

THE BLUES: EPISODE 9

Bring it on Home

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 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. During the next hour, we'll hear how the British Blues explosion of the '60s echoed across the U.S. as musicians reignited the Blues for a new generation. This is the Blues, "Bring It on Home."

JORMA KAUKONEN: I grew up in the '50s. I was born in 1940. So, Blues songs talked about things that most of us weren't about to talk about at home.

DUSTY HILL: It sounds silly now, in a way, but back then, these people took it quite seriously. They thought it was gonna influence the youth of America badly.

JORMA KAUKONEN: Sexuality, alcohol, coming of age, all this stuff, you know, it was exciting stuff.

DUSTY HILL: A lot of people didn't want to listen to Elvis. I mean, that sounds so strange now, but it was true. So, they sure didn't want to listen to Muddy Waters.

JOE PERRY: I don't know what it was about the late '60s, but all of a sudden there were these guys like Muddy Water, B.B. King, and Buddy Guy playing on the same bill as a Jethro Tull and the Jefferson Airplane.

CARLOS SANTANA: I'm really grateful man, because I was in the era in the '60s. It was like putting a huge microscope to the Blues for the first time and then it went from microcosmic to cosmic because of Jimi Hendrix and what he did to the Blues.

SONG: The Jimi Hendrix Experience, "Red House"

KEB' MO': The Jimi Hendrix Experience, "Red House."

Today the sound of The Jimi Hendrix Experience has been absorbed into contemporary music. Back in 1967, they exploded on the scene. The Experience's American debut at the Monterey Pop Festival marked the return of the Blues.

British bands like the Stones and Animals had been reworking American Blues tunes for a while. Now Hendrix, a black man from Seattle, along with his two British sidemen had conquered

England and returned to America with a new style of juiced up psychedelic Blues. Jimi Hendrix had brought it full circle.

Noel Redding was the bass player in The Experience.

NOEL REDDING: I think what got the band sort of gel was the fact that a James was a Blues player, I was a rock player, Mitchell was a jazz influenced drummer.

We adlibbed most of the time, no set lists in those days, no monitors and all that sort of stuff, it just sort of happened.

STEVE MILLER: Jimmy had the power trio, so everything got a lot heavier and a lot louder, but he also played some really great Blues.

KEB' MO': Steve Miller remembers the Jimi Hendrix Experience's American debut in 1967.

STEVE MILLER: Here you have a guy from the West Coast, right, who ends up in London and he's playing through Marshall stacks, big English power amplifiers, played this new really powerful music that people really hadn't heard played like that. The Cream had been through, you know, but Hendrix was much more bluesy than the Cream, I thought, you know, I mean he was more of the real thing.

KEB' MO': While the majority of young white Americans learned about the Blues from British rock and roll, there was a hard core of dedicated Blues bands who had known about it all along. One of the first was harmonica player, Charlie Musselwhite.

CHARLIE MUSSELWHITE: Blues players were using old funky amplifiers and stuff that came out with these real tough sounds, feedback and uh distortion that they have, you know. Then this crossed over into the rock musicians, they want that tough sound, that gritty sound. When you listen to it, it's a different feeling. It doesn't have that depth I don't think, that Blues does. Where Blues, if you're not really coming from your heart it, you you can't fake it, you know.

KEB' MO': Born in Mississippi, raised in Memphis Musselwhite became of age in Chicago in the early '60s. In 1966 he released his first album, "Stand Back, Here Comes Charlie Musselwhite's Southside Blues Band."

CHARLIE MUSSELWHITE: When I got up to Chicago it was lots of guitar players, you know, and not that many harp players. It was easier for me to get work as a harmonica player.

KEB' MO': Coincidentally, Charlie Musselwhite wasn't the only white harp player in Chicago at the time.

CHARLIE MUSSELWHITE: I remember being in clubs where people would call me Paul. My name's not Paul. I didn't know if there was a Paul. But it didn't take long to figure out there must be some guy, a white guy playing harmonica.

KEB' MO': His name was Paul Butterfield. The Paul Butterfield Blues Band was one of the first racially mixed Blues bands. Sam Lay was drummer in The Butterfield Blues Band.

SAM LAY: He opened that up for everybody. The color didn't matter. Blues took off in places not only where they never had Blues, but some of the places never even had a band.

