

Popular Music

2017



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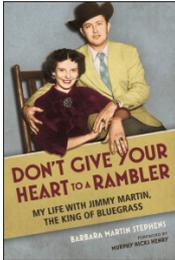
- **University of Illinois Press**
- **Minnesota Historical Society Press**
- **University Press of Mississippi**
- **University of North Carolina Press**
- **Texas A&M University Press**
- **Wayne State University Press**

***Dizzy, Duke, Brother Ray, and Friends*
On and Off the Record with Jazz Greats
 Lilian Terry**

Lilian Terry has lived music. As a performer, she has shared the stage with Ella Fitzgerald and Nina Simone. She cofounded the European Jazz Federation and pioneered jazz education in Italy. Her work as a director-producer of radio and television programs has spread the music by introducing countless people to its legendary performers.

Drawing on Terry's long friendships and professional associations, *Dizzy, Duke, Brother Ray, and Friends* offers readers a rare opportunity to hear intimate conversations with some of the world's greatest musical figures. Dizzy Gillespie offers his thoughts on playing with "sanctified" rhythm and the all-important personal touch in performance. Duke Ellington discourses on jazz history and concludes an interview to sing a self-written ditty in Italian. Ray Charles gives candid thoughts on race and politics while taking charge of Terry's tape recorder. Abbey Lincoln, Max Roach, Horace Silver, Bill Evans—all provide Terry and her readers with unforgettable encounters. The result is a collection of profiles, some stretching over a decade or more, that reveal these performers in ways that illuminate their humanity and expand our appreciation of their art.

University of Illinois Press, November 2017
9780252083167, paper, \$39.95



***Don't Give Your Heart to a Rambler*
My Life with Jimmy Martin, the King of Bluegrass
 Barbara Martin Stephens**

As charismatic and gifted as he was volatile, Jimmy Martin recorded dozens of bluegrass classics and co-invented the high lonesome sound. Barbara Martin Stephens became involved with the King of Bluegrass at age seventeen. *Don't Give your Heart to a Rambler* tells the story of their often tumultuous life together.

Barbara bore his children and took on a crucial job as his booking agent when the agent he was using failed to obtain show dates for the group. Female booking agents were non-existent at that time but she persevered and went on to become the first female booking agent on Music Row. She also endured years of physical and emotional abuse at Martin's hands. With courage and candor, Barbara tells of the suffering and traces the hard-won personal growth she found inside motherhood and her work. Her vivid account of Martin's explosive personality and torment over his exclusion from the Grand Ole Opry fill in the missing details on a career renowned for being stormy. Barbara also shares her own journey, one of good humor and proud achievements, and filled with fond and funny recollections of the music legends and ordinary people she met, befriended, and represented along the way.

Straightforward and honest, *Don't Give your Heart to a Rambler* is a woman's story of the world of bluegrass and one of its most colorful, conflicted artists.

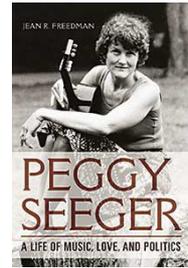
University of Illinois Press, August 2017
9780252082764, paper, \$35.95

Peggy Seeger***A Life of Music, Love, and Politics*****Jean R. Freedman**

Born into folk music's first family, Peggy Seeger has blazed her own trail artistically and personally. Jean Freedman draws on a wealth of research and conversations with Seeger to tell the life story of one of music's most charismatic performers and tireless advocates.

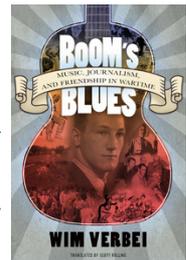
Here is the story of Seeger's multifaceted career, from her youth to her pivotal role in the American and British folk revivals, from her instrumental virtuosity to her tireless work on behalf of environmental and feminist causes, from wry reflections on the U.K. folk scene to decades as a songwriter. Freedman also delves into Seeger's fruitful partnership with Ewan MacColl and a multitude of contributions which include creating the renowned Festivals of Fools, founding Blackthorne Records, masterminding the legendary Radio Ballads documentaries, and mentoring performers in the often-fraught atmosphere of The Critics Group.

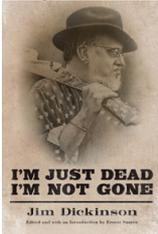
Bracingly candid and as passionate as its subject, *Peggy Seeger* is the first book-length biography of a life set to music.

