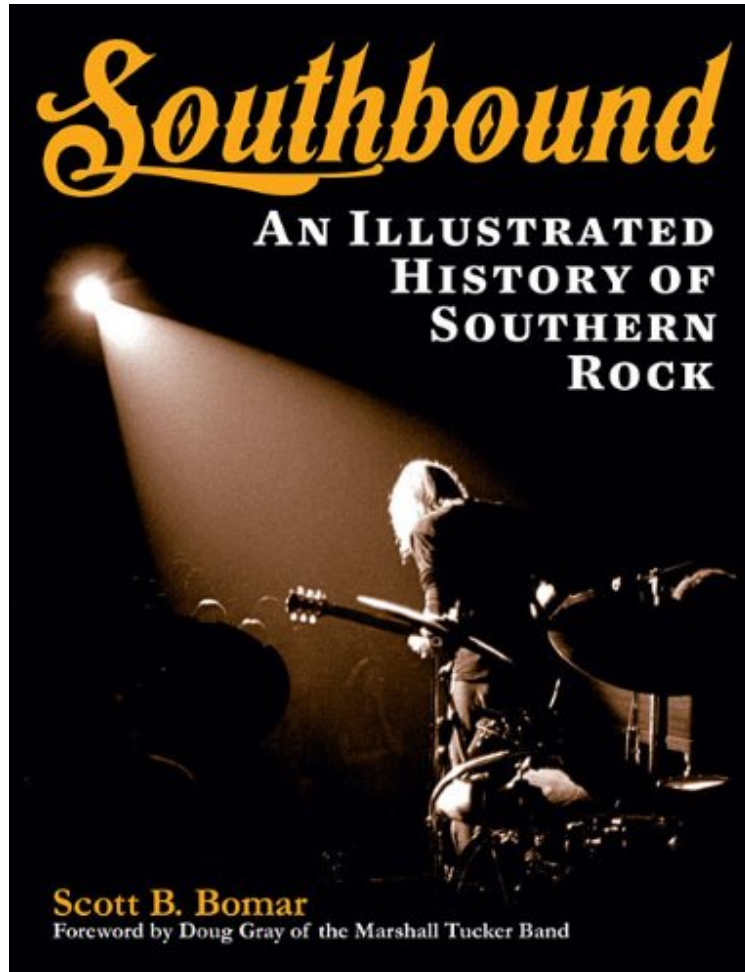


## Southbound: An Illustrated History of Southern Rock

Scott B. Bomar

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#472527 in Books Backbeat Books 2014-07-01 Original language: English PDF # 1 10.75 x .82 x 8.251, 2.54  
#File Name: 1480355194310 pages Southbound (An Illustrated History of Southern Rock) Book Series  
Softcover Written by Scott B. Bomar Many of the architects of rock and roll in the 1950s, including Elvis Presley, Jerry Lee Lewis, and Little Richard, were Southerners who were rooted in the distinctive regional traditions of country, blues, and RBAs the impact of the British Invasion and the psychedelic era faded at the end of the following decade, such performers as Bob Dylan and the Band returned to the simplicity of American roots music, paving the way for Southern groups to reclaim their region's rock-and-roll heritage Embracing both Southern musical traditions and a long-haired countercultural aesthetic, such artists as the Allman Brothers Band and Lynyrd Skynyrd forged a new musical community that Charlie Daniels called a genre of people more than a genre of music Focusing primarily on the music's golden age of the 1970s, Southbound profiles the musicians, producers, record labels, and movers and shakers that defined Southern rock, including the Allmans, Skynyrd, the Marshall Tucker Band, Wet Willie, the Charlie Daniels Band, Elvin Bishop, the Outlaws, the Atlanta Rhythm Section, | File size: 73.Mb

**Scott B. Bomar : Southbound: An Illustrated History of Southern Rock** before purchasing it in order to gauge whether or not it would be worth my time, and all praised *Southbound: An Illustrated History of Southern Rock*:

