

## **THE BLUES: EPISODE 1**

### **The Birth of the Blues**

**KEB' MO':** Welcome to The Blues. The history of America's greatest roots music from PRI, Public Radio International. Major financial support for The Blues is proudly provided by Volkswagen. Since the beginning, the Blues and the open road have gone together, Volkswagen and music do the same. Join Volkswagen in celebrating 100 Years of the Blues.

Hi, I'm Keb' Mo' and it's my pleasure to present to you the rich history of the Blues. Willie Dixon, one of America's greatest songwriters, put it this way, "The Blues is the roots and the rest are the fruits." Today the roots have born fruits all over the world. Jazz, rhythm and blues, rock and roll, soul music, even rap all have Blues as a foundation. On the surface Blues is simple, sometimes just three cords, sometimes just one cord with lyrics that repeat themselves. But below the surface there is an emotional sophistication that makes the Blues one of the most intense music forms you'll ever hear.

Over the course of this radio series, we'll meet many of the modern musicians who celebrate the Blues, including B.B. King, Buddy Guy, Bonnie Raitt, Eric Clapton, Chuck D, Mick Jagger, Koko Taylor and Taj Mahal. We'll also hear archival interviews with past masters John Lee Hooker, Muddy Waters, Howlin' Wolf, Rufus Thomas, Stevie Ray Vaughan, and many more. This is The Blues with "The Birth of the Blues."

**BONNIE RAITT:** It didn't start with Prince, it didn't start with James Brown, it didn't even start with Otis Redding, it started at the beginning of the Century. There would be no modern American music without the contribution of Blues, no jazz, no rhythm and blues, no pop music, no Beatles, no Stones.

**MICK JAGGER:** It's part of the whole ethos of the band you know.

You know we always played Blues in the studio, you know and we're never far away from it, That will always be there.

**JOHN LEE HOOKER:** Rock come from the Blues. Saying everything we saying about woman or a man, and a women, a women and a man. They're saying the same thing that we are saying in the Blues but it saying in a different way. It's in the same boat. They're rocking the same boat. They just call it rock and roll.

**CARLOS SANTANA:** When I was a kid I used to hear old people say, "Hey, how you doing, man?" And you'd say "Oh, you know, the river just keeps rolling along." I used to go, "What the hell does that mean?" You know? And now I know it's like the river means consciousness. Consciousness is like a river. It just keeps flowing along, you know?: The Blues consciousness, I feel like I've been rafting ever since I discovered it and uh... to me it's been a healing force.

**GEORGE BENSON:** I've always said that all of it is related, really. I know it's easier to put things on the shelf if you can see the line between them. But since they all come from the same

source, we're all playing off the same notes, we all have the basic same experience, you know. People who play jazz don't live on the other side of the planet, they live next door to a guy who loves classical music and a Blues guy down the street.

**CHUCK D.:** You know, rap music is pretty much an extension of the Blues, especially at its simplicity in its beginnings. You say what hits you in the head, what hits you in the heart and you let it go and it's as simple as that. Don't try to put no science to it. Tell a story over some, you know, tight grooves. It just is what it is. And you've got to bring it across like that.

**B.B. KING:** If I might add, Blues is not beer crying music. Its not always that. If I sing "I've got a sweet little angel, I love the way she spreads her wings. When she spread her wings around me, I get joy and everything." I'm not blue at all. I'm happy, very happy. But, then on the other hand, if I should sing, "Nobody loves me but my mother, and she could be jiving too.," now that's the pits.

**SONG:** B.B. King, "Nobody Loves Me But My Mother"

**KEB' MO':** What we're gonna do is take a look at the roots of Blues music. That was B.B. King and "Nobody Loves Me But My Mother."

We began the program with famous musicians talking about the Blues, but what exactly is the Blues? It is a feeling? Is it a feeling expressed in a musical form?

**WILLIAM FERRIS:** One could suggest that there's a whole modern philosophy of Blues that's been developed within the world of literature, of photography and painting. It's a, an aesthetic, the Blues aesthetic has been embraced by a worlds far beyond the music itself.

**KEB' MO':** William Ferris is co-editor of *The Encyclopedia of Southern Culture*. If Blues is a feeling, then it goes way back. In Olde England, having the Blues meant being bored or uninspired.

**WILLIAM FERRIS:** Obviously, the word "Blues" has been in the English language for centuries. But the application to the music probably was first used in the latter part of the 19th Century;. There were musics that began to be referred to as Blues and Blues singers.

