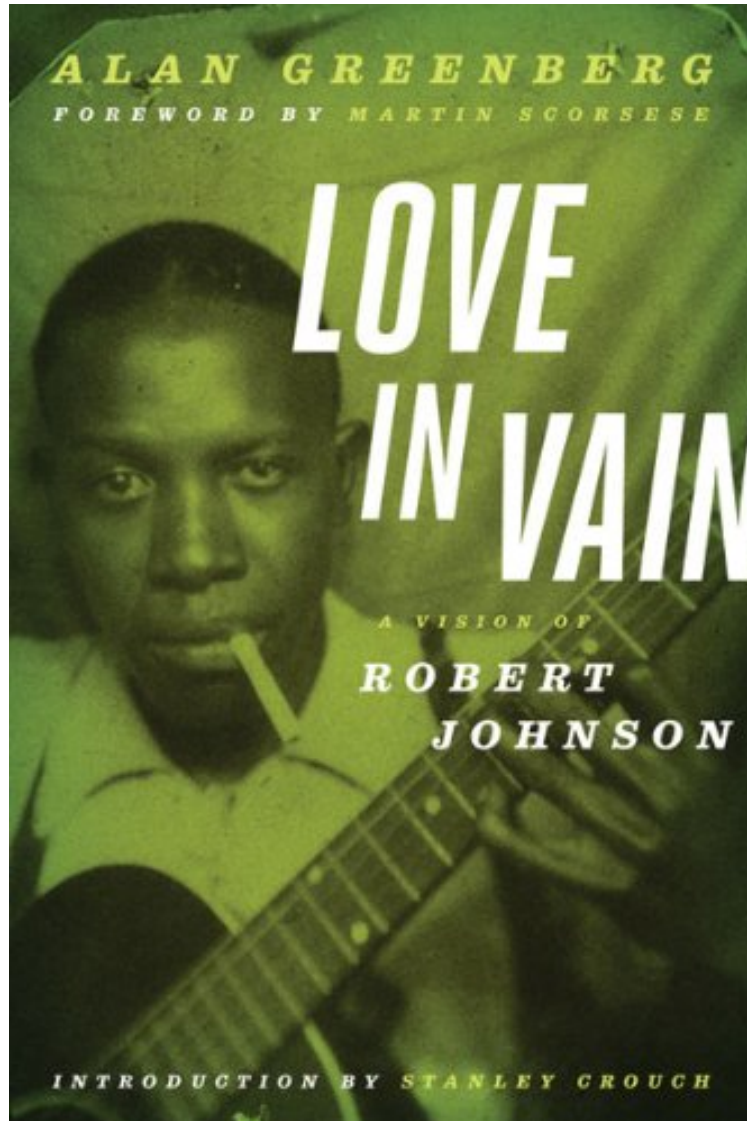


(Download) Love in Vain: A Vision of Robert Johnson

## Love in Vain: A Vision of Robert Johnson

*Alan Greenberg*

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**Alan Greenberg : Love in Vain: A Vision of Robert Johnson** before purchasing it in order to gage whether or not it would be worth my time, and all praised Love in Vain: A Vision of Robert Johnson:

0 of 0 people found the following review helpful. This book/screenplay is a must-read if you are a fan ...By MullThis book/screenplay is a must-read if you are a fan of Johnson and his legend. It's a compelling story, lyrically told, which says a lot considering how familiar we are with Johnson's life story. Beyond this, it contains exhaustive footnotes that essentially give you a tour of Johnson's musical influences while offering insight into the social and cultural workings of the American South in the early 20th Century.0 of 1 people found the following review helpful. Puts atmosphere

over characterBy FregemanThis screenplay would have made a lousy movie. Sure, its lengthy scene-setting paragraphs suggest artsy cinematography and Im sure it would have been very atmospheric. But theres no heart here, no character, and not really any story. The Robert Johnson character has attitude instead of personality and the events in his life are dictated by supernatural forces rather than by he (or others) making rational or emotional decisions. How is that supposed to be compelling?0 of 1 people found the following review helpful. Five StarsBy HonestOpinionawesome story

Robert Johnson was undoubtedly the most outstanding of the Mississippi Delta blues musicians and also one of the first inductees into the Rock and Roll Hall of Fame, but his short life remains steeped in mystery and wrapped in some of the most enduring legends of modern music. Love in Vain is Alan Greenbergs remarkable, highly acclaimed, and genre-defying screenplay and is widely considered to be one of the foremost books on Robert Johnsons life and legacy and an extraordinary exercise in American mythmaking. Newly revised and complete with extensive historical notes on Johnsons life and the culture of the Mississippi Delta and blues music during the 1930s, Love in Vain is at once a classic of music writing and a screenplay whose reputation lies firmly in the realm of great American literature.