He was very temperamental. Well he never did nothing to me. But he would go off on somebody else in the band and I would have to settle him down. I'd talk to him and get him and get him settled down. I think Mike Bloomfield was a little afraid of him.

MIKE BLOOMFIELD: I was scared to work with Butterfield. I was scared cause he was bad.

KEB' MO': The late Mike Bloomfield played guitar in the band

MIKE BLOOMFIELD: It took a lot of persuasion and arguments to get me to play with Paul because he was just such a personally intimidating guy, man. He carried pistols, man, and was down there, man, on the South Side holding his own and... Paul was the real thing, you know. It fascinated me and yet it intimidated me too, you know. The cat just went down there, went in the baddest black ghettos, man, and, and just was as bad as the baddest cats down there man and wouldn't take no jive from nobody, you know, and held his own. God, did he hold his own.

SONG: The Paul Butterfield Blues Band, "Born in Chicago"

KEB' MO': That was The Paul Butterfield Blues Band with "Born in Chicago." In many ways, the rock revolution of the late '60s was a direct outgrowth of the Chicago Blues scene. Keyboard player Ray Manzarek started The Doors in California, but he grew up near Maxwell Street, the hub of Chicago Blues.

RAY MANZAREK: Maxwell Street, man, my father took me down to Maxwell Street and I'm 7, 8 years old, you know. It was amazing. It was like going to a bazaar in 16th Century Persia. Tables were laid out with all manner of goods, you know, perfumes and hair tonics, tires, parts for your car, sports equipment, everything you could possibly imagine being sold off of these little tables up and down the street, Maxwell Street. And off to the side were like Blues guys playing guitar, a guitar and a tambourine, a guitar and a snare drum and a microphone. Tiny little amplifiers with this raspy little microphone, and the guys singing the Blues, it sounds like that.

I, I mean I was, I was transfixed by that, I'd never seen, I'd never seen anything so powerful and just and funky. God it was just so funky! But it was just the most soulful thing I'd every seen.

ROBBY KRIEGER: You know, Ray especially had grown up in Chicago and the South Side of Chicago and he was real into the Blues.

KEB' MO': Doors guitarist Robby Krieger.

ROBBY KRIEGER: The first Paul Butterfield album, which was called “Paul Butterfield Blues Band,” produced by Paul A. Rothchild, who was The Doors’ producer. And, you know, this was a big influence on me. I mean, I would listen to that thing all day on acid and stuff, you know. And when I was in college, and you know, I never dreamed that a year or two later I would be being produced by Paul Rothchild myself, you know, with The Doors. It was like fate or something, you know.

KEB’ MO’: And here is the Blues as done by The Doors, “Back Door Man.”

SONG: The Doors, “Back Door Man”

KEB’ MO’: “Back Door Man,” a Howlin’ Wolf tune written by Willie Dixon, from the first album by The Doors.

In the ‘60s, Los Angeles was home to two of the most successful Blues-based rock bands, The Doors and Canned Heat. About 400 miles north of L.A., the music scene was really hopping in psychedelic San Francisco. Bluesman Charlie Musselwhite remembers arriving from Chicago.

CHARLIE MUSSELWHITE: They thought I was weird looking. You know, somebody with hair out to here and tie-dyed clothes on and no shoes and all these things hanging around their necks and stuff and smelling like patchouli oil and coming up and saying to me “Man, you’re weird.”

KEB’ MO’: You can hear extended versions of many of our interviews at 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.

When we come back, San Francisco, home of the psychedelic Blues. This is The Blues: “Bring It on Home” from PRI, Public Radio International.

BREAK

KEB’ MO’: Welcome back to the Blues from PRI, Public Radio International. I’m Keb’ Mo’ and this is “Bring It On Home,” the Blues-rock of the late 1960s.

TIMOTHY LEARY: Turn on... Tune in... and Drop out...

KEB’ MO’: The effects of the 1960s counter culture hit hard in San Francisco. The love-ins, war protests, and the birth of the hippie created an active art scene.

STEVE MILLER: They were playing in this place where you had 1200 people in there instead of 200 hundred people, you know, drinking in a bar.

KEB' MO': Steve Miller left Chicago for the city by the bay.