**ELVIN BISHOP:** Blues was recycling before recycling was hip.

**KEB' MO':** Elvin Bishop of the Paul Butterfield Blues Band.

**ELVIN BISHOP:** Blues takes a bad situation, sings about it, gets it off a person's chest and if it's done right, it makes everybody feel better. You know, you can laugh or you can cry and I get tired of hearing people whine.

Blues has got a dignity to it and it's a strong way of handling a bad situation. And God knows that life is full of bad situations. And Blues, that's the way to deal with it, that's cool. Don't sit and whine. Sing the Blues. Be strong, yeah!

**KEB' MO':** During the last century Blues music has taken many forms and over the course of this radio series we'll hear many types of music, all called the Blues. If you happen to be one of those people out there who doesn't really know what the Blues is, and that's okay... Here's one way to spot the Blues: In many Blues tunes, one line is repeated twice and then a third line finishes the thought with a rhyme. This is what scholars call the A-A-B form.

**WILLIAM FERRIS:** The A-A-B is a very powerful part of African oral tradition.

**KEB' MO':** Once again, William Ferris.

**WILLIAM FERRIS:** The Blues echoes the proverbial phrase with a statement and a response: "Nobody loves me but my mama" is the statement and the response is "And she might be jiving, too." These verses are really floating units. Each performance you may find an individual verse being plugged in to a song. So you rarely hear the Blues sung the same way every time.

**KEB' MO':** The A-A-B pattern of the Blues repeats in cycles. Here's Guthrie Ramsey, Associate Professor of Music at the University of Pennsylvania and author of *Race Music: Black Cultures from Be Bop to Hip Hop*.

**GUTHRIE RAMSEY:** This cyclic pattern is heard in many of the drum patterns in West and Central Africa. Many scholars point to this cyclic conception of music making to a cyclic conception of time reckoning. Nature is cyclic. You have the seasonal planting and harvesting seasons and all that business. In a typical 12-bar Blues pattern, one would hear a cyclic chord progression that repeats over and over and over again until the tune is completed.

**KEB' MO':** Another way to recognize a Blues song is the one, four, five chord progression. And you're thinking like, "What the hell is that?" Well, I've got my guitar right here. I'll show you. This is a one chord [strum]. This is the four chord [strum]. This is the five chord [strum]. And this is back to the one chord [strum]. Do that for twelve bars and you've got Blues. This is a chord [playing]... four chord [playing]... one [playing]... five [playing]... four [playing], one [playing]. A little example there. Anyway, the one, four, five Blues progression is the basis for rock and roll.

Rock guitarist Eddie Van Halen from Van Halen and Billy Gibbons from ZZ Top even joke about the three cords of the Blues progression.

**EDDIE VAN HELEN:** Billy Gibbons calls me every now and then and he goes "Hey Eddie, find that fourth cord, yet?" You know, 'cause it's all basically one, four, five, you know, the Blues.

What I do is just Blues stuff, too. I just twist and bend it a little bit, you know. Everything is really Blues based. I mean, you don't have to be down and out to play the Blues.

**KEB' MO':** There's a direct line from the today's rock and roll to the Chicago Blues of Muddy Waters. In the 1950s, he popularized an electric version of Blues. Bonnie Raitt remembers Muddy Waters.

**BONNIE RAITT:** He was mischievous. He was instantly likeable. I mean he was all man, all testosterone and what the promise of what a man could be to a woman. But he was impish, he was a rascal, and he was deep. Muddy had more fun on stage than any Bluesman I've ever seen.

**SONG:** Muddy Waters, "Mannish Boy"

**KEB' MO':** Muddy Waters with help from Johnny Winter on "Mannish Boy," from the album "Hard Again."

I'm Keb' Mo' and we're listening to the many sides of this rich musical tradition called the Blues. Musician Rufus Thomas.

**RUFUS THOMAS:** Blues are always in the now. When you play Muddy Waters, and it was done 25-30 years ago, it sounds just as good today as it did 30 years ago. Blues doesn't get old.

**KEB' MO':** All great Blues music has one thing in common: it speaks honestly from the heart. Carlos Santana...

**CARLOS SANTANA:** The Blues is the first foundation of all music because it deals with the human element, which is passion and compassion. Intellect is more like jazz, it's cool, you know. It's educated or it's sophisticated, but it's still the Blues. If you cannot articulate the Blues and you skip the Blues and you go straight into jazz, you probably like a TV Dinner, something that doesn't taste very good, you know? It doesn't have that substance, you know, from the ground up.

