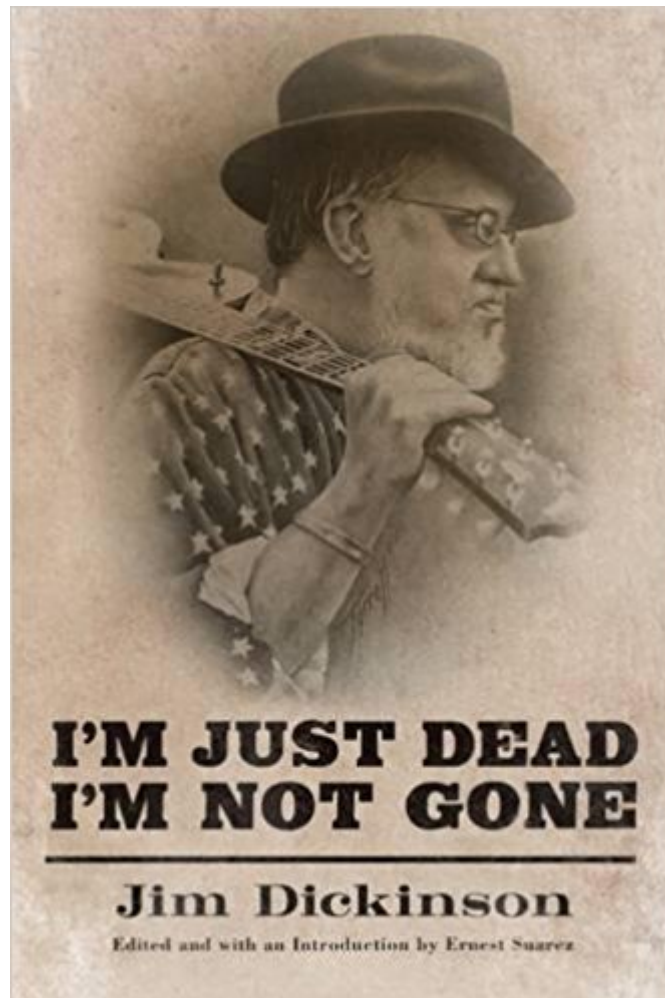




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I'm Just Dead, I'm Not Gone (American Made Music Series)



Synopsis

Jim Just Dead, Jim 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 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 & 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 Phillips, 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 & roll through Dickinson's captivating blend of intelligence, humor, and candor.

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Customer Reviews

ĩĳ A memoir of sorts by the late Memphis musical legend, Dickinson (1941ĩĳ 2009) may not be a household name, but in those households where he is, he is revered: session pianist for the Rolling Stones, Bob Dylan, and other luminaries; producer for Ry Cooder, the Replacements, and Alex Chilton; patriarch of the North Mississippi Allstars. Heĩĳ s also a world-class storyteller, from the evidence here, a mix of homespun philosophy, hipster poetry, ribald anecdotes, and humanizing reminiscences about pretty much everyone who was anyone in southern musical circles.ĩĳ ĩĳ Kirkus Reviewsĩĳ Jim Dickinson, the maestro of Mud Boy, holds the keys that unlock the mysteries of the blues, Mississippi, Memphis, and the processes of creating and recording music. You want to know how it all got like this? Start reading.ĩĳ ĩĳ Joe Nick Patoski, author of Willie Nelson: An Epic Life and Stevie Ray Vaughan: Caught in the Crossfireĩĳ The late Jim Dickinson entered the Memphis music scene in the years following Elvis Presleyĩĳ s initial success, helping to extend the spirit and sound of Elvisĩĳ s music synthesis to the cityĩĳ s expanding middle class and suburban population. Jimĩĳ s career and style linked raw Memphis blues and rockabilly of the 1950s to the folk and rock movements of the 1960s. He not only lived and worked as an insider in this important and highly creative music scene, but he was a keen observer of it. In later years researchers and journalists were constantly asking him for comments or pithy quotes on this or that Memphis musical event or personality, and he always seemed to have an answer for them. Here he shows that he could also write about the scene at length and with the same wit and insight.ĩĳ ĩĳ David Evans, professor of music, University of Memphisĩĳ Jim Dickinson was the great instigator of rock ĩĳ nĩĳ roll. From the Rolling Stones to the Replacements, from Alex Chilton to Aretha, his fingerprints are on some of the twentieth centuryĩĳ s most singular recordings. But who knew that Dickinson, one of musicĩĳ s most mind-blowing raconteurs, was also an extraordinary writer. In his memoir, liĳ m Just Dead, liĳ m Not Gone, Dickinsonĩĳ s prose leaps from the page, packing as much emotional punch as his piano licks on ĩĳ Wild Horses.ĩĳ His eye for detail and his acute observations on his Chicago childhood, his coming of age in Memphis and Waco (as a Baylor student), and his early music career in Tennessee, Miami, and L.A., provide a stunning portrait of a seekerĩĳ s odyssey in 1950s and ĩĳ 60s America.ĩĳ ĩĳ Holly George-Warren, author of A Man Called Destruction: The Life and Music of Alex Chilton, From Box Tops to Big Star to Backdoor Manĩĳ An endlessly fascinating ride with one of the greatest artists the South ever produced. Jim Dickinson drew upon everyone from Faulkner to Furry Lewis to make his own unique sound and then share it with the world. These pages you hold in your hands are the very personal tale of that incredible journey. Above all else, Dickinson was a master storyteller. liĳ m Just Dead, liĳ m Not Gone is a trip into the depths and

