

## **THE BLUES: EPISODE 7**

### **Key to the Highway**

**KEB' MO':** Welcome to The Blues, the history of Americas 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 together we'll explore the sounds, meet the musicians, hear the history, and travel to the places where the Blues continues to make its mark. For the next hour, it's a trip back to the early 1960s. During the folk music revival, great Country Blues artists like Son House, Skip James, and Mississippi John Hurt, long thought dead, were rediscovered alive and well, and they were introduced to a new, young, white audience. This is The Blues and we've got the key to the highway.

**RORY BLOCK:** In the 1960s, people that I knew were actually going down South knocking on doors saying, "Excuse me, Sir. Excuse me, Ma'am, have you heard of Mississippi John Hurt?" And they actually found Mississippi John Hurt, Son House, Skip James, Booker White.

**DICK WATERMAN:** Here they were at 20, 21, seeing Negroes coming from the world with true rural poverty, who came to them and sang them songs. This was the real deal.

**BONNIE RAITT:** People celebrating the black music, black culture in general with the Civil Rights Movement coincided with the resurrection of a lot of Delta Blues players.

**JOHN HAMMOND:** There was a new generation that emerged with the desire to breakdown all the barriers of our racist past and the Blues had a major part to do with culture evolving as it has.

**SONG:** Sonny Terry and Brownie McGee, "Key to the Highway"

**KEB' MO':** Sonny Terry and Brownie McGee with "Key to the Highway." In the early 1960s, electric Blues musicians like Muddy Waters, B.B. King, and Jimmy Reed were popular with black audiences. But the traditional Country Blues singers of the Delta had been all but forgotten. Record producer and amateur musicologist Samuel Charters published a book called *The Country Blues*. And it changed all that.

**SAMUEL CHARTERS:** What I did in the book was romanticize the search for the singers, the countryside, who these people were. And it was a plea for help.

It's not a good book and many things about it embarrassed me but it's still in print because of its enthusiasm and it had worked. There were hundreds of kids in every small town in the South. They were on the way to find everybody. Like a wave suddenly came and they did all the work I'd dreamed they would do.

**KEB' MO':** All of a sudden it was a movement. Young white music fans started traveling all over America looking for forgotten Country Blues singers. David Evans was part of that movement.

**DAVID EVANS:** Sam Charters started it with *The Country Blues*. He was simply trying to find out about this music that he had heard on records and what better way than to find the people that had made the records. So, more and more of these records began to be reissued in the early '60s by people like Son House and Skip James, Charlie Patton, Robert Johnson. And those that really appreciated these records began asking, "Could these other folks be alive and what hints were there in the lyrics of the songs as to where these people might have lived?" John Hurt was found because he had sung an "Avalon Blues." "Avalon was my hometown."

**KEB' MO':** Blues musician Jerry Ricks.

**JERRY RICKS:** And that's the song that triggered the whole movement of people running around looking for Bluesmen. It was, "Avalon, my hometown always on my mind."

**SONG:** Mississippi John Hurt, "Avalon Blues"

**DAVID EVANS:** His rediscoverer drove to Avalon, Mississippi and there he was, playing music and herding cattle and farming just as he had been doing over 30 years earlier.

**KEB' MO':** Lawrence Cohen, author of *Nothing But The Blues*, remembers Mississippi John Hurt.

**LAWRENCE COHEN:** He was the sweetest man ever. I mean I, I knew him fairly well, very funny in a droll kind of way. We were once talking about his rediscovery and he said to me, he said, "Larry, what are they talking about rediscovery? I made recordings in 1928-29 and I've never moved from the place that I lived in in Mississippi at that time. I was here, the people weren't."

**KEB' MO':** Musician, Steve James.

**STEVE JAMES:** But he was also a real accessible guy and he played quite a bit a from '64 through '66. He was just around for a little while. You know he died in 1966. But he played at so many festivals and did so many club dates and he put out a bunch of new records to augment what he had already recorded back in 1929. And there was something about his style and his songs and the way he presented himself in his music that just made it seem accessible to kids like me. You know, people like Skip James say, or Muddy Waters, that was a little deeper, you know. There was something, uh there was something dark about their mastery;. So for us kids, you know, its kind of like, "Whoa." But Mississippi John Hurt, it was kind of like, you know, the door was open.