University of Illinois Press, March 2017**9780252040757, cloth, \$53.95****Boom's Blues*****Music, Journalism, and Friendship in Wartime*****Wim Verbei (Translated by Scott Rollins)**

Boom's Blues stands as both a remarkable biography of J. Frank G. Boom (1920-1953) and a recovery of his incredible contribution to blues scholarship originally titled *The Blues: Satirical Songs of the North American Negro*. Wim Verbei tells how and when the Netherlands was introduced to African American blues music and describes the equally dramatic and peculiar friendship that existed between Boom and jazz critic and musicologist Will Gilbert, who worked for the Kultuurkamer during World War II and had been charged with the task of formulating the Nazi's Jazzverbod, the decree prohibiting the public performance of jazz. *Boom's Blues* ends with the annotated and complete text of Boom's *The Blues*, providing the international world at last with an English version of the first book-length study of the blues.

At the end of the 1960s, a series of thirteen blues paperbacks edited by Paul Oliver for the London publisher November Books began appearing. One manuscript landed on his desk that had been written in 1943 by a then twenty-three-year-old Amsterdammer Frank (Frans) Boom. Its publication, to which Oliver gave the title *Laughing to Keep from Crying*, was announced on the back jacket of the last three Blues Paperbacks in 1971 and 1972. Yet it never was published and the manuscript once more disappeared. In October 1996, Dutch blues expert and publicist Verbei went in search of the presumably lost manuscript and the story behind its author. It only took him a couple of months to track down the manuscript, but it took another ten years to glean the full story behind the extraordinary Frans Boom, who passed away in 1953 in Indonesia.

University Press of Mississippi, June 2017**9781496805119, cloth, \$135.00**



I'm Just Dead, I'm Not Gone

Jim Dickinson

Edited and with an introduction by Ernest Suarez

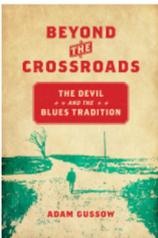
I'm Just Dead, I'm Not Gone chronicles Jim Dickinson's extraordinary life in the Memphis music scene of the fifties and sixties and how he went on to play with and produce a rich array of artists, including Aretha Franklin, the Rolling Stones, Ry Cooder, Duane Allman, Arlo Guthrie, and Albert King. With verve and wit, Dickinson (1941-2009) describes how his trip to Blind Lemon's grave on the

Texas flatlands as a college student and how that encounter inspired his return to Memphis. Back home, he looked up Gus Cannon and Furry Lewis, began staging plays, cofounded what would become the annual Memphis Blues Festival, and started recording.

The blues, Elvis, and early rock 'n' roll compelled Dickinson to reject racial barriers and spurred his contributions to the Memphis music and experimental art scene. He explains how the family yardman, WDIA, Dewey Philips, Furry Lewis, Will Shade, and Howlin' Wolf shaped him and recounts how he went on to learn his craft at Sun, Ardent, American, Muscle Shoals, and Criteria studios from master producers Sam Phillips, John Fry, Chips Moman, and Jerry Wexler.

Dickinson is a member of the Mississippi Music Hall of Fame and an inaugural inductee of the Memphis Music Hall of Fame. He has received the Lifetime Achievement Award for Engineering and Production from the Americana Music Association, a Brass Note on the Beale Street Walk of Fame in Memphis, and a Heritage Marker on the Mississippi Blues Trail. This memoir recounts a love affair with Memphis, the blues, and rock 'n' roll through Dickinson's captivating blend of intelligence, humor, and candor.

**University Press of Mississippi,
9781496810540, cloth, \$40.00**



Beyond the Crossroads

The Devil and the Blues Tradition

Adam Gussow

The devil is the most charismatic and important figure in the blues tradition. He's not just the music's namesake ("the devil's music"), but a shadowy presence who haunts an imagined Mississippi crossroads where, it is claimed, Delta bluesman Robert Johnson traded away his soul in exchange for extraordinary prowess on the guitar. Yet, as scholar and musician Adam Gussow argues, there is much more to

the story of the devil and the blues than these clichéd understandings.

In this groundbreaking study, Gussow takes the full measure of the devil's presence. Working from original transcriptions of more than 125 recordings released during the past ninety years, Gussow explores the varied uses to which black southern blues people have put this trouble-sowing, love-wrecking, but also empowering figure. The book culminates with a bold reinterpretation of Johnson's music and a provocative investigation of the way in which the citizens of Clarksdale, Mississippi, managed to rebrand a commercial hub as "the crossroads" in 1999, claiming Johnson and the devil as their own.