.com His music has provided a prototype for several generations of blues and rock musicians, his songs remain current in countless new versions, and his own brief but astonishing output of recordings has earned gold records a half century after his death. Yet bluesman Robert Johnson remains among the most elusive figures in 20th-century art, the details of his life as shadowy as his music is brilliant. Johnson's personal obscurity makes the triumph of screenwriter Alan Greenberg's unfiled script Love in Vain: A Vision of Robert Johnson all the more remarkable, as it weaves the slender factual threads of the musician's life into a haunting--and haunted--portrait that resonates with the history of blues itself. Written in the early '80s, when blues scholarship was just beginning to unearth important new details about the life of the singer, guitarist, and songwriter, Greenberg's script follows the young Johnson from cotton field to juke joint as he pursued his muse. His abrupt transformation from a ham-fisted blues acolyte into a singer and guitarist of riveting intensity, famously rumored as a deal with the Devil, is inevitably a central plot development, and Greenberg honors both the factual evidence (the influence of guitarist Ike Zinnerman) and the Faustian explanation. Johnson's subsequent triumphs as a performer are laced together with the hardscrabble poetry of the songs themselves, as Greenberg uses blues lyrics to underscore the harsh realities of Mississippi Delta life. Less obviously, Greenberg recreates a world where telephones, automobiles, and phonographs coexist with conjurers, devils, and mojo hands. Johnson himself was a cryptic loner whose obsession with his music and immersion in it were paralleled by his descent into alcoholism. While invoking potent and pertinent dualities of sin and salvation (Johnson's early blues peers mirrored--and sometimes became--Bible-thumping preachers), Greenberg does not soften the hard price Johnson paid. His relentless womanizing is neither romantic nor particularly titillating; when the story reaches its inevitable conclusion, with the singer's death from poisoned whiskey, the moment is both tragic and squalid. --Sam Sutherland Reads like a great American novel . . . The definite book of any kind on the gifted, eccentric blues legend. Pitchfork Its about time. Bob DylanFinally someone has captured the central feel of this master musician and his times, and that man is Alan Greenberg. Take my word for it. Keith RichardsMagnificently rendered . . . This is no mere biopic. [Greenberg's]Johnson is a changeling, flesh-and-blood but mutable and secretive, and he dwells in a world of workaday magic, where his meeting with the devil takes place at the moviehouse in front of a western, and where Charlie Patton's funeral turns into a ferocious soul-claiming contest between Johnson and the Rev. Sin-Killer Griffin. Greenberg not only evokes Johnson in a way that actually enlarges our view of him, he also depicts the blues world of the time, from Mississippi to Texas, in all its variegated splendor and misery. Luc Sante, New York of BooksIt may be the best movie youll see all yeareven if its just inside your head. Entertainment WeeklyLove in Vain has accomplished what I have tried to do for a long time: that is, to development screenplays as a new genre of literature which has its own natural right of existence. Werner HerzogThe resonances of Robert Johnsons mysterious life and equally mysterious death continue to echo through American music, from blues to country to rock to soul. Alan Greenberg has thoroughly researched and understood the facts of Robert Johnsons career, but more importantly he has boldly and brilliantly reimagined the myth. Love in Vain is surreal in the original sense of the word; it transforms the reality of Robert Johnson, his time, his place and his art, into a super-realitysharp and vivid yet as luminous and elusive as a dream. Robert Palmer, New York TimesLove in Vain is a blazingly readable screenplay that I recommend without reservation. Greil MarcusA great, great screenplay. David LynchLove in Vain is a masterpiece of historical significance. Memphis Commercial-AppealSince facts about Robert Johnson are almost as hard to come by as facts about Shakespeare, Greenberg proposes to give flesh to myth instead . . . he makes it happen, too. Drenched in alcohol and bodily fluids, this is gut-bucket romanticism at its most credible. By imagining the Mississippi Delta's churches, shacks, cotton fields, and (especially) jooks so vividly, Greenberg helps us see and hear why blues buffs are obsessed with all that raunch and suffering transport.Robert ChristgauA quantum leap of the imagination. Dave MarshWondrous and vivid. The Portland TribuneThe really remarkable thing about Love in Vain is the way it plays off the mystery of Robert Johnson rather than attempt to penetrate it in literal terms. The screenplay represents the

imaginative embodiment of a world, a world of myth and reality, both prosaic and poetic, a world in which Robert Johnson, or perhaps the idea of Robert Johnson, could spring up. I don't think this milieu has ever been effectively portrayed before, and I consider it little short of a miracle that Alan Greenberg should have captured it so graphically, so colorfully, so dramatically. Peter Guralnick