**KEB' MO':** In 1963, a number of the rediscovered Country Blues musicians had a coming out party of sorts at the Newport Folk Festival.

**BONNIE RAITT:** I was at the mercy of what I got for Christmas. You know, I lived in Los Angeles when I was 13 or 14, I got Blues at Newport '63 'cause I begged for it.

**KEB' MO':** Musician Bonnie Raitt.

**BONNIE RAITT:** They were only going to give me one and I had to decide between the Dylan, the Peter Paul and Mary, the Blues at Newport, or The Beatles. Blues at Newport '63, this was the record that changed my life. I learned every single note till my fingers were bleeding. I was so in love with John Hurt, boy I can't listen to that voice and not smile.

**SONG:** Mississippi John Hurt, "Candy Man"

**KEB' MO':** That was "Candy Man" by Mississippi John Hurt from the 1963 Newport Folk Festival.

A Country Bluesman, John Hurt was lumped into the folk movement after his rediscovery in the early 1960s. Dick Waterman was so moved by the what he'd experienced, he quit his job as a writer and established the Northeast's first ever blues booking agency. He says the folk movement embraced music of all kinds.

**DICK WATERMAN:** Folk was like a giant umbrella. At that point what was considered folk, was considered, um, Negro spirituals, Negro field holler chants, bluegrass, Appalachian, old-timey, Blues singers from Texas or from the Carolinas. It was just all under the folk umbrella; as well as the young contemporary singer-songwriters, such as Phil Oaks and Tom Paxton and Bob Dylan and people like that.

**KEB' MO':** Bonnie Raitt remembers being on the road with Dick Waterman and one of the artists he found work for, Mississippi Fred McDowell.

**BONNIE RAITT:** I believe it was some place like The Beloit, Wisconsin Blues Festival, you know. There'd be all these pockets of Blues freaks that had been on the student committee. When we were staying in some dormitory, you know, they'd put us up not on campus in some faculty housing or wherever empty kind of dorm rooms. Fred finished his concert and he said, "I'm feeling kind of tired, I'm going to go back and lay down," you know. So Dick and I came back at the end of the night, all of a sudden I said, "Wait! Be quiet. Listen, listen!" And Fred's in his room across the hall just playing this mournful kind of solo guitar, just, "Mmmmm mmmmm." You know just, and I'm like tearing up almost cause I'm saying, "Oh man he misses Esther Mae. And he's just so lonesome."

The next thing I hear are these is these peels of girlish laughter. You know, so much for being tired. I open, knock on the door. He's got like an entire floor full of teenage college girls just like, "Oh, Fred." He's just holding court. So I never got over it. I mean, that guy, that's the thing about men and women, they're gonna just tickle each other. And that's the thing about Blues, why people do it because love is a great thing to celebrate in all forms, pain, sex, true love. This is the kind of music that doesn't mince words; it gets right to it.

**KEB' MO':** Mississippi Fred McDowell and “Write Me A Few Lines.”

**SONG:** Mississippi Fred McDowell, “Write Me a Few Lines”

**KEB' MO':** Mississippi Fred McDowell, ‘Write Me A Few Lines.’ A song Bonnie Raitt recorded on her third album. If you want to know more about Mississippi Fred McDowell, visit [www.yearoftheblues.org/radio](http://www.yearoftheblues.org/radio). I’m Keb’ Mo’. Just ahead, a visit to the sight of the Newport Folk Festival.

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.

**ODETTA:** Hello, I’m Odetta and you’re listening to The Blues on PRI, Public Radio International.

## **BREAK**

**KEB' MO':** Welcome back to The Blues from PRI, Public Radio International.

I’m Keb’ Mo’ and I’ve got the “Key to the Highway: The Folk Blues Revival of the 1960s.”

In August of 1963, 250,000 marchers joined the Reverend Martin Luther King Jr. for a March on Washington to end segregation. That same summer, a group of young music fans traveled to Rhode Island to attend the now legendary Newport Folk Festival.

The festival started 4 years earlier as the brainchild of A promoter named George Wein.