**University of North Carolina Press, October 2017
9781469633657, cloth, \$144.00
9781469633664, paper, \$47.95**

***Break Beats in the Bronx*
Rediscovering Hip-Hop's Early Years**
Joseph C. Ewoodzie Jr.

The origin story of hip-hop—one that involves Kool Herc DJing a house party on Sedgwick Avenue in the Bronx—has become received wisdom. But Joseph C. Ewoodzie Jr. argues that the full story remains to be told. In vibrant prose, he combines never-before-used archival material with searching questions about the symbolic boundaries that have divided our understanding of the music. In *Break Beats in the Bronx*, Ewoodzie portrays the creative process that brought about what we now know as hip-hop and shows that the art form was a result of serendipitous events, accidents, calculated successes, and failures that, almost magically, came together. In doing so, he questions the unexamined assumptions about hip-hop's beginnings, including why there are just four traditional elements—DJing, MCing, breaking, and graffiti writing—and not others, why the South Bronx and not any other borough or city is considered the cradle of the form, and which artists besides Kool Herc, Afrika Bambaataa, and Grandmaster Flash founded the genre. Ewoodzie answers these and many other questions about hip-hop's beginnings. Unearthing new evidence, he shows what occurred during the crucial but surprisingly underexamined years between 1975 and 1979 and argues that it was during this period that the internal logic and conventions of the scene were formed.

University of North Carolina Press, September 2017

9781469632742, cloth, \$136.00

9781469632759, paper, \$44.75



***Talking Guitar*
Conversations with Musicians Who Shaped Twentieth-Century
American Music**
Jas Obrecht

In this lively collection of interviews, storied music writer Jas Obrecht presents a celebration of the world's most popular instrument as seen through the words, lives, and artistry of some of its most beloved players. Readers will read--and hear--accounts of the first guitarists on record, pioneering bluesmen, gospel greats, jazz innovators, country pickers, rocking rebels, psychedelic shape-shifters, singer-songwriters, and other movers and shakers. In their own words, these guitar players reveal how they found their inspirations, mastered their instruments, crafted classic songs, and created enduring solos. Also included is a CD of never-before-heard moments from Obrecht's insightful interviews with these guitar greats.

Highlights include Nick Lucas's recollections of waxing the first noteworthy guitar records; Ry Cooder's exploration of prewar blues musicians; Carole Kaye and Ricky Nelson on the early years of rock and roll; Stevie Ray Vaughan on Jimi Hendrix; Gregg Allman on his brother, Duane Allman; Carlos Santana, Eric Johnson, and Pops Staples on spirituality in music; Jerry Garcia, Neil Young, and Tom Petty on songwriting and creativity; and early interviews with Eddie Van Halen, Joe Satriani, and Ben Harper.

University of North Carolina Press, May 2017

9781469631646, cloth, \$56.00





The Sound of Navajo Country
Music, Language, and Diné Belonging
Kristina M. Jacobsen

In this ethnography of Navajo (Diné) popular music culture, Kristina M. Jacobsen examines questions of Indigenous identity and performance by focusing on the surprising and vibrant Navajo country music scene. Through multiple first-person accounts, Jacobsen illuminates country music's connections to the Indigenous politics of language and belonging, examining through the lens of music both the politics of difference and

many internal distinctions Diné make among themselves and their fellow Navajo citizens. As the second largest tribe in the United States, the Navajo have often been portrayed as a singular and monolithic entity. Using her experience as a singer, lap steel player, and Navajo language learner, Jacobsen challenges this notion, showing the ways Navajos distinguish themselves from one another through musical taste, linguistic abilities, geographic location, physical appearance, degree of Navajo or Indian blood, and class affiliations. By linking cultural anthropology to ethnomusicology, linguistic anthropology, and critical Indigenous studies, Jacobsen shows how Navajo poetics and politics offer important insights into the politics of Indigeneity in Native North America, highlighting the complex ways that identities are negotiated in multiple, often contradictory, spheres.