6 of 6 people found the following review helpful. "WHAT REALLY MATTERS IS APPRECIATING THE MUSIC ON IT'S OWN TERMS WITHOUT GETTING HUNG-UP ON ANYTHING".By Stuart Jefferson"Southbound" is one of the best books concerning the "Southern Rock" genre of music I've come across. This book is close to being a five "star" book except for a few minor errors. Scott Bomar really knows and has a real passion for the music. Anyone who likes this style of music and wants to know more about it needs this book. If you have any kind of library/collection of books on different styles of music you need this book. I knew this was the book for me because he included information on several bands that never really "made it" like Grinderswitch, Hydra, Eric Quincy Tate, and Cowboy. Why the albums from these bands have never been reissued is a real mystery. I keep hoping that some reissue label will see the light and reissue these great albums.This coffee table size soft-cover book is filled with information on every page. This is a good quality book--the paper is a creamy matte and the graphics are crisp and bright. The font is a bit small for older eyes (like mine) but there's so much information that a larger typeface would've made the book even larger, so it's okay. Plus there's a ton of period photographs, ads, album covers, and other ephemera from the era. Another nice thing are the occasional sidebars highlighting a particular band/musician that gives a better understanding of this type of music. There's a Forward by Doug Gray (Marshall Tucker Band) and an informative Introduction. There's a list of sources used but no index. The chapters are laid out in a roughly chronological historical order for an overview about how the music constantly morphed into what we know as southern rock.The bands Bomar talks about include all the usual groups you'd think would be here--Allman Bros./Allman Joys/Hour Glass, Sea Level, Lynyrd Skynyrd. Marshall Tucker, ZZ Top, The Outlaws, Elvin Bishop, Blackfoot, Molly Hatchet, etc. But he also wisely includes a number of lesser known bands (if you're not a fan of this music) like Hydra, Grinderswitch, Cowboy, Point Blank, Wet Willie, Area Code 615, Barefoot Jerry, and Eric Quincy Tate. Bomar begins his overview with early music like country blues, and rb, and talks about a number of the (then) pioneers of the music. But the main body of the book really begins with the Allmans and their various early bands, and how the music began to take off after they became well known.There's also a look at Capricorn Records and Phil Walden, who was so important in helping southern rock bands gain recording contracts and publicity. In just a few pages (in two sections) the story of Capricorn Records is laid out and tells how Walden built the label and then why it crashed. But in between, the label released many of the best albums of the genre. Informative sidebars include looks at Eric Quincy Tate, Tony Joe White, The Winter Brothers Band, Bobby Whitlock, Point Blank, the Amazing Rhythm Aces, and Sea Level.And I can't say enough about the photos (many rarely seen), color reproductions of many album covers, ads, posters etc. These add immensely to the depth of the book. Another nice feature is listing the band members for all the groups in the book which helps greatly as time goes on and things and people are forgotten--especially for the lesser known bands. Taken as a whole Bomar has written an in-depth book that looks at a unique genre of music and used all the visuals to help readers understand and enjoy this music. Me--I'm going to put on albums by Hydra, Cowboy, and Eric Quincy Tate--and relive some great times and music from the past. As I said --if you like this music, and want to know more about it--get this book. Another good book that focuses on southern rock is "Rebel Yell", by Michael Buffalo Smith. It's an oral history of the music from interviews he did over the past 25 years with bands like the Allman Bros., Lynryrd Skynyrd, Marshall Tucker Band, and The Charlie Daniels Band. Worth checking out.1 of 1 people found the following review helpful. You don't have to love Lynyrd Skynyrd or The Allman Brothers Band to enjoy ...By DrewI am neither an expert in nor a fan of Southern Rock. But that didn't stop me from appreciating this detailed journey through a much-overlooked genre of American music. You don't have to love Lynyrd Skynyrd or The Allman Brothers Band to enjoy the colorful stories of their rise to fame and success, their impact on American culture and their inevitable (debatable) decline. Each chapter felt like reading a really good episode of VH1's "Behind the Music."Even the introductory chapters, tracing the evolution of rock and roll, were interesting and insightful, without feeling lecture-y. My favorite section was short but sweet- it focused on the one band mentioned that I was a genuine fan of- .38 Special. When I finished that chapter, I immediately went to YouTube to watch old music videos of "Hold On Loosely" and "Caught Up In You." Any book that makes me do my own outside "research" on a topic I thought I didn't care about is well worth checking out.2 of 2 people found the following review helpful. Really good. If you are a southern rock or general ...By JCRreally good. If you are a southern rock or general music history fan you will love it. It covers the full history starting back in the 1950's all the way through today with many quotes, pictures, etc.

Many of the architects of rock and roll in the 1950s, including Elvis Presley, Jerry Lee Lewis, and Little Richard, were Southerners who were rooted in the distinctive regional traditions of country, blues, and RB. As the impact of the British Invasion and the psychedelic era faded at the end of the following decade, such performers as Bob Dylan and the Band returned to the simplicity of American roots music, paving the way for Southern groups to reclaim their

region's rock-and-roll heritage. Embracing both Southern musical traditions and a long-haired countercultural aesthetic, such artists as the Allman Brothers Band and Lynyrd Skynyrd forged a new musical community that Charlie Daniels called "a genre of people more than a genre of music." Focusing primarily on the music's golden age of the 1970s, *Southbound* profiles the musicians, producers, record labels, and movers and shakers that defined Southern rock, including the Allmans, Skynyrd, the Marshall Tucker Band, Wet Willie, the Charlie Daniels Band, Elvin Bishop, the Outlaws, the Atlanta Rhythm Section, 38 Special, ZZ Top, and many others. From the rise and fall of the mighty Capricorn Records to the music's role in helping Jimmy Carter win the White House, and to its continuing legacy and influence, this is the story of Southern rock.

"Scott B. Bomar . . . has compiled the best book: a can't-put-down encyclopedia of southern music. Bomar's wonderful and surprising *Southbound: An Illustrated History of Southern Rock* (Backbeat Books 2014, \$29.99) spans 290 big pages and traces Southern Rock music from the days of Elvis Presley's "That's All Right" to Kid Rock's "All Summer Long." In between, we find the Atlanta Rhythm Section and the Alabama Shakes as well as the Black Crowes, Blackberry Smoke and Black Oak Arkansas." --TriCities "It's nice to get a book which ticks off many things on a wish-list. First of all the book explains a Rock genre which I didn't fully understand. Next, it details the importance of The Allman Brothers which I did not previously fully appreciate and lastly it has sizable biographies of my favorite Southern bands---Blackfoot and Molly Hatchet . . . With mini biographies of the key bands of the genre plus piecing the whole story together, is certainly a one-stop shop for all things Southern." --Fireworks magazine "This book, written by Scott B. Bomar (with a forward by The Marshall Tucker Band's Doug Gray) is the most comprehensive book written to date! The book has 282 pages of pure reading pleasure as well as hundreds of photographs. Much of the text comes from dozens of original interviews that chronicles the birth and growth of Southern rock . . . I assure you, it is not a book that you'll only read a few pages each sitting; once you start, you'll want to keep on turning the pages." --Southern Fried magazine

About the Author SCOTT B. BOMAR is a researcher and music industry professional originally from Nashville. He has worked for Sony Music, Universal Music Group, and BMG Rights Management. He produces reissue compilations, writes liner notes, and is a lifelong student of music history.