where the men and women of the blues came from and the music was born. In a memoir that will take its place as an American classic, Lomax records not just his recollections but the voices of hard-working, frequently hard-drinking, spiritual people that otherwise might have been lost to readers. Copyright 1993 Reed Business Information, Inc.From Kirkus sSingingly well-written cornbread-and-moonshine odyssey of folk-archivist Lomax's second swing through the Mississippi Delta in search of seminal blues songs and players, this time during early WW II. In 1942, Lomax (Mister Jelly Roll, 1959, etc.)--who with his father, John Lomax, has by that date already discovered Leadbelly and introduced Pete Seeger and Woody Guthrie to radio audiences--is empowered by the Library of Congress to use a new acetate recording device to gather discs made on the spot with blues singers in the Delta, where the blues were born. Lomax considers the blues as noble as Shakespeare and the greatest art form yet produced by America, and anyone who reads the many heartsick lyrics he reprints here may agree with him. His first stop is Memphis, where he records Willie B. and son House and picks up background on ``Little Robert" Johnson. Moving on to Clarksdale, Mississippi, he's at once in trouble with law and is told not to address ``Negroes" as ``mister" or ``miss" and never to shake a black hand. What's more, blacks have now reversed Jim Crow and have their own ``Coloreds Only" shops and bars where whites aren't allowed. Blacks are heading north by the trainload; black draftees sullenly await conscription and shipment overseas; deep night has settled

on the songsters. White-hatred embitters Lomax in a way it never has during his earlier song-recording trips in the South. Just as bad, he discovers that educated black preachers now bury spirituals under pale, four-square gospel pieces with written-out harmonies, a sentimental dilution that replaces the heroic spiritual with agonizing "I am tired, I am weak, I am worn" choirings. Bios follow, as well as talks with blues men Big Bill Broonzy, Muddy Waters, and other songsters and guitar giants. A summa musicologia whose sobering humanity and thoughts about an American voice echo Whitman. The devil's own music gets its due. (Photos--16 pp. bw--not seen.) -- Copyright 1993, Kirkus Associates, LP. All rights reserved.