University of North Carolina Press, March 2017

9781469631851, cloth, \$144.00

9781469631868, paper, \$39.95



Country Soul
Making Music and Making Race in the American South
Charles L. Hughes

Certificate of Merit, Best Historical Research in Recorded Blues, Gospel, Soul, or R&B, Association for Recorded Sound Collections
One of Rolling Stone's 10 Best Music Books of 2015
A Slate Book Review Overlooked Book of 2015
A No Depression Reading Room Best of 2015

In the sound of the 1960s and 1970s, nothing symbolized the rift between black and white America better than the seemingly divided genres of country and soul. Yet the music emerged from the same songwriters, musicians, and producers in the recording studios of Memphis and Nashville, Tennessee, and Muscle Shoals, Alabama--what Charles L. Hughes calls the "country-soul triangle." In legendary studios like Stax and FAME, integrated groups of musicians like Booker T. and the MGs and the Muscle Shoals Rhythm Section produced music that both challenged and reconfirmed racial divisions in the United States. Working with artists from Aretha Franklin to Willie Nelson, these musicians became crucial contributors to the era's popular music and internationally recognized symbols of American racial politics in the turbulent years of civil rights protests, Black Power, and white backlash.

Hughes offers a provocative reinterpretation of this key moment in American popular music and challenges the conventional wisdom about the racial politics of southern studios and the music that emerged from them. Drawing on interviews and rarely used archives, Hughes brings to life the daily world of session musicians, producers, and songwriters at the heart of the country and soul scenes. In doing so, he shows how the country-soul triangle gave birth to new ways of thinking about music, race, labor, and the South in this pivotal period.

University of North Carolina Press, February 2017

9781469622439, paper, \$35.25

Complicated Fun
The Birth of Minneapolis Punk and Indie Rock, 1974-1984 ---
An Oral History

Cyn Collins

In the early 1970s, the Minneapolis music scene was no scene at all. Radio stations played Top 40 music; bars and clubs booked only rock cover bands and blues bands. Meanwhile, cities like New York, Detroit, and London were spawning fresh and innovative—and loud and raw—sounds by musicians creating a new punk and rock movement. A small but daring group of Twin Cities musicians, artists, entrepreneurs, and enthusiasts wanted a piece of that action. To do it, they had to build it themselves.

Complicated Fun brings together the recollections of the men and women who built Minnesota's vibrant and vital indie rock scene. Through interviews with dozens of musicians, producers, managers, journalists, fans, and other scenesters, Cyn Collins chronicles the emergence of seminal bands like the Suicide Commandos, the Hypstrz, Curtiss A, Flamingo, the Suburbs, Hüsker Dü, the Replacements, and more. The subjects reflect on the key role that Oar Folkjokeopus record store, Jay's Longhorn bar, and Twin/Tone Records played by providing outlets for hearing, performing, and recording these new sounds. *Complicated Fun* explores the influences, motivations, moments, and individuals that propelled Minneapolis to its status as a premier music scene and, in turn, inspired future generations of rockers.

Minnesota Historical Society Press, May 2017
9781681340326, paper, \$31.95



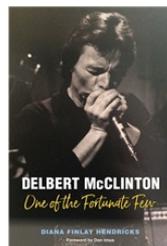
Delbert McClinton
One of the Fortunate Few
Diana Finlay Hendricks

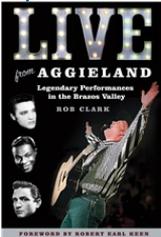
Influenced at a young age by classic country, Tejano, western swing, and the popular music of wartime America, blues musician Delbert McClinton grew up with a backstage pass to some of the most significant moments in American cultural and music history. From his birth on the high plains of West Texas during World War II to headlining sold-out cruises on chartered luxury ships well into his seventies, McClinton admits he has been “One of the Fortunate Few.”

This book chronicles McClinton's path through a free-range childhood in Lubbock and Fort Worth; an early career in the desegregated roadhouses along Fort Worth's Jacksboro Highway, where he led the house bands for Jimmy Reed, Muddy Waters, Bo Diddley, and others while making a name for himself as a regional player in the birth of rock and roll; headlining shows in England with a little-known Liverpool quartet called The Beatles; and heading back to Texas in time for the progressive movement, kicking off Austin's burgeoning role in American music history.

Today, more than sixty years after he first stepped onto a stage, Delbert McClinton shows no signs of slowing down. He continues to play sold-out concert and dance halls, theaters, and festival events across the nation. An annual highlight for his fans is the Delbert McClinton Sandy Beaches Cruise, the longest-running music-themed luxury cruise in history at more than twenty-five years of operation. More than the story of a rags-to-riches musician, *Delbert McClinton: One of the Fortunate Few* offers readers a soundtrack to some of the most pivotal moments in the history of American popular music—all backed by a cooking rhythm section and featuring a hot harmonica lead.

