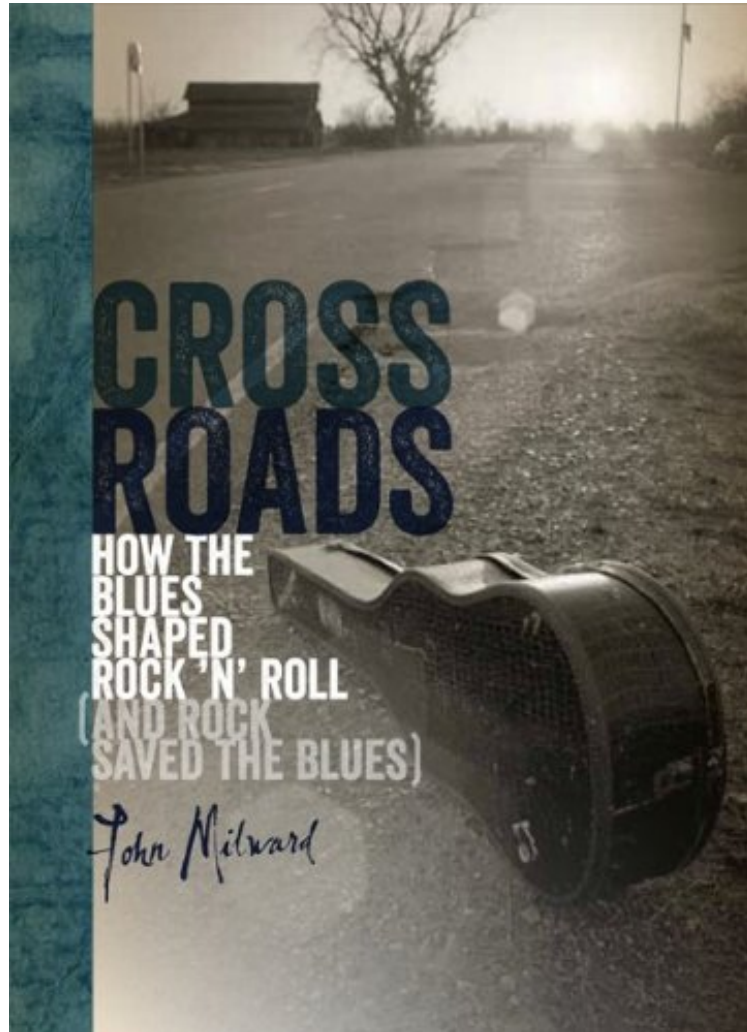


[Mobile ebook] Crossroads: How the Blues Shaped Rock n Roll (and Rock Saved the Blues)

## Crossroads: How the Blues Shaped Rock n Roll (and Rock Saved the Blues)

*John Milward*

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**John Milward : Crossroads: How the Blues Shaped Rock n Roll (and Rock Saved the Blues)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Crossroads: How the Blues Shaped Rock n Roll (and Rock Saved the Blues):

12 of 12 people found the following review helpful. Brand new blues buff By Ed Camp I was never a big fan of the blues. I can also truthfully say that I was never a fan of reading a book about the blues. I'm more of a horror/science fiction kind of guy but I must say that this book has had quite an impact on me. Not only did this book teach me a great deal about the blues but it taught me a tremendous amount about music in general. And I thoroughly enjoyed it. I