**GEORGE WEIN:** There was an incredible movement of of getting back to the roots of music at that time. It wasn’t just Blues artists. The Folk Festival was a major musical event. It started before The Beatles. That’s the important thing. There was a concern for a folk revival, The Kingston Trio and many groups back in the ‘50s before we started the Festival. But it was because of that folk revival that in a sense I started the Folk Festival. And ah, but once I got involved with Pete Seeger and and the people that really were the folk revival, then we got to the roots. And naturally, finding the Skip James’ and the Mance Lipscombs and people like that were part of this research to get back to the roots. And we had a lot of help by these young boys, who each went to look for one of the old Blues singers and we’d say, “Where’s Mance’s boy? Where’s Ship James’s boy?” You know what I mean, they all had their white boys that were looking after them.

**KEB' MO':** Loving Spoonful founder John Sebastian was lead boy for Lightnin’ Hopkins.

**JOHN SEBASTIAN:** Well, uh yeah, I guess you can call it that. I did carry his guitar for several years whenever he was in New York. I didn’t travel with him like all the way down

home to Texas or anything. But when he would come into New York I had an apartment with a roommate from prep school. And, of course, we would just like open up the big bedroom to Lightnin' and stand there at the door bowing, and, you know, doing the "I'm not worthy." And Lightnin' really, you know, eventually came to use it as his steady New York spot.

**KEB' MO':** Unlike most of the rediscovered acoustic players from the Blues revival, Lightnin' Hopkins was an electric guitar player.

**DICK WATERMAN:** He was mysterious 'cause he wore sunglasses even at night.

**KEB' MO':** Dick Waterman remembers.

**DICK WATERMAN:** One, he lived in a city. And two, he played with an electric pickup, an amplified pickup. That made him a different kind of animal. Everybody else was rural, was very rural. But Lightnin' was really slick. Lightnin' had processed hair and you know, Lightnin' just would make up his songs on the way to the gig.

I always ended up buying the bottle for Lightnin'. And one day I decided, okay, I'm going to put an end to this crap, I'm not going to end up buying the bottle, 'cause I don't drink. So, I pick him up at the hotel and he is looking fine, I mean he is looking really fine. He had on black and white wingtip shoes, white slacks, white jacket with black trim, black bolo western tie. And we're driving along and he says, "Hey, Dick, pullover to this liquor store. I got to get me a taste." I says, "Fine, okay." So he tells me what he wants, "Go in and get me a pint of this." I said "Uh-uh. This crap is no good. Give me some money. I always end up buying the bottle, you buy the bottle." He looks at me and says, "I ain't got nothing but a hundred dollar bill." I says "That's fine. They'll break it for you." So we're parked in front of the liquor store. So he opens the door and he steps out He says, "Looka here! Look at me! Ain't I looking fine?! Ain't I looking fine?!" And he stroked his side and his hip down towards his knee. He said, "Look at this fine line. Man, I'm looking fine tonight." He says, "Lookey here. I got to go in there with a hundred dollar bill just for a pint of whiskey and what are they gonna give you back?! I tell you what they gonna give you back. They gonna give you back a big old ball of ones and fives, just a big old ball of dirty ol' somebody else's money. They gonna put you with a big ball of money. Now what am I gonna do, man? I'm gonna take that big ball of money and I'm gonna put that in my pocket?! I put that ball of money in my pocket I gonna mess up my line and I can't be having that." I looked at him and I burst out laughing, I said, "You son of a gun, you got me again." So I went in and bought the bottle.

**SAM LAY:** I played with Lightnin'. I met him right there at Newport.

**KEB' MO':** Chicago Bluesman, Sam Lay.

**SAM LAY:** Man that Lightnin' Hopkins, man, I wish that cat was alive today. If he was, that's where I would be, more than likely. If Lightnin' was alive today and he needed a drummer I'd be in Houston with Lightnin'. Yeah.

**KEB' MO':** And now Lightnin' Hopkins backed by Sam Lay on drums.

**SONG:** Lightnin' Hopkins, "Shake That Thing"

**KEB' MO':** That was Lightnin' Hopkins recorded at the Newport Folk Festival with "Shake That Thing." Playing drums on that song was Chicago Bluesman Sam Lay.

Hopkins was one of the many rediscovered Blues artists who performed at Newport in the early 1960s. For some of the southern black musicians it was a real culture shock. Guitarist Jerry Ricks remembers Robert Pete William's reactions.

