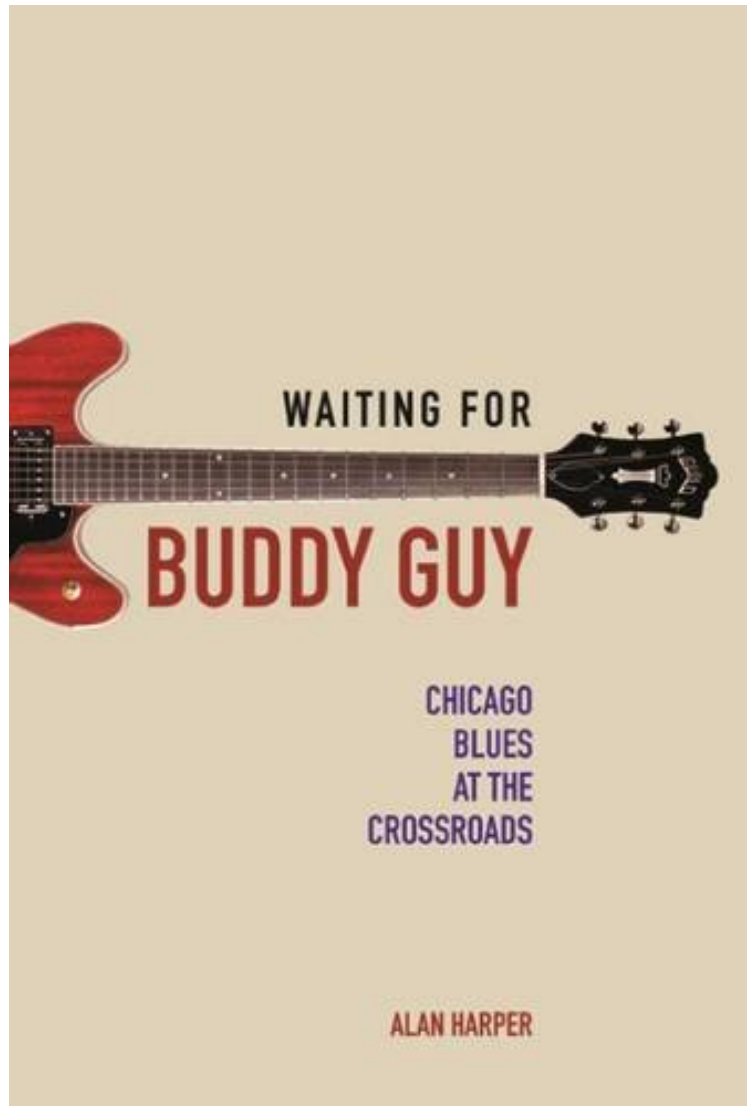


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Alan Harper

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#520490 in Books Alan Harper 2016-01-29 Original language: English PDF # 1 9.00 x .70 x 6.001, .0 #File Name: 0252081579232 pages Waiting for Buddy Guy Chicago Blues at the Crossroads Music in American Life Paperback | File size: 37.Mb

Alan Harper : Waiting for Buddy Guy: Chicago Blues at the Crossroads (Music in American Life) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Waiting for Buddy Guy: Chicago Blues at the Crossroads (Music in American Life):

0 of 0 people found the following review helpful. A Great Non-Stop Read for any fan of Chicago Blues By

Hershon Jones I have been waiting for this book for decades: An actual book offering a snapshot of the Chicago Blues Scene from 1979 to 1982 approximately with some background of the years before in straight English not academia! This is non-stop reading. It offers a great candid portrait of the musicians, record labels, blues bars of Chicago as experienced and written by an English fan during that period of time. Why he chose to sit on this book for 35 years of so, who knows. This is non-stop reading for any fan of classic Chicago Blues. 1 of 1 people found the following review helpful. So it was good to relive those days. By Dean I have been a drummer in Chicago blues bands since 1976. So it was good to relive those days. It brought back lots of memories. People here in Chicago take this music for granted, but visitors from other countries seem to appreciate it more. Alan's book is very informative on the many blues bands of the time and many who are sadly no longer with us. 0 of 1 people found the following review helpful. Remembering Jimmy Dawkins, Luther Allison, Son Seals. By Blue Ox. From the cover image of a Guild Starfire IV guitar and throughout this 110-page book, this is a good read about interesting times in the history of Chicago blues. A book of this kind does not come out very often, since the number of fans in the blues audience does not always justify all that's involved in getting a book in print, from a publisher's standpoint. This book has the unique perspective of someone from another country who came to Chicago in the late 1970s and early 1980s to hear the music and the stories from a great variety of blues artists and others involved with the music, such as bar owners and record company owners. I am very familiar with the music of this period, since I also was seeing the artists play live and listening to their records during the times mentioned. In fact, I still listen to those records, and also the CDs which came later, that contain some of the greatest recorded blues, to my ears. Sadly, many of the artists have passed on, but their recorded works are close at hand, and some are still with us and recording. One of my major reasons for buying this book was for any glimpse into the life and music of Jimmy Dawkins whose music had great effect on me. Others that impressed me included: Son Seals; Eddy Clearwater; Luther Allison; Otis Rush; Jimmy Johnson; Maurice John Vaughn; Lonnie Brooks; and Buddy Guy, for examples. While I recommend this book for any blues fan, I did not give it five stars due to the author's critiques of a few of my personal favorite blues artists where I have different points-of-view. The blues is still very much with us and is not going away. There are many day-to-day subjects in this old world that lend themselves to this musical form. As we live, experiencing life's ups and downs, thankfully there is a soulful outlet that will help us get through. Do you feel it?

In the late 1970s and early 1980s, British blues fan Alan Harper became a transatlantic pilgrim to Chicago. "I've come here to listen to the blues," he told an American customs agent at the airport, and listen he did, to the music in its many styles, and to the men and women who lived it in the city's changing blues scene. Harper's eloquent memoir conjures the smoky redoubts of men like harmonica virtuoso Big Walter Horton and pianist Sunnyland Slim. Venturing from stageside to kitchen tables to the shotgun seat of a 1973 Eldorado, Harper listens to performers and others recollect memories of triumphs earned and chances forever lost, of deep wells of pain and soaring flights of inspiration. Harper also chronicles a time of change, as an up-tempo, whites-friendly blues eclipsed what had come before, and old Southern-born black players held court one last time before an all-conquering generation of young guitar aces took center stage.

"Like a great concert that makes you want the owner to leave the bar open for one more round, one more encore. A tip of the pork pie hat to Alan Harper."--American Blues Scene "Harper's book, packed with interviews with club owners, musicians and magazine editors, and illuminated throughout by his own thoughtful and sensitive reactions to the many gigs he attends all over the city, is as enlightening as it is racy, as much an unblinking (and often engagingly self-deprecating) eyewitness account, full of telling detail, as an intriguing social history, dealing with such burning issues as authenticity, racial politics, music-industry practices, the difficulties of making a living as a blues player in an increasingly rock-dominated world."-- London Jazz News