**KEB' MO':** B.B. King.

**B.B. KING:** As Louis Armstrong would say, we are not as hip as the people that are playing the other types of music. We're more down to earth. I happen to be a country boy and we have a saying down there, "You take the boy out of the country, but you never get the country out of the boy." So I played ninety different countries around world and I still feel like, you know, I'm happy to go to Indianola, Mississippi.

**KEB' MO':** Jack White of the popular duo The White Stripes.

**JACK WHITE:** Some people like the glossy productions for the last, you know, 30 years, trying to create the perfect song technologically and not emotionally and soulful. All roads lead back to it and if you really love music you, you can't help but be drawn to dig deeper and deeper and you'll find yourself, you know, loving the Blues. You just don't know it yet.

**KEB' MO':** The honesty and integrity of Blues shows up in many other music forms including rap music. Here's rapper Mos Def.

**MOS DEF:** Well, you know, the Blues is simple and it ain't that simple at the same time. It ain't hard to play but it ain't easy to play either, you know. John Lee Hooker was like the turning point for me. I was like "Whoa!" I heard on the radio and I was like, "Who is that?" You know? Like, "Who is that dude?" John Lee was like a stream of consciousness, felt like he was really talking about the moment, you know. There was a magical thing.

**SONG:** John Lee Hooker with Bonnie Raitt, "I'm in the Mood"

**KEB' MO':** A duet between John Lee Hooker and Bonnie Raitt, "I'm in the Mood" from John Lee's album called "The Healer."

**JOHN LEE HOOKER:** The Blues is a thing that's always been here and always will. Jazz, pop, rap, it all it all come from the roots, the Blues.

**KEB' MO':** You can hear extended interviews with John Lee Hooker, Bonnie Raitt, and many other musicians on our website, [yearoftheblues.org/radio](http://yearoftheblues.org/radio).

Major financial support for The Blues is proudly provided by Volkswagen. A road trip wouldn't be the same without music and no music is more connected to the American road than the Blues. Join Volkswagen in celebrating 100 Years of the Blues. Just ahead, modern Blues Master Taj Mahal connects the dots between today's music and its African roots.

**TAJ MAHAL:** You could imagine yourself riding on a camel or a horse or a donkey, you know, or a cart as a part of your rhythmic concept of how you moved around, where you were really dependent upon that clippity cloppity clookity plockity oo oo plookity clop...

**KEB' MO':** I'm Keb' Mo' and this is The Blues: "The Birth of the Blues" from PRI, Public Radio International. (22:16)

## **BREAK**

**KEB' MO':** Welcome back to The Blues from PRI, Public Radio International. I'm Keb' Mo' and this is "The Birth of the Blues." It's been 100 years since W. C. Handy first identified the Blues as a unique music form, but the Blues was certainly around before then and the roots go deep into the soil of Africa.

Taj Mahal is a Grammy Award-Winning Artist who has been on a musical journey all his life. He has interpreted the musical styles of the Mississippi Delta, the Caribbean, and Polynesia, among others. We asked him to be a part of this radio series and to share his musical expertise with us. For Taj Mahal, the rhythm of the Blues is a key to its African roots. To illustrate, he starts with a Blues standard, "Catfish Blues."

**TAJ MAHAL:** “Catfish Blues” always for me is a piece of music that allows you to absolutely relax with that sort of walking lope. This is direct Blues which was recorded by a lot great Blues singers, Muddy Waters, “Baby Face” Leroy Foster. I think even Big Joe Williams recorded it. Nehemiah Skip James was one guy that played this a lot.

**SONG:** Taj Mahal, “Catfish Blues”

One of the things you notice about that song is that... is the tempo that it’s moving at. You note that it not fast and driving like some of the other types of songs. It’s not the... [strums really fast] It’s a really easy, actual, natural, human lope. Those are the things that are held over from Africa where there’s time. Remember, people here lived in these places were living where there’s a desert. You would get on your camels and you would have fifteen hundred miles to go. So your song better last a long time.