**JERRY RICKS:** He came and he knocked on my room. He said, "I can't sleep in that room." And I said, "What's wrong with the room?" And he said, "I can't sleep in that room by myself. Can I sleep in your room?" I said, "Well, what for?" And he says "I've never been in a hotel where all of the people are white, and so I don't feel comfortable" to sleep in the room by his self. So, you know, I said, "Okay sleep in my room." 'Cause he, you know I'm from that area or something. But these were the little things. So there's a certain kind of shyness. But the situation was kind of strange. It wasn't that there was any hostility in the air. But how was he supposed to make the distinction between the air? There was no hostility. Of course there was not. But in his mind, it wasn't comfortable. So he did his best to be comfortable about it. And that's what a lot of what was going on during that time period.

**KEB' MO':** The folk revival brought together many Country Blues men for the first time, Brownie McGee recalls a legendary jam session from 1960.

**BROWNIE MCGEE:** And what it was I said, "Do you know what's happening today? Lightnin' Hopkins from Texas, Big Joe Williams from Mississippi, Sonny Terry from Georgia, Brownie McGee from Tennessee is all in the same town and you guys are going to let it get away? Somebody oughta put something together and get a record, a record of us live."

We had never been together before in our lives. We walked in the studio to rehearse and out of the rehearsal become the Down South Summit Meeting. We was rehearsing at rehearsal and under my chair you saw a bottle of Scotch, under Lightnin's chair you saw a bottle of whiskey and under Big Joe's chair you saw a bottle, under Sonny's you saw a bottle. We all had a jug of whiskey under our chairs. And that become the Down South Summit Meeting.

**KEB' MO':** Here are Brownie McGee with Sonny Terry, Lightnin' Hopkins, and Big Joe Williams, "Ain't Nothin' Like Whiskey"

**SONG:** Brownie McGee with Sonny Terry, Lightnin' Hopkins, and Big Joe Williams, "Ain't Nothin' Like Whiskey"

**KEB' MO':** That song featured Lightnin' Hopkins, Big Joe Williams, and Sonny Terry and Brownie McGee. A jam session of Country Blues artists recorded in 1960, that was "Ain't Nothing Like Whiskey."

During the early 1960s the Newport Folk Festival brought many of the rediscovered Blues artists to a white audience for the first time. Robert Santelli is CEO of the Experience Music Project. He visited the original site of the festival in Rhode Island with festival producer Bob Jones.

**ROBERT SANTELLI:** I'm standing at the original site of the Newport Folk Festival. The old baseball diamond has been converted to a football field, and named after a local high school football coach. Today it's called Topa Field. It's a residential neighborhood surrounded by single-family homes. And you know, it's hard to believe that so much American music history was made here some 40 years ago. So Bob, tell us what the festival sight looked like back in the 1960s.

**BOB JONES:** Well, in '62 or '63, here we are we're down, we're sleeping at the beach which was allowed then, a little bit sandy, a little bit windy. We get up, we walk straight up Memorial Boulevard and when we get up near the top of the hill of Memorial Boulevard entering the main section of town, up there is a small ballfield. The stage would have been located roughly around where first base, between first base and home base was. We walked in through these big stone walls. We walked in the back and that would be the main stage appearance of where most of the artists would play in the evening.

It was an amazing thing about the workshops. I got this call from somebody telling me, "Bob get up there quickly! There's this huge line of people waiting to get in." And we, this is the difference between the '60s and now. There was a stonewall maybe about 3 feet high and there was a small card table there, which we had posted the day before, and we had stuck "Tickets Entrance." And all these kids were lined up. I mean, you could walk right by. All this kids were lined up. I mean, the line must have been a thousand kids lined up around the corner waiting for somebody to come so they could buy their ticket. It was pretty amazing there.

The festival got very large. I mean, we were drawing 45, 40-50,000 people. The town was really overrun. There were no bridges to the town. They came over by ferry. And then we moved to a different area, which was a little bit outside of town on the border of Middletown. And that was a very large field of which there was a permanent stage built after the second year. That stage had permanent dressing rooms in the back. It was a very large stage, maybe 75 feet across, 80 feet deep. It could hold the Metropolitan Opera. It was very big.

**ROBERT SANTELLI:** I always wondered where in this small town so many thousands of people would sleep. They must have been all over the place camping, sleeping in cars, you said before on the beach.

**BOB JONES:** There were not a lot of hotels and motels. A goodly of number of people came and went. I mean came in for the day and left. Because you're talking about attendance of those festivals in the 60,000 category; 63, 64. They were all in 55-65,000 people a weekend.