Texas A&M University Press, December 2017
9781623495886, cloth, \$47.95





Live from Aggieland
Legendary Performances in the Brazos Valley
Rob Clark

Believe it or not, Aggieland has witnessed a parade of musical icons over the years, each with an intriguing story attached. Picture a young Elvis Presley entertaining the Corps of Cadets at G. Rollie White Coliseum. Flash forward to the “Committee for Johnny Cash,” originated by students after the country singer’s post-Bonfire concert was canceled by the A&M administration amid controversy; despite official disapproval, the students brought him to perform off-campus.

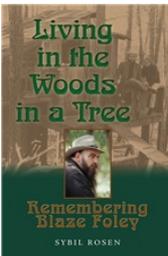
Revisit the sunbaked Texas World Speedway in the summer of 1974 and Willie Nelson’s rowdy Fourth of July Picnic, complete with sex, drugs, and a grassfire that torched the car of a young Robert Earl Keen (who would later strike up a long-lasting friendship with fellow A&M student Lyle Lovett).

Rewind to Garth Brooks landing at A&M to end an enormous 1998 world tour with three sold-out shows in the newly completed Reed Arena. And many other musical legends have produced memorable moments in the area, including Nat King Cole, R.E.M., and the Ramones.

Live from Aggieland explores these stories, including photography and first-hand accounts of the shows and events. The book demonstrates how popular music has enhanced the cultural perspective of Bryan–College Station and has provided students, graduates, and residents with lasting musical memories.

Texas A&M University Press, March 2017

9781623495237, cloth, \$39.95



Living in the Woods in a Tree
Remembering Blaze Foley
Sybil Rosen

Living in the Woods in a Tree is an intimate glimpse into the turbulent life of Texas music legend Blaze Foley (1949–1989), seen through the eyes of Sybil Rosen, the woman for whom he wrote his most widely known song, “If I Could Only Fly.” It captures the exuberance of their fleeting idyll in a tree house in the Georgia woods during the countercultural 1970s. Rosen offers a firsthand witnessing of Foley’s transformation from a reticent hippie musician to the enigmatic singer/songwriter who would live and die outside society’s rules. While Foley’s own performances are only recently being released, his songs have been covered by Merle Haggard, Lyle Lovett, and John Prine. When he first encountered “If I Could Only Fly,” Merle Haggard called it “the best country song I’ve heard in fifteen years.”

In a work that is part-memoir, part-biography, Rosen struggles to finally come to terms with Foley’s myth and her role in its creation. Her tracing of his impact on her life navigates a lovers’ roadmap along the permeable boundary between life and death. A must-read for all Blaze Foley and Texas music fans, as well as romantics of all ages, *Living in the Woods in a Tree* is an honest and compassionate portrait of the troubled artist and his reluctant muse.

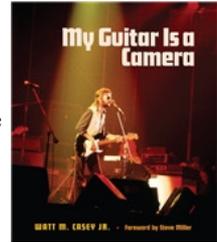
Texas A&M University Press, February 2017

9781574416763, paper, \$31.95

My Guitar Is a Camera**Watt M. Casey Jr.**

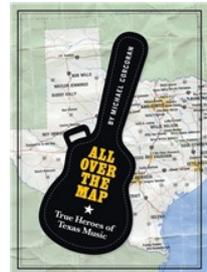
The evening of May 10, 1970, found a young Watt M. Casey Jr. standing awestruck, only a few feet from Jimi Hendrix as the legendary guitarist tore into his unique arrangement of “The Star-Spangled Banner” on the stage of San Antonio’s HemisFair Arena during the Texas leg of his Cry of Love Tour. Bemusing the fact that he had no camera to document the amazing experience or the visionary musicians creating it, Watt promised himself that he would make up for his oversight in the weeks and years to come. Little did he realize at the time that Hendrix had less than five months to live.

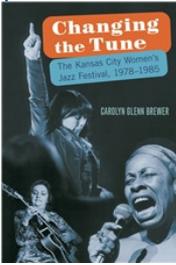
Casey made good on his resolution, and *My Guitar Is a Camera* provides the evidence. With a foreword by Steve Miller, this rich visual history of the vibrant live music scene in Austin and beyond during the 1970s and early 1980s allows Casey’s lens to reveal both the stage, awash in spotlights and crowd noise, and the more intimate backstage moments, where entertainers hold forth to interviewers and friends. As Outlaw Country’s cosmic cowboys mixed with East Coast rockers, Chicago bluesmen, and West Coast hippies, Watt Casey roamed at will, capturing the people, places, and happenings that blended to foster Austin’s emerging reputation as “Live Music Capital of the World.”