STEVE MILLER: We were making \$125 a week playing from 9 till 4 in the morning, six days a week in Chicago and we could make 500 bucks a night at the Avalon Ballroom and then \$2000 a night. You could live for three months on that, you know. And it was the same thing for the Blues guys. So all of a sudden they started coming out. And, you know all the psychedelic dungeons that opened up all around the country became much better paying gigs for these guys and they were able to get out more.

San Francisco was a social phenomenon that seemed to me like a bunch of guys who'd been folk musicians who decided they'd rather be rock stars so they started using electric instruments.

JORMA KAUKONEN: At the time, I was a folk musician, a folk Blues musician. And I'm from the East Coast but I'd moved to Santa Clara, which is 50 miles south of San Francisco.

KEB' MO': Jorma Kaukonen was lead guitarist of Jefferson Airplane. Before joining the Airplane, Jorma had played with another immigrant to San Francisco, Janis Joplin.

JORMA KAUKONEN: When I moved to California in 1962, I was going to school at the University of Santa Clara and there was a coffee house in town and they had a hoot and I went down there because people like me were there and Janis was there the first weekend I was there and we started playing together and I played with her off and on for a couple of years.

KEB' MO': Janis Joplin was born in Texas where she had been part of the small Blues-rock scene. Billy Gibbons from ZZ Top remembers.

BILLY GIBBONS: The music scene across the entire country started to happen. Janis was quite fortunate that there was a group of musicians that were standing behind her and there's a great legacy left in the way of recordings that point out what she was doing from the time she hit San Francisco.

JANIS JOPLIN: The position that I took a long time ago in Texas was to be true to myself, to be the person that I, that was on the inside of me and not play games. That's what I'm trying to do mostly in the whole world, I mean to be real, you know what I mean? I'm not wearing cardboard eyelashes and and you know, girdles and playing in Las Vegas. And I'm still being Janis.

KEB' MO': From 1968, Janis Joplin, with Big Brother and the Holding Company.

SONG: Big Brother and the Holding Company, "Catch Me Daddy"

KEB' MO': From 1968, Janis Joplin with Big Brother and the Holding Company. By the mid-1960s, musicians of all kinds headed to San Francisco. Record companies were signing talent and the money was good. At the center of the live music scene was the Fillmore Auditorium, a music Mecca run by Bill Graham.

ELVIN BISHOP: It was not only the Fillmore, it was the time. That was a jamming time.

KEB' MO': Guitarist Elvin Bishop moved to San Francisco in 1968 after leaving The Paul Butterfield Blues Band.

ELVIN BISHOP: I don't know if it's the acid or the times or what, but everybody's mind got blown wide open. When Bill Graham was booking, he'd book an Indian sitar player, a Blues musician, and a jazz musician on the same bill. And he was very concerned with widening his audience's consciousness.

KEB' MO': Blues artists performed regularly at the Fillmore Auditoriums in San Francisco and New York. Three of the most popular Bluesmen of the time were the so-called "Kings of the Blues"... Albert King, B.B. King, and Freddie King. Now, the three Kings were not related. What they had in common was a mastery of electric guitar and all three made a deep impact on the Blues. Here's Chicago Blues guitar virtuoso Ronnie Baker Brooks to show us the styles of Albert King, B.B. King, and Freddie King.

RONNIE BAKER BROOKS: You know all three of the Kings were similar, but different. They'd bend 'em strings in there sorta similar and when you know, B.B. would bend [sample], whereas Albert would bend more wicked like [sample]. Freddie, he would do as so [sample], you know. It's like a fingerprint, man. They all had their own fingerprint. And here's one of my favorite songs that B.B. still do today. It's called "Rock Me Baby" and it's definitely a signature. You know it's B.B. King when you hear it. [playing]

From my dad's understanding and people like Buddy Guy told me that B.B. was one of the first to ever bend the strings.

Albert King, one of my first songs I learned from Albert King was "Crosscut Saw." [playing]. Albert King, you know, he he was just wicked to me, I mean just pure soul. Albert could make one solo fit in every song and that's very difficult. It may sound easy, but it's very difficult to put one solo or the same type of solo into every song.