**FESTIVAL ANNOUNCER:** Skip James was born in Mississippi, in Bentonia, the southern part of Mississippi in June 1902. He was...

**BOB JONES:** The most vivid memory, and the most emotional one for me was the one when Skip James first came and played. And I don't think anyone had ever heard Skip James play. Maybe Dick had, Dick Waterman who had brought him. And he had not been well. He had been in a hospital before he came. And he picked up his guitar and he sort of played a couple of diminished little notes and then suddenly he came out with this most incredible falsetto. We just sit there and wept.

**KEB' MO':** Here is Skip James and "Hard Time Killing Floor Blues."

**SONG:** Skip James, "Hard Time Killing Floor Blues"

**KEB' MO':** That was Nehemiah "Skip" James recorded at the Newport Folk Festival. Skip James recorded originally in the 1930s. But it wasn't until the 1960s and his so-called rediscovery that a white audience was aware of his music.

Just ahead, the impact of the Blues revival on a new generation.

**ELVIN BISHOP:** I think it just happened to be a matter of being in the right place at the right time.

**RORY BLOCK:** I feel very lucky now when I look back and I realize that I was at the right place at the right time.

**JOHN HAMMOND:** I was at the in right place at the right time, I guess.

**KEB' MO':** If you want to know more about the Newport Folk Festival, visit [www.yearoftheblues.org/radio](http://www.yearoftheblues.org/radio). I'm Keb' Mo' this is The Blues: "The Key to the Highway" from PRI, Public Radio International.

## **BREAK**

**KEB' MO':** Welcome back to The Blues from PRI, Public Radio International. I'm Keb' Mo'. This is "The Key to the Highway: The Country Blues Revival of the Early 1960s." Perhaps the most amazing of the so-called rediscovered Blues men of the 1960s was Son House. One of Son House's most memorable songs is "Death Letter Blues." Here is Son House himself explaining what a death letter was.

**SON HOUSE:** There used to be such thing as death letters. 'Course most, a lot of the young generation, they don't know nothing about that too much. But the older head do and you get a letter with a narrow, black stripe all the way around it like that. You see it in the mail. But that was true. It's not just something just to be said. But it's just something what was true. And after I went back to doing recordings again, I said well I ought to make a piece and name it "Death Letter Blues."

**SONG:** Son House, "Death Letter Blues"

**KEB' MO':** Son House and "Death Letter Blues" recorded at the Newport Folk Festival in 1965. And before that we heard Son House in his own words. To hear more from Son House you can go to [yearoftheblues.org/radio](http://yearoftheblues.org/radio).

The rediscovery of legendary Country Blues artists gave new life to their careers. Coffee houses and folk festivals, like the Newport Festival, put them in front of a new audience.

**DICK WATERMAN:** Newport in the '60s was young, white, literate and virtually everybody was in college or a college graduate.

**KEB' MO':** Dick Waterman

**DICK WATERMAN:** And we're talking good schools. We had a lot of Harvard and Dartmouth and Yale and Princeton and Trinity and MIT, whatever. And I think it shook them out of their castles, out of the, out of the life of privilege. I have people, even now, tell me that they first got turned on to the Blues by seeing Son House at Newport or Mississippi John at Newport;. It was just totally riveting.

**KEB' MO':** In looking back at the Newport Concerts, 1965's festival is the most famous. It is the legendary moment when folk went electric courtesy of Bob Dylan.

**MARIA MULDAUR:** Dylan had been appearing at Newport and was the darling of the folk scene.

**KEB' MO':** Blues singer, Maria Muldaur.

**GEORGE WEIN:** He was already an icon, he was the crowned prince of the folk festival.

**KEB' MO':** Festival organizer, George Wein.

**SAM LAY:** I just like Bob, he's a heck of a cat.

**KEB' MO':** Sam Lay, played drums in the Paul Butterfield Blues Band.

**MARIA MULDAUR:** He heard that Butterfield Blues Band who was there for the first time for Chicago and very smartly said. "That's the sound I want."

And so he asked them just to back them, up him backup, for part of his set.

**GEORGE WEIN:** That was a folk crowd. They didn't expect that from Dylan.

**MARIA MULDAUR:** The audience booed the whole time because they couldn't, they were folk purists.

**SAM LAY:** You would have thought we was in a tavern or something. Everybody was getting one of those “boos” but not the drinking kind, you know?

