

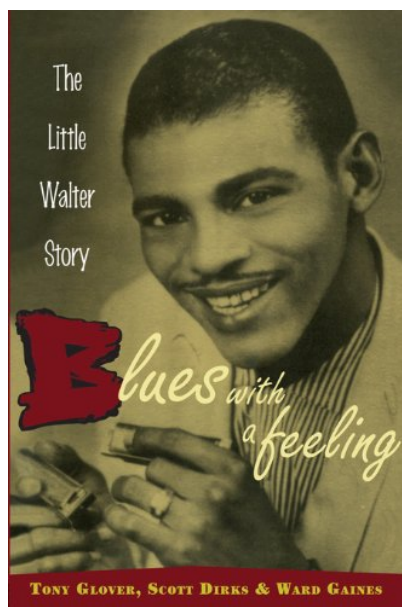
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Présentation de l'éditeur Whenever you hear the prevalent wailing blues harmonica in commercials, film soundtracks or at a blues club, you are experiencing the legacy of the master harmonica player, Little Walter. Immensely popular in his lifetime, Little Walter had fourteen Top 10 hits on the RB charts, and he was also the first Chicago blues musician to play at the Apollo. Ray Charles and B.B. King, great blues artists in their own right, were honored to sit in with his band. However, at the age of 37, he lay in a pauper's grave in Chicago. This book will tell the story of a man whose music, life and struggles continue to resonate to this day. From Library Journal Little Walter (born Marion Walter Jacobs in 1930) was perhaps the finest Chicago-style blues harmonica player of all time. Learning from such greats as Sonny Boy Williamson, he rose to superstar status as sideman to blues giant Muddy Waters and took the lowly harmonica to a place of prominence as an expressive, powerful electrified lead instrument of almost vocal qualities. Collaborating via e-mail, noted blues scholars Glover, Ward Gaines, and Scott Dirks unearthed important information on the artist's shadowy life through interviews and library research. They paint a picture of Walter as a fiery, independent soul who lived fast and loose and died tragically as a result of a street fight at the age of 37. But for his vast musical contributions, all modern blues harmonica players certainly owe a debt to this musical pioneer. A pleasant read intended for a lay audience, this is the only biography available on Walter, and all public and music libraries with blues aficionados should add it to their collections. Bill Walker, Stockton-San Joaquin Cty. P.L., Copyright 2002 Cahners Business Information, Inc. Booklist Blues-harp blower Tony "Little Sun" Glover and his collaborators say Little Walter Jacobs "was to harmonica blues what Charlie Parker was to jazz saxophone." Jacobs' playing, much of it in Muddy Waters' band, "set the standard" for and "creat[ed] much of the musical language" of the modern blues harp. Bedeviled by a roving eye for the ladies (one of his best-known songs, "Boom Boom, Out Go the Lights," however, seems a simple statement of misogyny) and addictions that compromised his health, Jacobs was also the epitome of the urban bluesman. "Coupling his small 10-hole Hohner Marine Band harmonica with . . . cheap microphones," he "easily overloaded public address amplifiers" in the 1940s, but then he incorporated "the distortion and harsh tones produced when pushing amplifiers beyond their intended limits." That leads the authors to liken his innovations to the groundbreaking electric guitar tactics of Jimi Hendrix in the '60s. An excellent shelfmate for Robert Gordon's recent Muddy Waters biography, *Can't Be Satisfied* [BKL Ap 1 02]. Mike Tribby Copyright © American Library Association. All rights reserved

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Description du produit *Blues with a Feeling* explores the life, times, and musical creations of a founder of the Chicago Blues style. Little Walter revolutionized blues harmonica playing, and is generally recognized as the greatest innovator in modern blues. Beginning in the early '50s as a sideman with the legendary Muddy Waters, Walter appeared on many of Muddy's classic recordings through the mid-'60s, even after striking out on his own. Walter had several hits, including the #1 RB songs, "Juke" and "My Babe," and his distinctive, heavily distorted, amplified harmonica style has been influential on all following generations of players. But his life was fraught with tragedy; he died young at the age of just 37, after years of hard living. For years, Walter's life story—even the exact names of his parents and his date of birth—have been shrouded in mystery. Now a trio of blues researchers have unearthed new information about how Walter lived and created the music that made him famous. *Blues With A Feeling* is an important addition to the literature on this distinctive musical style, and a must-read for any fan of the blues.

Commentaires clients Commentaires clients les plus utiles 3 internautes sur 3 ont trouvé ce commentaire utile. Très bonne (et seule) biographie de Little Walter Par jonas Les auteurs de ce fort ouvrage sont des vétérans chevronnés de la recherche en blues: Scott Dirks qui ne cesse depuis vingt ans de défricher et retrouver des indices sur les artistes les plus improbables; Tony Glover, un des pionniers harmonicistes du folk boom des 60's qui a publié sans doute la toute première méthode d'harmonica blues (chez Oak). Avec l'aide de Ward Gaines, ils ont enquêté avec minutie sur la vie de Walter Jacobs, glanant des détails inconnus, interviewant en profondeur la plupart de ses parents vivants, notamment ses sœurs, ainsi que ceux qui l'ont fréquenté de près, musiciens, producteurs et ... barmen! La première partie du livre est particulièrement passionnante qui traite des origines "cajun" de Walter qui a commencé vers neuf ans à jouer de l'harmonica et de la guitare avec des groupes cajuns, ce qui a indubitablement marqué son style. Jusqu'à présent, on avait surtout insisté sur le fait que Walter avait tenté d'imiter le son du saxophone avec son instrument mais les remarques très pertinentes des auteurs de cet ouvrage font autant référence à l'accordéon cajun, ce qui expliquerait ce gros son et cette approche chromatique même pratiquée sur le diatonique. Le livre retrace ensuite le parcours de Walter: Louisiane, Memphis, Saint Louis, Chicago, l'influence de John Lee "Sonny Boy" Williamson, les premiers enregistrements, la rencontre avec Jimmy Rogers et Muddy, le succès de "Juke", d'autres qui ont suivi... Les derniers chapitres sont particulièrement remarquables qui décrivent la rapide déchéance humaine et musicale d'un homme torturé par d'inepugnables démons intérieurs. Jamais l'expression américaine si imagée ("he drank himself to death") n'aura été plus appropriée que pour Little Walter qui semblait souhaiter la fin misérable qu'il a trouvée au cours d'une rixe. Les deux tournées en Europe de Walter (1964 et 1967) sont aussi très bien relatées: manque d'adaptation au monde nouveau qu'il découvre, mauvais

accompagnateurs, caractère ombrageux, querelles incessantes avec ses musiciens et cette célèbre bagarre au couteau avec Rice Miller à Londres! Les avis peu flatteurs de Walter sur les autres bluesmen décrivent aussi le caractère de l'homme, sûr de sa supériorité autant musicale que raciale (il était très fier de ses origines créoles), méprisant volontiers les autres. Le livre est rédigé d'une écriture dense, serrée mais claire et souvent passionnante qui nécessite cependant une bonne connaissance de l'anglais. Une discographie complète qui comprend toutes les séances où Little Walter aurait joué, en leader comme en accompagnateur, se trouve en annexe.

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