Freddie, I have many Freddie King favorites. I like "Going Down" which a lot of the rock guys picked up on. [playing] That's a prime example of Freddie being directed towards a rock audience, but it's a Blues base because it comes from a song that Sonny Boy Williamson wrote, "Everything's Gonna Be Alright." Like a Blues standard, you know, and they kind of rocked it up with a beat and the guitar. [playing] It's kinda like he's talking with the guitar and ain't said one word, man, to you vocally, but that guitar just grabs you. Preaching through the guitar and it's like it's go aggressive and a passionate. That's what makes those guys unique, man, they, they came from the heart, all three, they came from the heart and soul.

The electric Blues today would not be the same if it wasn't for B.B. King, Albert King, and Freddie King. Thank God for all three of them. They made a wave of young guys like myself to do what we love to do and they gave us a platform to grow from and they handed it to us.

KEB' MO': That was Ronnie Baker Brooks. Back in the 1960s, one of the finest Blues guitarists in America was a disciple of B.B. King's named Mike Bloomfield.

MIKE BLOOMFIELD: But as good as I get, as good as I play, man, I'll never be a B.B. King or an Albert King. I'm Mike Bloomfield. I didn't stick so rigidly to the style, to the pure Chicago style, or the pure, you know, Blues style, but I was capable of it at all times and I had done it for years before. But as I learn more and more ways to vary my music then my own style came out.

KEB' MO': After leaving The Paul Butterfield Blues Band, Bloomfield relocated to San Francisco where he started a group called The Electric Flag. They billed themselves as an American music band and they blended Blues, soul, rock, jazz, and politics. Here's a track from The Electric Flag's first album. It begins with a quote from the then President, Lyndon Johnson.

SONG: The Electric Flag, "Killing Floor"

KEB' MO': The Electric Flag, a band that experimented with the blend of Blues, rock, soul, and jazz. We heard "Killing Floor," a Howlin' Wolf song.

Back in the '60s, when rock fans read album jacket credits, they saw a lot of their favorite songs were actually written by Blues artists, such as Muddy Waters, Howlin' Wolf, or Willie Dixon. Many of the songs on the first two Led Zepplin albums were lifted directed from songs by Blues masters. Here's some examples of Zepplin's songs and the originals that they're borrowed from.

ROBERT PLANT: Let me tell you something, English and the Blues run together synonymously.

KEB' MO': Led Zepplin lead singer, Robert Plant.

ROBERT PLANT: Kids who are into the post-Led Zepplin hard rock, they've got to understand where Zep came from. In 1968 when I arrived on the West Coast with Jimmy Page and Led Zepplin, we were virtually a Blues band. I mean, we'd built most of our sort of repertoire around Chicago Blues.

KEB' MO': In the late '60s and early '70s, Led Zepplin and other rock bands took urban electric Blues to new heights. At the same time, a bunch of musicians mined the depths of country Blues. Artists like John Hammond, Bonnie Raitt, and Dave Van Ronk kept the tradition alive. In 1968 a new artist, Taj Mahal, put out his first album. Taj Mahal was born Henry St. Clair Fredericks.

TAJ MAHAL: My background is Caribbean and American. My mother's from the South and my father's from the Caribbean, from Saint Kitts and Nevis and the fact that they met one another during the the height of the jazz, swing, and bebop era in New York City, I was exposed to a tremendous amount of music, Blues, rhythm and blues, jazz, be bop, you know, classical,

gospel. So it was not impossible for me to hear music that was blended from different sources, because that's how at the... make sense of their environment.

MARIA MULDAUR: He's just an awesome presence. To me, he's the Paul Bunyan of the Blues, that's what Taj is to me.

KEB' MO': Here's Blues woman, Maria Muldaur.

MARIA MULDAUR: Big powerful man with a big powerful voice, who has spent his whole life lovingly delving into every nuance of American roots music. He's a great musician, he plays several instruments very well, and his voice has a raw power. I mean, it's right up there with Leadbelly.

SONG: Taj Mahal, "Leaving Trunk"

KEB' MO': Featuring the guitars of Ry Cooder and Jessie Ed Davis, that was Taj Mahal from his very first album, recorded in 1967. We heard "Leaving Trunk," a Sleepy John Estes song. While many artists of the late '60s explored electric Blues, Taj Mahal led the way in exploring the Country Blues tradition. Today, Taj continues to be one of America's greatest musical treasures.

