

A Hundred Years of Rock and Blues

With The Adequate Blues Band 'unplugged'

Narrative written By Mike Busby narrated by Shane Scott



It is widely accepted that 100 years has now past since the first Blues record was made in 1920. This honour is attributed to Mamie Smith singing 'Crazy Blues'. The origins of Blues music go back way before this date, but without recordings, or much of a written record, the history is hard to follow.

It is also widely accepted that the Blues records made by African American artists from this point 100 years ago and onwards were a fundamental building block for the huge success of Rock music. Music now classified as Rock was arguably instigated as The Beatles evolved a more sophisticated approach to their songwriting in the mid 60s. Elvis Presley, Carl Perkins, Chuck Berry, Bo Diddley and many others helped to create a bridge from the Blues to Rock with their Rock and Roll records from the mid 1950s.

The Adequate Blues Band tonight are presenting music from some of the greatest artists of Blues and Rock spanning this nearly one hundred year period in, more or less, chronological order. The band will be playing in their 'unplugged' semi acoustic mode

which they have developed since last year's concert. I will be giving you some background to this music after every couple of songs.

Here we go:

Song	Principal writer (s) (year written)
Crossroads (B)	Robert Johnson (1937)
Love in Vain Blues (D)	Robert Johnson (1937)
Sweet Home Chicago (E) Robert Johnson died penniless in mysterious circumstances in 1938. He recorded only 29 tracks over 2 Texas sessions in 1936 and 1937, yet many authorities suggest that he was the primary root of so much of our Rock music. Most of his life was spent in his native Mississippi playing parties and Juke Joints. These three songs have been much covered by the pioneers of modern Rock/Blues Music such as Eric Clapton and The Rolling Stones. You can even find a clip of President Barack Obama performing 'Sweet Home Chicago' in The White House backed by an all star Blues band.	Robert Johnson (1937)
Kansas City (A)	Leiber and Stoller (1952)
Hound Dog (Fsh) Jerry Leiber and Mike Stoller were born into Jewish East Coast families but met while students in Los Angeles because of a shared love for the Blues. They wrote these two songs in the early 50s for African American performers. However the most famous covers would have been categorise as Rock and Roll. Elvis Presley with Hound Dog in 1956, and The Beatles with Kansas City in 1964	Leiber and Stoller (1952)
Hoochie Coochie Man (Fsh)	Willie Dixon (1954)

I Can't Quit You Babe (B) Willie Dixon was recruited in 1948 by the Chess brothers in Chicago to play double bass, write Blues songs and arrange them for their record label. He had a hand in writing over 500 songs during his long career. 'I Can't Quit You Babe' would become one of his best known because it was covered by Led Zeppelin in 1969 on their first album and The Rolling Stones in 2016 featuring a guest appearance from Eric Clapton. Eric has also frequently covered Willie's song 'Hoochie Coochie Man' first made famous by the great Muddy Waters.	Willie Dixon (1956)
Big Boss Man (E)	Jimmy Reed (1960)
Honest I Do (C) During his short life Jimmy Reed produced Blues music which crossed over in the USA onto the main charts and influenced many artists to come. There are over 200 covers recorded of these two songs alone, including Elvis doing 'Big Boss Man' in 1968 and The Rolling Stones having 'Honest I Do' on their first album in 1964.	Jimmy Reed (1957)
Taxman (G)	George Harrison (1966)
Come Together (E) Arguably we now come to the pioneers of the Rock genre- The Beatles. Both of these tracks have a significant Blues influence. George wrote 'Taxman' during the early Harold Wilson years with marginal tax rates of 95%! John Lennon was inspired by a Chuck Berry song for 'Come Together'. Chuck and several other Rock and Rollers were the initial inspiration for The Beatles. Muddy Waters famously wrote 'The Blues had a baby and they called it Rock and Roll'. Its time for a break!	Lennon & McCartney (1969)
INTERVAL	
Red House (B)	Jimi Hendrix (1967)