soul of Americana. I was mesmerized and inspired by Dickinson's final gift. Ace Atkins's Jim Dickinson communicated in parables. Stories were his tools and weapons for teaching, entertaining, inspiring, for offending and defending. He drew not just from his musical experiences but all experiences, and his lessons, ideas, and suggestions, even if they were about a song, were about much more than music. Jim may be dead, but he ain't gone and this collection of his life's stories ensures that those who never knew him can yet experience him. Insightful, hilarious, emotional, Jim writes the way he played: from his heart, through his soul, to the gut. Robert Gordon's Jim Dickinson was both student and creator of the finest in American music. As a musician and singer, he brought out the best in the songs he served. As a producer, he brought out the best in his artists. From his early work singing and playing at Sun Records, to producing brilliant and influential rock bands like Big Star and the Replacements, Jim left an undeniable mark on rock and roll and roots music in a time when the two weren't so easily separated. A lot of the music I love simply wouldn't exist without Jim's legendary work. Jason Isbell, two-time Grammy winner's Jim Dickinson stood at the intersection of many contradictions: a modern visionary steeped in old-time music, an intellectual who valued instinct. It all made sense because Dickinson was so thoroughly rooted in the music he loved and was so thoughtful in his assessments thereof. This book is a treat that engages on all levels: head, heart and guts. Alan Paul, musician, journalist, and author of *One Way Out: The Inside History of the Allman Brothers Band*'s Jim Dickinson was the keeper of the crazy flame. The mad genius of Memphis music. A real rock and roll raconteur. A truth speaker and bullshit detector. John the Conqueror root in human form. The Conjure Man from another land. Mojo Nixon's Like deep blues, this book was in Jim Dickinson and it had to come out. Like his music, Jim's prose is inspiring, a tad weird and evermore true. For rocker and rollers, this makes a great read. For readers, it's a rocker. We won't see Jim's likes again but that's okay because, as he assures us, he's just dead, he's not gone. This eloquent and haunting book, conjured by a true original, is living proof of that. Jim Dees, host, *The Thacker Mountain Radio Hour*, and author of *The Statue and the Fury: A Memoir*'s I'm Just Dead, I'm Not Gone is the autobiography of a Renaissance man who witnessed, took part in, and celebrated some of the greatest music to come out of America in the twentieth century. His is a truly unique and epic tale, told in the voice of musicologist, musician, producer, poet, and revolutionary. I still cannot believe that all of the stories are true and that one man lived such a full and impactful life. David Katznelson, music producer and president of Birdman Recording Group, Inc.'s Jim Dickinson has left a trail of crumbs that tell part of his remarkable story as a developing

musician in the city that birthed rock-and-roll. From his earliest days learning piano from a musical mother to a secret recording session with The Rolling Stones, Dickinson takes his readers inside the creative process. It's part Kerouac and part DC comics and like most southerners, he is at his best as a storyteller. His story is one of triumphs and disappointments, good luck and bad, and above all else an undying devotion to his craft. His self-penned epitaph *I'm Just Dead, I'm Not Gone* tells the truth. It's David Less, co-founder of Memphis International Records; co-producer of five records with Jim Dickinson, including three of his albums as an artist; and writer *Reader Beware! Fasten your seatbelt because you are about to travel down the highway with hipster, beat poet, and rock-and-roller Jim Dickinson*. Those who seek the crossroads where black and white music intersect should drink deeply from the chalice of *I'm Just Dead, I'm Not Gone*. Dickinson's musical brilliance and prose style sizzle on each page as he unleashes an avalanche of music and language that will sweep you through blues, rock-and-roll, and drugs and leave you breathless. Jim Dickinson is truly The Dixie Limited of Memphis music. It's William Ferris, author of *The South in Color: A Visual Journey*

Jim Dickinson (1941–2009) worked with the Rolling Stones, Bob Dylan, Johnny Cash, Alex Chilton, the Replacements, and T-Model Ford, among others. His sons, Luther and Cody, are the founding members of the North Mississippi Allstars. Ernest Suarez, Washington, DC, is David M. O'Connell Professor of English at the Catholic University of America and president of the Association of Literary Scholars, Critics, and Writers. He has published widely on southern literature, contemporary poetry, and music.

I really enjoyed this book. Jim Dickinson tells a great story from his early years in the music business. It's like your sitting on a front porch with some drinks or what have ya listening to him tell his tales. The man has a way with words that left me laughing as he described some of the people he encountered along the way. Definitely one of the best reads I've encountered this year!!!

If you come from Memphis, you've probably already heard about this book, by local music legend Jim Dickinson. However, this man's significance goes beyond a local scope. His legacy lives on: in famous recording with Dylan and the Rolling Stones, in the evolution of rock and roll, and with the persistence of roots music's influence on artists today. Therefore, this book is essential reading for anybody with a serious interest in music. Through tales of his early career, Dickinson weaves a pulsing human spirit into the story of his quest for a place within the music industry. The result is a

colorful tapestry and a mighty, soulful sound.

I did not buy this book from , but I bought it elsewhere and have read it.I have been waiting for the publication of this volume since I read an excerpt from it in a journal of Southern culture three or four years ago and was delighted by the author's stylish writing about extraordinary events in his childhood. The book is a well-written autobiography with a distinctive, affable authorial voice, covering his first 30 years (1941–1972); it does not touch on his career after that. It fits right in with my interest in blues, R&B, rock-and-roll (1950s–1970s), and soul music and stands alongside my collection of books on these subjects by Peter Guralnick, Jim Gordon, Stanley Booth, Robert Palmer, and others.

Had a hard time putting it down. Could be because I was raised in Memphis, attended the same school and knew many of the local characters. Had kept up with Jim's career through reading the liner notes of record albums. Saw him play a few times in the 70s. A real talented guy. The book brought back a lot of memories of Memphis in the 50s and 60s.

Well done.

lots of local color about Memphis during the 50's and 60's. Details I never knew.

A talented man's interesting life, well told.

Beautiful book by a beautiful man...wish it went on

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