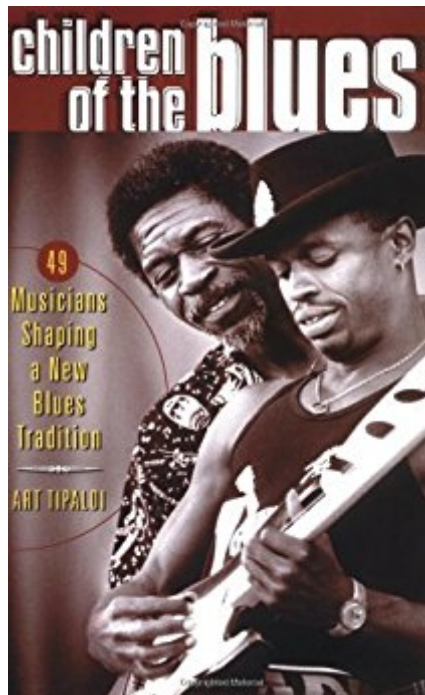




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Children Of The Blues: 49 Musicians Shaping A New Blues Tradition



Synopsis

(Book). This book offers first-person recollections from a new generation of artists who applied the musical and life lessons of the fathers of the blues, stoking the 1960s blues revival that continues today. It focuses on 49 current musicians who preserve traditional blues forms while infusing them with fresh voices and lessons. Artists covered include: Rory Block * Taj Mahal * Robert Cray * Junior Watson * Charlie Musselwhite * Stevie Ray Vaughan * Marcia Ball * Duke Robillard * Bob Margolin * Tommy Shannon * Keb' Mo' * and many more.

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Customer Reviews

I have a reasonable collection of books about the blues from biographies, to historical, to more technical and looked forward to reading this as it looked somewhat different in approach. This volume was limited by its style though; clearly the author had a good idea, however the problem was basing it to much on material gathered at interview. Some chapters are excellent and discuss the mentoring and influences of more experienced blues artists; while others ranged from who the artist had joined on stage and at times just read like lists of big blues artists. The worst chapter was discussing the person's drug and alcohol problem; one wonders why it was ever included. One

problem with working from taped interviews sessions is that people do ramble on, in a way that gets somewhat tiresome. Another problem was repeating within chapters; sometimes only a line or two after it was first said. This didn't just happen once or twice; but again again. Having said that the cameos were interesting in both introducing blues artists whom I was not familiar with and giving an insight into the thinking and influences of some of the more established names. However, over all it could have done with a very heavy edit.

I bought this book because Doug MacLeod, a blues musician I used to follow closely in So. Cal. during the 1980's is featured in it. I know Doug's music and that he's the real deal. To my surprise I was reading about music and America, and how integrated blues is with the history of America. I was wandering down Texas dirt roads and passing Mississippi cotton fields on the way to a juke joint and seeing people just playing music while sitting on their front porches. The struggles, the doubts, and the joys were all laid out of all of these children as they found their "voice." I cried, I smiled, and I realized that this book captures an important part of both American musical and oral history, yet we as Americans are missing out on something great. Reading this book helped me understand that R&B is a unique musical calling to those who follow down its road.

Great stories with some cool descriptive insight to the Blues.

I caught an interview with Art Tipaldi and Dan Ackroyd on Elwood's Blues radio program about this book and put it on my "must buy" list. One month later I was able to get it (and have it signed by the author) at the North Atlantic Blues Festival at the Blues Revue Booth where Art works as one of the best blues columnists and writers in the country. If you love blues music you need to buy this book. Forty nine of today's best blues musicians are profiled in four sections - Real fathers, Real Children, Chicago and the South, Texas, East Coast and West Coast. The book starts with this sentence: You don't choose the blues - it chooses you. Amen! As someone who was raised on rock and roll I discovered the blues when Robert Cray came on the scene with Strong Persuader - so taken with the music I had to find more - the same way Art writes that he discovered this music. I must confess - I travel to several blues festivals a year, have over 1000 CDs - 80-85% are blues, catch live blues bands whenever I can - so I am a big blues fan. This book introduces you to the men and women playing the music today - people like Lucky Peterson who stole this year's North Atlantic Blues Festival, Carl Weathersbee who killed this year's Pocono Blues Festival, Shemika Copeland who continues to get better and better with performances like the Chesapeake Blues festival this past

year and her dad Johnnie "Clyde" Copeland, Keb Mo, Robert Cray, Jimmy Vaughan, Coco Montoya, Kelly Joe Phelps and many others. Included bonus is a Discology in the back with all the music these musicians have recorded. Music is best when listened to but this book tells you the story about the people making the music. I know Art couldn't include everyone making Blues Music today but I hope Art's next book includes Little Charlie Baty and Rick Estrin, Tab Benoit, Magic Slim and many others. I see this book and others like it is an important part in the effort to keep the blues alive. Buy it- you will not be disappointed if you love Blues Music!

I'm giving Art Tipaldi five stars. He has successfully done what he set out to do: elegantly and eloquently conveyed the uniqueness and individuality of each of the players he profiles. It's tough to condense a whole person into a space of five to ten pages. It's tough to resist the impulse to correct an interviewee's grammar or syntax, before or after the fact. It's tough, as an interviewer, to ignore the information you think is important, in favor of what the interviewee thinks is important. Say you have only five pages and you are fascinated by your subject's proficiency on the oboe and the orchestras he's played with, but your subject feels his life is defined by the work he does with the Suburban Housewife's Relief Fund. What do you do? Many writers would, intentionally or not, focus on the oboe. This author has chosen to focus on the Relief Fund. By doing so, he has, as much as is possible, removed both his preferences and prejudices from the body of this book and allowed the musicians, in their own varied voices, to shine through. Those voices are so much more fascinating than bare facts. For example: Charlie Musselwhite (p62): "I call it following the will of the music" Coco Montoya (p278): "I've apologized to Mayall a million times for what I put him through-drunk on my [bum], screamin' at him" Gordon Beadle (p210): "You could almost draw a line in the shape of the notes" Delbert McClinton (p134): "The thing that's most important about how things have gotten better is that I wouldn't quit, I wouldn't stay out of the way of it, everytime you turned around, there I was, pushin'". These quotes, in both style as well as content, say so much more about the artists than an endless string of facts ever could.

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