**GEORGE WEIN:** What that evening did was destroy the dichotomy between factions. All the people, the young people had resisted going towards electronic music and their friends were saying, “You’re not hip, you’re not what’s happening.” They could now desert their loves and go join their friends. ‘Cause if Dylan went electric, they could go electric. That’s why that was more important even than people realized at that time.

**MARIA MULDAUR:** The Butterfield Blues Band, that was a whole new direction and so pretty soon everybody wanted to plug in.

**KEB' MO':** The electric energy of the Paul Butterfield Blues Band propelled Bob Dylan in a new direction and the Butterfield Band represented a new direction in Blues as well.

Based in Chicago, the group featured young white Blues players and veteran black musicians together in the same band.

**ELVIN BISHOP:** Well, there wasn’t very many of us. You could count ’em on the fingers of both hands, the white people that I could find that were interested in Blues at that time.

**KEB' MO':** Elvin Bishop was their guitarist. He remembers being a white guy playing what had traditionally been black music.

**ELVIN BISHOP:** I think it happened to be a matter of being in the right place at the right time because up until then I don’t think the white public was ready to accept black music at all.

**MIKE BLOOMFIELD:** I wanted to know the story of the Blues.

**KEB' MO':** The other guitarist in the Paul Butterfield Blues Band was the late Mike Bloomfield.

**MIKE BLOOMFIELD:** I had some fast fingers and you know I had plenty licks. But I didn’t have no soul or nothing. All I had was that speed and brash Jewboy confidence, man. And I wouldn’t know what the hell made my music different. Why, why, why couldn’t I sound like them other cats sounded, you know? And the best way for me to learn was to actually meet the guys, you know. And what I learned from them was invaluable. A way of life, a way of thinking, a whole kind of thing you know. It was invaluable things to learn.

**KEB' MO':** And here’s the Paul Butterfield Blues Band with “Blues With A Feeling.”

**SONG:** Paul Butterfield Blues Band, “Blues With a Feeling”

**KEB' MO':** That was the Paul Butterfield Blues Band and “Blues With A Feeling.”

In 1965 the Butterfield Band had absorbed the electrified Delta Blues coming from Chicago and they helped launch the electric future of folk music as well. The Butterfield Blues Band's combination of young white players with veteran black musicians proved that the Blues was no longer just for African Americans. At the same time, the purity and honesty of Country Blues touched other young white musicians who wanted to try their hand at playing the music.

One of the earliest young white Blues players was John Hammond.

**GEORGE THOROGOOD:** I saw him live. I mean it was like watching Elvis Presley and the Rolling Stones put together.

**KEB' MO':** George Thorogood.

**GEORGE THOROGOOD:** I mean I was knocked out. This guy, this guy could have any woman he wants, you know. I mean he was a guy that for the first time when I went to see his show, I said every guy in this place wants to be him and every woman in the place wants to be with him. I said he had this raw animal sex appeal, a Marlon Brando thing. And I said, "My God, this is just, I can't believe, I can't believe what I'm seeing here." It was freakish, actually.

**KEB' MO':** John Hammond was one of the first white Blues artists to perform the songs of Robert Johnson. We asked John to go back in time and perform for us a Robert Johnson song he sang almost 40 years ago at the Newport Folk Festival.

**JOHN HAMMOND:** I learned every Robert Johnson song that he ever recorded. I've been playing his songs way longer than he ever lived. He seemed to be the synthesis of all these great artists. He really nailed it. He had all the, the energy, the dynamics, the subtleties, the double entendres. He really, he nailed it. I think of him as, you know, that ultimate Country Blues artist.

**SONG:** John Hammond, "Phonograph Blues"

**KEB' MO':** John Hammond and "Phonograph Blues" recorded exclusively for The Blues. To hear this recording in its entirety, visit [yearoftheblues.org/radio](http://yearoftheblues.org/radio). The long list of performers touched by the '60s Folk Blues Revival include, Bob Dylan, Bonnie Raitt, Rory Block, Kelly Joe Phelps, Gillian Welch, Eric Bibb, Duke Robillard, Steve Earl, Guy Davis, myself and many many many more. We hope you have been moved by the music as well.

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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 nation's history. Join Volkswagen in celebrating 100 Years of the Blues.

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I'm Keb' Mo'. This has been The Blues, "The Key to the Highway."

**ANNOUNCER:** P-R-I, Public Radio International.