A lot of the people that I’m going to play the music from today descended from the Mondinkas in the Saul High Empire, which stretched from Gambia, Senegal, Southern Mauritania, Mali, Ginnikormakrae, Northern Berkinifassol, Western Niger. This is where this empire stretched around. Part of the thing was that the musicians, the griot, were the reservoir that kept the music through an oral tradition with the kings and queens to be able to remember all of the deeds, good and bad and the family lineage when the children became of age they were sent to the griot to ask questions about the family. Many of these people are still 71, 72, 73 generations handling the same kind of business in Africa presently. I would like to demonstrate “Koolonjon.” Koolonjon is the long-crested hunting hawk eagle, to which all the people draw a tremendous amount of courage. And this is one of the hunters songs from Mali and also from Senegal, also can be heard in Gambia. “Koolonjon.” No singing.

**KEB’ MO’:** We’re listening to Taj Mahal, one of America’s greatest living Bluesmen, illustrating the African connections to Blues music. I’m Keb’ Mo’ and this is The Blues.

**TAJ MAHAL:** This particular tune is a big song throughout all of Mali. You can talk to any of the people and play that song and they know the melodies. The melodies are deep within the people. Since the music didn’t have the commercial side that we have here in the United States, things stay around for as long as people love ’em; even if they don’t love ’em, they come back through somebody else.

You have Africans in the United States learning a phrasing to try to take what they feel natural to accommodate the new situation and create the new news, the new music. The clue is the finger style. Now when you hear that, you note that it is set up more like a European melody as opposed to an African melody. [playing the melody on the guitar] Now you hear the chorus... you hear the chords and then you add the syncopation to it and you add the verse style and you add the chorus style. [playing guitar] And you put the ballad on top.

**SONG:** Taj Mahal, “Stag O’ Lee Blues”

There is a certain sadness in the American music. But that is not to be seen as that we are trying to make you sad. What we are doing is lifting that sadness off of everybody. What really connects is the tempo, it's that heart felt, that ground beat, that no faster than it needs to go.

So many guys try to play that and they're listening to the sound of it but they're not feeling it from beat to beat. [playing the guitar] Always returns, right! You never, ever, for whatever reason drop that rhythm for nothing, for nothing in the world. You just don't. It's not it. It is not it. Too many people are depending upon you. You have to realize that people were working under harsh circumstances, you know, untold unfortunate situations. So when they came to hear their music, they came to have a real good time. And you were not there to drug them. You were there to lift that burden off of them. As well as you lifted it off yourself, you lifted it off of everybody. That's why we have a wonderful time with the Blues and lift that pall off of everybody.

The music speaks for itself. It is about the human condition. It's not only about the black human condition. It was originally about the black human condition. But the fact of it is it works for everybody. It is the international language of music as well as great classical music, great rumbas, tangos, mambos, great high-life from Africa, great gamelan. This all a part of the language of the music. Another word for the Blues would be um... sweet release. Actually that's two words but... yeah, sweet release.

**SONG:** Taj Mahal, "Take This Hammer"

**KEB' MO':** Taj Mahal, recorded exclusively for The Blues. We'll have more of our session with Taj Mahal a little later in the program. Each episode of this radio series features an exclusive performance from a modern Blues Master and you can hear many of them on our website [yearoftheblues.org/radio](http://yearoftheblues.org/radio). Up next, a visit to West Africa for a tour of ancient slave quarters.

I'm Keb' Mo' and this is The Blues: "The Birth of the Blues" from PRI, Public Radio International.

## **BREAK**

**KEB' MO':** We're back on The Blues from PRI, Public Radio International. I'm Keb' Mo' and this is the first episode, "The Birth of the Blues."

No matter what great musical achievements the Blues has inspired over the last hundred years, the history of the Blues starts with the dirtiest of all American stories, slavery.

Beginning in the 1600s, European slave traders took people from up and down the African continent and shipped them to the new world. Ultimately some 12 million men and women were ripped from their homes, carted across the ocean, and put to forced labor. Today in Ghana, about

100 miles from the capital city Accra, stands El Mina, a castle and fort once used as a holding pen for slaves. Robert Santelli, from Experience Music Project files this report.

**ROBERT SANTELLI:** Standing outside the El Mina Castle, looking out at the sea in front of me and the colorful and busy fishing village below, and the white washed walls of the fort; it's utterly unbelievable that such a place could be the scene of such despicable horror. It's a place where thousands upon thousands of Africans were put into bondage and sent to the new world. It is midday here in El Mina and it is hot. Besides me and my guide, there are a few African-Americans visiting the castle, as well as small groups of local Guineans.

**TOUR GUIDE:** You welcome to St. George's Castle, or El Mina Castle. The castle was first made by the Portuguese in 1482.