Texas A&M University Press, November 2017**9781623495589, cloth, \$56.00*****All Over the Map******True Heroes of Texas Music*****Michael Corcoran**

A lavishly illustrated collection of forty-two profiles of Texas music pioneers, most underrated or overlooked, *All Over the Map: True Heroes of Texas Music* covers the musical landscape of a most musical state. The first edition was published in 2005 to wide acclaim. This second edition includes updated information, a bonus section of six behind-the-scenes heroes, and fifteen new portraits of Lefty Frizzell, Janis Joplin, and others, spanning such diverse styles as blues, country, hip-hop, conjunto, gospel, rock, and jazz.

D.J. Stout and Pentagram designed the reborn edition, with photographer Scott Newton providing portraits. Michael Corcoran has been writing about Texas music for more than thirty years, for the Dallas Morning News and Austin American Statesman, as well as in such publications as Texas Monthly and Spin. These pieces are based on his personal interviews with their subjects as well as in-depth research. Expertly written with flair, the book is a musical waltz across Texas.

Texas A&M University Press, June 2017**9781574416688, cloth, \$47.95**



Changing the Tune
The Kansas City Women's Jazz Festival, 1978-1985
Carolyn Glenn Brewer

Even though the potential passage of the Equal Rights Amendment had cracked glass ceilings across the country, in 1978 jazz remained a boys' club. Two Kansas City women, Carol Comer and Dianne Gregg, challenged that inequitable standard. With the support of jazz luminaries Marian McPartland and Leonard Feather, inaugural performances by Betty Carter, Mary Lou Williams, an unprecedented All-Star band of women, Toshiko Akiyoshi's band, plus dozens of Kansas City musicians and volunteers, a casual conversation between two friends evolved into the annual Kansas City Women's Jazz Festival (WJF). But with success came controversy. Anxious to satisfy fans of all jazz styles, WJF alienated some purists. The inclusion of male sidemen brought on protests. The egos of established, seasoned players unexpectedly clashed with those of newcomers. Undaunted, Comer, Gregg, and WJF's ensemble of supporters continued the cause for eight years. They fought for equality not with speeches but with swing, without protest signs but with bebop.

For the first book about this groundbreaking festival, Carolyn Glenn Brewer interviewed dozens of people and dove deeply into the archives. This book is an important testament to the ability of two friends to emphatically prove jazz genderless, thereby changing the course of jazz history.

Texas A&M University Press, March 2017
9781574416664, cloth, \$47.95

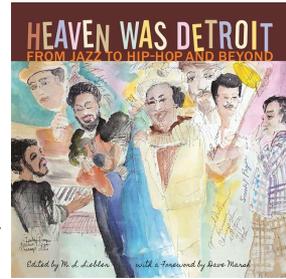
Heaven Was Detroit
From Jazz to Hip-Hop and Beyond
Edited by M. L. Liebler

Heaven Was Detroit: From Jazz to Hip Hop and Beyond is the first of its kind to capture the full spectrum of Detroit popular music from the early 1900s to the twenty-first century. Readers will find in this unique and stimulating anthology new essays, and a few classics, by widely known and respected music writers, critics, and recording artists who weigh in on their careers and experiences in the Detroit music scene, from rock to jazz and everything in between. With a foreword by the acclaimed rock writer Dave Marsh and iconic photos by Leni Sinclair, the book features such well-known writers as Greil Marcus, Jaan Uhelszki, Al Young, Susan Whittall, Gary Graff, John Sinclair, and many others.

Divided into nine sections, the book moves chronologically through the early days of jazz in Detroit, to the rock 'n' roll of the 1960s, and up to today's electronica scene, with so many groundbreaking moments in between. This collection of cohesive essays includes Motown's connection to the Civil Rights Movement and the Black Power Movement through its side label, Black Forum Records; Lester Bangs's exemplary piece on Alice Cooper; the story behind the emergence of rap legend Eminem; and Craig Maki's enlightening history on "hillbilly rock" — just to name a few. With a rich musical tradition to rival Nashville, Detroit serves as the inspiration, backdrop, and playground for some of the most influential music artists of the past century.

Heaven Was Detroit captures the essence of the Detroit music scene: the grit, the spark, the desire to tell a story set to the rhythm of the city. Fans of any music genre will find something that speaks to them in the pages of this collection.

Wayne State University Press, October 2016
9780814341223, paper, \$56.00



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