TAJ MAHAL: Before the advent of the recording industry music belonged to the people and their consciousness and it was about their well-being from day to day. Now it belongs to large corporate organizations who are not interested in the well-being of the people.

KEB' MO': You can listen to the extended versions of many of our interviews at yearoftheblues.org/radio. I'm Keb' Mo' and we're checking out the Blues-rock sounds of the late 1960s. Just ahead, Johnny Winter and The Allman Brothers Band. This is the Blues, the episode we call "Bring It on Home" from PRI, Public Radio International.

BREAK

KEB' MO': Welcome back. I'm Keb' Mo' and we're checking out the Electric Blues of the late 1960s.

This is The Blues with "Bring It On Home." The state of Texas has a rich tradition of turning out great Blues guitarists from Blind Lemon Jefferson and Lightnin' Hopkins to T-Bone Walker and Freddie King; there's just something about the Lone Star State. In 1968, Rolling Stone Magazine wrote an article about the Texas music scene. It mentioned a crossed-eyed albino guitarist who played the electrified Mississippi Delta Blues. His name, Johnny Winter.

JOHNNY WINTER: Texas does cover such a big area and there's a lot of different styles of music. I mean, growing up you could hear Cajun music from Louisiana and Mexican Music, jazz and, of course, country, you know. There was country everywhere. You couldn't get away

from country. Sometimes I wanted to and still I couldn't. But uh growing up it was real easy to hear music. You could go out to a little bar and hear somebody real good. Maybe because there used to be not much else to do but drink, fight, and play music.

KEB' MO': Texas Blues from Johnny Winter, "Mean Town Blues."

SONG: Johnny Winter, "Mean Town Blues"

KEB' MO': Texas Bluesman Johnny Winter from 1968. That was "Mean Town Blues" from his first album called "The Progressive Blues Experiment." In the late 1960s the electric guitar ruled the roost. Players like Johnny Winter, Jessie Edwin Davis, and Ry Cooder explored the frontiers of electric slide guitar. But no one had more impact than a slide guitarist who'd grown up in Florida, Duane Allman.

Before the formation of The Allman Brothers Band, Duane was a session musician who played on a bunch of recording sessions for other artists including Aretha Franklin, John Hammond and Wilson Pickett. Most of the sessions were for Atlantic Records. Jerry Wexler was an Atlantic executive who later managed Duane Allman.

JERRY WEXLER: He played what was appropriate for the occasion. And what would be appropriate for the Allman Brothers might not necessarily be appropriate for Aretha Franklin. But it would be appropriate for the occasion. It would be the song and the singer.

In a very nice way he would correct the producer or the artist or anybody. You might ask him to put a lick in someplace and he'd say "Are you sure you want it there? I don't hear any room for it?" And that was his great musical sense, his sense of what was appropriate. His sense seemed to almost to be infallible. Duane would invent something new. Your record would come to life.

KEB' MO': At the urging of Jerry Wexler, Duane Allman put together the Allman Brothers Band in 1969. With two lead guitarists and two drummers, the Allman Brothers combined Blues with jazz and country under an umbrella of rock. And their extended jams made them favorites at the Fillmore Auditorium. Classic Blues songs have always been a part of any Allman Brothers concert. And one of their main stays was Blind Willie McTell's, "Statesboro Blues." Original band members, Gregg Allman, Butch Trucks, and Dickey Betts remember.

GREGG ALLMAN: I dunno, if you look back at all our records, most of em we pulled an old Blues song out of a hat and we kinda refurbished it.

BUTCH TRUCKS: There's one person we don't talk about much and that's Taj Mahal.

GREGG ALLMAN: Yeah.

BUTCH TRUCKS: That's where we got "Statesboro." We didn't get that from Willie McTell. Duane wanted to play slide and he picked up that Taj album, "Statesboro." And that's where it came from.

KEB' MO': Okay, The Allman Brothers Band and "Statesboro Blues."

SONG: The Allman Brothers Band, "Statesboro Blues"

KEB' MO': The Allman Brothers Band with "Statesboro Blues" recorded live at the Fillmore East in New York City. When the Fillmore East shut its doors in the early 1970s, the Allman Brothers headlined closing night. And no band is more identified with the Fillmore West in San Francisco than the Grateful Dead.