**ROBERT SANTELLI:** We speak in hushed tones and try to come to grips with the place we are visiting. I think it's safe to say that everyone who walks through here leaves with a somber feeling, an idea that they have just touched a little bit of the underbelly of the human existence.

**TOUR GUIDE:** When the slave trade started, in the 16<sup>th</sup> Century, the 1500s these storerooms were converted into dungeons to hold the captives and this is where they held the women. Please, we are going to go in there, mind your head. There is a short step down before you get to a level ground. Just walk straight and keep right. These are the original bars, 300 years plus from the Dutch. There were no toilet facilities. They were only given empty containers placed at the corners. Everything was in here, no bathroom, nothing. So the longer they stayed here, the more they died. They were given food, they were fed, but not good enough: something to sustain them. If they had given them good food, they could have got strength to fight. Of course, some refused to eat. Some preferred to die than to go through those horrible conditions. The dead bodies were removed and thrown away into the sea. Please mind your head and bend very, very low. They made the doorways very low, very small, very short because in those days Africans were very tall, and so it would be very difficult for a tall African to run away through there without being arrested.

Yeah, this was one of the dungeons for the men. About 300 men were packed in for one month, two months, three months, made them weak and lean, very skinny.

In those days, when the ships came, they brought small boats down here to take them still in chains before they were taken to the ship and then off to the faraway places.

**ROBERT SANTELLI:** So, were they allowed to play drums?

**TOUR GUIDE:** They were in chains. How do, how do, how do they carry drums and whatever?

**ROBERT SANTELLI:** How about singing?

**TOUR GUIDE:** Well, singing they did. When one sings sometimes it consoles the soul. So as for the singing they did a lot, but not drumming and dancing. They were in pens, how how how they enjoy? Yeah, they sung to console themselves, but not for enjoyment.

Please note, ladies and gentlemen, we come to the end of the tour. Have a nice afternoon.

**ANGELIQUE KIDJO:** We use the soul to express our sorrow, our pain, and also the hope behind the pain.

**KEB' MO':** Singer Angelique Kidjo was born in Benin in West Africa.

**ANGELIQUE KIDJO:** The African people have been brought to America. They are not immigrant. They have been forced to come here. The people that are taking them away think that if they did took the drum away from them there will be nothing left. They forget the voice is always going to be louder than anything else.

**KEB' MO':** In the 21<sup>st</sup> Century experts agree that Blues music grew directly out of the American experience after the end of slavery. The American musical establishment all but ignored the Blues until 1912 when W. C. Handy began issuing Blues songs as a written sheet music.

**WILLIAM FERRIS:** When we talk about the Blues and trying to transcribe it, you can never fully capture it.

**KEB' MO':** William Ferris, co-editor of *The Encyclopedia of Southern Culture*.

**WILLIAM FERRIS:** Using classical music notation that one would use for, say, Bach or Beethoven, really is not possible with music like the Blues, because you have notes that are stretched and bent, treated in ways that are simply not transcribable, you simply have to hear them.

**KEB' MO':** Robert Plant from Led Zeppelin understands the power of the blue note.

**ROBERT PLANT:** You've got to get the blue notes in. That's what rock and roll is. It's got to have the blue note. You can't say everything with lyrics and the whole thing about the Blues is it transmits emotion. The moaning makes it work. When women come to me and they say, "Man, you moan better than anybody else," I say, "Uh-uh. Check Robert Johnson's 'Preaching Blues.'"

**KEB' MO':** Stretching and bending notes are pretty easy to do for singers and guitarists. On the piano, however, the blue note is slightly different. Marcia Ball demonstrates.

**MARCIA BALL:** The Blues is in a minor key in its pure form. A major scale, five notes [plays piano] has a chirpy, positive sound to it. A minor... [plays], that's the blue note. And it gives you a sadder, more serious sound. So, if you're playin' [plays piano], then you have a rich, full, happy, positive sound. And if you're playin' [plays], and that's your blue note.

**KEB' MO':** Along with the blue note, another trademark of the Blues is improvisation and variation. B.B. King.

**B.B.KING:** One of the things that I do, which may not be proper for some, but I play each night like I feel that night. For example, "The Thrill is Gone," I don't try to play "The Thrill is Gone" like I did in '69 or '70 when I first made it. I play it tonight like I feel it tonight, because I don't know how I felt then. But I know how I feel tonight, so I'm gonna play it the best I can play tonight. And that's what keeps it fresh. Whatever song I play, I'm playing it tonight like it's the first time.