<p>Voodoo Chile (Gm)</p> <p>'Red House' is a 'pure' Blues song and was on Jimi's first album recorded in the UK. However it was omitted from the USA album release. Jimi felt that was ironically because 'America don't like The Blues man'. If that were true in 1967 Jimi himself, Cream, The Rolling Stones and Led Zeppelin were soon to change American minds! Americans en mass came to love their own musical heritage, but perhaps after the British! That is in part why we had to 'adopt' Jimi in the UK before he became a success in his native USA? 'Voodoo Chile' evolved from Muddy Water's 'Rollin' Stone' which in turn evolved from the old Delta song 'Catfish Blues'. The Rolling Stones took their name from the Muddy song! Quite a heritage then for 'Voodoo Chile' a version of which became a UK number one soon after Jimi's untimely death in 1970.</p>	Jimi Hendrix (1968)
<p>All Along The Watchtower (Am)</p>	Bob Dylan (1967)
<p>Knock Knock Knockin on Heaven's Door (G)</p> <p>Folk fanatics initially gave Bob Dylan a really hard time in 1965 when started playing electric guitar with a Rock/Blues band behind him. Bob had been in a electric Rock and Roll band at school but he had made his name initially as an acoustic folkly protest singer. He is such an important figure in the development of Rock. John Lennon credited Bob as the influence encouraging him to write more serious music. That 'serious' approach to Popular music is often considered to be central in any definition of Rock, which is held by some authorities to have started with The Beatles <i>Rubber Soul</i> album in 1965: Just as Dylan was 'going electric'. These two, like many Dylan songs were much covered. Jimi Hendrix's version of 'All Along The Watchtower' has won several 'best ever cover' awards. 'Knock, Knock Knocking' received the Clapton treatment and Guns N Roses did it too. The band are now coming into the 21st century to conclude the show with music from three younger artists who are all keeping those Blues Roots alive and kicking!</p>	Bob Dylan (1973)
<p>Slow Dancing in a Burning Room (Bm)</p>	John Mayer (2006)

<p>Gravity (G)</p> <p>John Mayer from Conneticut became obsessed with playing Blues guitar aged 13 to the extent that his worried parents had him evaluated by a psychiatrist. Stevie Ray Vaughan was his initial inspiration but he followed Stevie's work back to African American greats like the Kings and Buddy Guy. His professional development has taken John into songwriting which goes way beyond Pure Blues, but these two original songs from his very succesful album <i>Continuum</i> are rooted strongly in the genre.</p>	John Mayer (2006)
<p>Sloe Gin (Bm)</p>	Kamen and Ezrin (1978)
<p>Drive (Em)</p> <p>These two songs feature in the vast repertoire of New Yorker Joe Bonamassa. He wrote 'Drive' but his signature song 'Sloe Gin' was first released on a Tim Curry album in 1978. Tim is more famous for his acting than his singing. Joe developed this Michael Kamen and Bob Ezrin song into a powerful Blues epic which is still the centre piece for many of his shows. Ironically, American Joe, was initially inspired to play the Blues by listening to Brits like Led Zeppelin, Eric Clapton and Jeff Beck, However he has come to be an enthusiastic protector of the great African American Blues heritage. His first gigs as a 12 year old were to support the great BB King.</p>	Joe Bonamassa (2016)
<p>When My Train Pulls In (Fshm)</p>	Gary Clarke Jnr (2012)
<p>Pearl Cadillac (Em)</p> <p>Gary Clarke Jnr from Austin Texas started playing Blues guitar aged 12. In his teens he came under the influence of Stevie Ray Vaughan's surviving older brother Jimmie at Clifford Antone's famous Blues club in his home city. Gary has enjoyed significant commercial success by blending his Blues roots with Soul music and Rock. 'Pearl Cadillac' is about the debt he feels he owes to his mother. 'When My Train Pulls In' is Gary playing the Blues!</p> <p>The band are going to finish with a big Rock number one UK single from 1979. Goodnight!</p>	Gary Clarke Jnr (2019)

Another Brick in The Wall (Dm) (Waters 1979)