BOB WEIR: We started out playing Blues and rock and roll. And we always include some Blues numbers in our, in our shows.

KEB' MO': Guitarist Bob Weir.

BOB WEIR: We were playing a fair number of Willie Dixon tunes. Then we'd also play Freddie King, who was popular back then, oh Slim Harpo, just stuff that was around. They were playing that stuff on the radio here when we were starting out, you know, on the black stations here.

KEB' MO': Robert Santelli from the Experience Music Project took a driving tour of modern day San Francisco with Bay Area Bluesman Elvin Bishop.

ROBERT SANTELLI: So, Elvin, it's great to see you.

ELVIN BISHOP: Good to see you. How's it going?

ROBERT SANTELLI: Good.

KEB' MO': They started at the old Grateful Dead house.

ELVIN BISHOP: Man, is that where the Dead used to live? It's one of these houses. I used go and flop on the floor a lot because my connection to all those bands was, I mean, I got along with everybody, but my main guy was Pig Pen 'cause he was the only guy in the whole acid rock scene that was really heavy into Blues, you know.

ROBERT SANTELLI: 710 Ashbury is basically where the Grateful Dead house is located. Today it looks completely yuppified. I'm sure it didn't look like that back then.

ELVIN BISHOP: No. And I'll tell ya, there were times when trees looked a lot stranger than they do now.

ROBERT SANTELLI: Golden Gate Park was certainly a place that has its share of San Francisco Blues-rock history. I think while things were happening at night in places like the Fillmore Auditorium on weekends, especially sunny weekends in the summer time, there's a lot of music being played here in the park.

ELVIN BISHOP: Blues in the daytime is uh, to me is always been kind of a iffy proposition, you know. You get up there and you have your shades on and you say “What’s that thing up there in the sky?”

ROBERT SANTELLI: But what about bands like the Dead and Quicksilver...

ELVIN BISHOP: All kinds of hippie functions you know.

ROBERT SANTELLI: Basically that’s what I’m, I’m referring to, the whole idea of blending Blues and Rock.

ELVIN BISHOP: Cultural blending. Let’s see... I remember what Otis Redding said when he got up on stage at the Monterey Pop Festival... “All right we’re gonna do this one for y’all flower children.” And he said it like a dirty word, you know. The popularity of the Blues waxes and wanes. It’ll never be uh... the mainstream number one music. It’s always gonna be for people that are a little bit more serious about their music and kinda want to go a little further and actually have the music connect with their life. Most people... Face it, music has the same place in their life that hairstyles and clothing trends do. And it doesn’t go any further than that. Blues is for people who want to go further with it.

ROBERT SANTELLI: What made you stay out here, Elvin? I mean, you’ve been out here since 1968.

ELVIN BISHOP: Well, after you get used to Chicago, where you gotta be on your toes all the time and kinda watching yourself and uh and those winters just kick your butt every year, you know? And you get out here and it just seems awful nice and easy and the people don’t give you any hassles. And it’s, you know, it’s nice.

KEB’ MO’: The supercharged Blues that came out of San Francisco in the late 1960s was a cornerstone of the rock revolution. A musical symbol of that revolution was Jefferson Airplane. While the Airplane is no more, two of its members continue to stay connected to their Blues roots. Jorma Kaukonen and Jack Casady record and perform individually and together. In an exclusive recording for The Blues, here’s Jorma and Jack, Hot Tuna.

JORMA KAUKONEN: We’d like to do a Robert Johnson song in our own inimitable fashion.

JACK CASADY: In the key of?

JORMA KAUKONEN: It’s the people’s key of A. It’s called “Walking Blues.”

SONG: Hot Tuna, “Walking Blues”

KEB’ MO’: “Walking Blues,” a Robert Johnson song played by Hot Tuna: Jorma Kaukonen and Jack Casady. Many of the musicians who first surfaced playing Blues during the late 1960s continue to perform today. What’s now called Classic Rock has its roots firmly in the Blues.

Thank you 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, its 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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RAY MANZAREK: I saw guys freaking out man, just "Whoeeee, yeeeeeee." Shaking their hands and going "Whoeeeyeeee, whoeeeyeeee!"

KEB' MO': I'm Keb' Mo' and this has been The Blues: "Bring It on Home".

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