**KEB' MO':** B.B. King and Tracy Chapman, "The Thrill Is Gone."

**SONG:** B.B. King with Tracy Chapman, "The Thrill Is Gone"

**KEB' MO':** B.B. King and "The Thrill is Gone." That features Tracy Chapman and comes from B.B.'s album "Deuces Wild." I'm Keb' Mo' and we're exploring the roots of Blues music on The Blues.

**KEB' MO':** There's a tradition among working people, especially those who do rhythmic physical labor to turn routine into music. Sea shanties, marching songs, even prison songs of chain gangs are part of this tradition. In the fields, railroads, and prisons of the American South, black workers developed field hollers and work songs, tunes they sang to help the hard work go just a little faster.

Kip Lornell is Professor of Africana Studies at the George Washington University.

**KIP LORNELL:** Field hollering would either be a single person singing in the field as they're working, or you have group work songs. And the group work songs were sung to do a number of things: one is to keep time, so that if you're lining a track you would all jerk up on that crowbar at the same time, or if you were felling a tree, so the ax chopping was done in rhythm. Also, allowed musicians and singers and just general folks to voice things that they weren't able to voice in other ways because I'm not sure that the people who were keeping track of what they were singing always caught exactly what was going on.

**KEB' MO':** The process of recording was only perfected in the early 1900s. And since this music dates back to the 1880s or 90s, we have no way of knowing exactly what the earliest Blues sounded like. Here's Guthrie Ramsey, author of *Race Music: Black Cultures From Be Bop to Hip Hop*.

**GUTHRIE RAMSEY:** It's very difficult to talk about the birth of oral traditions. However, what we do know about the birth of the Blues is that we see over the 19<sup>th</sup> Century a set of performance practices that gradually gave way to a recognizable form that we know today as the Blues.

**KEB' MO':** As a result of the slave trade, African musical influences showed up all over North and South America and the Caribbean. But the Blues is a music form unique to the United States. Musician Corey Harris.

**COREY HARRIS:** I think the main difference in North American black music is that the drum was outlawed, by punishable by death to own a drum. Drumming as anyone knows, who knows anything about African music is the big component, you know. Pretty much anywhere you go it's the drum. So that really made it so that we had to concentrate our efforts on other instruments. So, we relied more on the strings like fiddle, guitar. Of course, banjo came from Africa, as well. That's the connection. That's was our root. It's like the blueprint. And then, of course, our history and the experiences that we've had since we first came over here, there's been some, you know, encounter, a mixing with European ways of looking at music. You know, you could write and read several books on this subject, but that's in a nutshell.

**KEB' MO':** Bluesman Corey Harris is one of the many featured musicians in the film "Feel Like Going Home," directed by Martin Scorsese. It's part of the PBS TV series "The Blues." The film series and this radio series have been made to compliment each other. Our mission on these radio programs is to show the history of the Blues. The film series does something different. Martin Scorsese...

**MARTIN SCORSESE:** When you do look at these pictures, please don't expect a history of the Blues, and just bear with us. It's about our own impressions, really, of the music and what the music means to the world. And really to keep the memory alive too and remember what happened and where it came from; the suffering that was involved with it and the legacy it's given us now.

**KEB' MO':** And to wrap up this exploration of early Blues music, let's go back to Taj Mahal to demonstrate a modern style of Blues.

**TAJ MAHAL:** The earlier forms of Blues really were kind of loosely formed. They didn't have, you know, exact twelve bars. What we know more so as the Blues today is the pattern Blues.

**SONG:** Taj Mahal, "Did You Ever Dream Lucky?"

**KEB' MO':** Taj Mahal recorded exclusively for The Blues. That was, "Did You Ever Dream Lucky."

You could learn more about the Blues at our website, [yearoftheblues.org/radio](http://yearoftheblues.org/radio), or tune into the PBS TV series, "Martin Scorsese Presents The Blues."

**KEB' MO':** Thanks for joining us. The Blues is a co-production of EMP Radio and Ben Manilla Productions in association with WGBH Radio, Boston. Produced by Peter Crimmins and Matt Bauer. Executive Producers: Robert Santelli and Ben Manilla. Executive In-Charge for WGBH Radio: Robert Lyons

Major financial support for The Blues is proudly provided by Volkswagen. Ever since Blues music first surfaced, in Clarksdale, Mississippi, it's traveled America's highways to become a part of our nations history. Join Volkswagen in celebrating 100 Years of the Blues.

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