would recommend this book to those who are ignorant of the blues (like myself) as well as to those who are well-versed in the genre. This work was very well-written and made my music education incredibly entertaining. To me, it even reads like a cool song. The author never pretends to be an objective or impartial documenter of the facts. This is obvious from the start. We have a kindred fan of this class of music and clearly a musician to have delved so deeply into the subject matter. We find an artist, composer, entertainer and wordsmith! I relished the experience this book provided for me. After only reading a few chapters I found myself chasing after the music and researching the artists. It was an education in music appreciation on many levels. Before reading this I could honestly say that I always valued good music. I was oblivious to its evolution and this book only covers a small part of it. Music is not only a major component of modern life but it has always been a vital part of human history. The past was definitely not silent! After listening to the music John Milward introduced me to, it has opened my mind, body and soul to the power of the Blues. I can now put music to the names such as Robert Johnson, Son House, Muddy Waters, John Lee Hooker and B.B. King. Music that if properly listened to, tells its own story. Music that defined itself and its artists and will define you. And in learning about the Blues, I earned a deeper appreciation for artists that I was already familiar with like Eric Clapton, Cream, Fleetwood Mac, Jimi Hendrix, Led Zeppelin and the Rolling Stones. Did I mention the book is also illustrated? Well, it is. The illustrations are a perfect compliment to the words like profound lyrics to a well-crafted song. These are beautifully-done digital portraits in a wood cut style of various musicians and there's even one of author himself. The pictures alone could make for their own good book. I commend Margie Greve on her artistic talent and perfect contributions to this work. Overall, a well-structured masterpiece put together by two modern day artists made for a great summer read as well as a life-changing musical experience. 12 of 12 people found the following review helpful. An essential title in blues literature By Mystery Fan This is an essential title for anyone's blues library. There has been various books and articles over the years that have treated the nexus of the blues world of African Americans with the music world of mainstream or white society, from a folk angle, from a rock angle, from a British angle, and from a countercultural angle. This book by rock writer and critic John Milward brings all these angles together in one tightly and elegantly written book. Given Milward's rock background he spends considerable more time than would be expected on the rediscovery of the prewar country blues artists and their musical reentrance into the folk music scene. I was unfamiliar with the Bohemian Greenwich Village scene and was thoroughly enlightened in that regard. Much of his take on all the connections between the huge rock scene and blues artists relating to performances, recordings, and music techniques I was familiar with, but much was new to me. I did not follow Stevie Ray Vaughn's career, for example. Milward, a musician himself, is particularly good on explaining how blues artists' open tuning informed the music of Keith Richards. Chicago residents like me will particularly relate to Milward's discussions on the Chicago scene, where he discusses Big John's, the first north side club to book south and west side blues artists, such as Junior Wells, Little Walter, Jimmy Cotton, Howlin' Wolf, and Muddy Waters, and where the nexus with white blues artists came about with such bands as Goldberg-Miller Band, Paul Butterfield, and Corky Siegel. 3 of 3 people found the following review helpful. I liked the title By Lennie Jones I'll be brief since its' really all been well said here, but... I've collected read a vast library of Blues histories bios for over 50 years, and purchased this volume purely on a whim. Besides, I liked the title. I assumed that this would be an entertaining yet redundant collage of what has been documented a thousand times previously. Wrong! This well written chronology is an accurate view from the inside, from a musicians perspective... And, its' countless anecdotes insider nuances reveal the heart soul of the evolution of Americas' own Blues family tree. I was a working Blues musician in the 60's and am just blown away about what I didn't know that candidly included herein. Articulate but so readable, this book is an unparalleled masterpiece of our musical heritage.

The blues revival of the early 1960s brought new life to a seminal genre of American music and inspired a vast new world of singers, songwriters, and rock bands. The Rolling Stones took their name from a Muddy Waters song; Led Zeppelin forged bluesy riffs into hard rock and heavy metal; and ZZ Top did superstar business with boogie rhythms copped from John Lee Hooker. *Crossroads* tells the myriad stories of the impact and enduring influence of the early-60s blues revival: stories of the record collectors, folkies, beatniks, and pop culture academics; and of the lucky musicians who learned life-changing lessons from the rediscovered Depression-era bluesmen that found hipster renown by playing at coffeehouses, on college campuses, and at the Newport Folk Festival. The blues revival brought notice to these forgotten musicians, and none more so than Robert Johnson, who had his songs covered by Cream and the Rolling Stones, and who sold a million CDs sixty years after dying outside a Mississippi Delta roadhouse. *Crossroads* is the intersection of blues and rock n roll, a vivid portrait of the fluidity of American folk culture that captures the voices of musicians, promoters, fans, and critics to tell this very American story of how the blues came to rest at the heart of popular music.

From Booklist Blues legend Muddy Waters said that blues had a baby, and they called it rock n roll. That is an oversimplification. This book, by contrast, may be an overcomplication, an informed fans dizzyingly comprehensive account of the intricate and reciprocal relationships of the two musical genres, coalescing during and after the blues

revival of the 1960s. It is a commonplace that the blues generation of Robert Johnson, Son House, and Mississippi John Hurt, among others, and the later one of Waters, Lightnin Hopkins, John Lee Hooker, and others was listened to obsessively by young white American musicians, and by their British counterparts, notably Eric Clapton, Mick Jagger, and Keith Richards, with results that transformed the sound of popular music. Milward's narrative, while not ignoring its negative components, stresses the mutual advantages of the exchange, and his passion for the form is obvious. And why not? It has defined popular music for the past several decades and still provides a joy that a reading of this fine book should enhance. --Mark Levine There has never been any underestimating the influence that blues had on rock music. But Milward makes the connections seem fresh and as alive as when they were happening and evokes the openness that enabled blues to get in the bloodstream of generations of musicians. Chicago Tribune