

## ROCK'N'ROLL'S 1<sup>ST</sup> DECADE

### Week One: The Roots of Rock

#### Recommended Listening:

**The Delmore Brothers, *Freight Train Boogie*** (Ace, 1993). Country-boogie songs from 1946-51 by this brother duo, whose more uptempo material was not only some of the finest country music of the era, but an important building block of rockabilly and early rock & roll.

**Fats Domino, *The Early Imperial Singles 1950-1952*** (Ace, 1996 & 1997). Thorough collections of the first few years or so of singles by the most important early New Orleans rock'n'roll star, whose singles of the early 1950s weren't all that different from the pop hits he had after rock took off.

**The Drifters, *Let the Boogie-Woogie Roll: Greatest Hits 1953-1958*** (Atlantic, 1988). Perhaps the most consistent, and certainly one of the most important, of the doo wop groups that had their first success prior to 1955. This has their mid-1950s R&B hits, some of them featuring lead singer Clyde McPhatter. The Drifters who had numerous early soul hits in the late 1950s and early 1960s had entirely different personnel, and were linked to this version of the group only by the trademark name.

**Bill Haley & His Comets, *Rock the Joint! The Original Essex Recordings 1951-1954*** (Rollercoaster, 1992). Bill Haley & His Comets were the first white band to fuse rhythm and blues with country music into something recognizable as rock'n'roll, and were doing so for four years before "Rock Around the Clock" became the first huge rock hit. This has those early recordings, including one from 1952 ("Rock the Joint") quite similar to "Rock Around the Clock," and his first single to become a Top Twenty pop hit, 1953's "Crazy, Man, Crazy."

**John Lee Hooker, *The Legendary Modern Recordings 1948-1954*** (Flair/Virgin, 1993). Hooker recorded for a lot of labels during this period. But this has the most seminal side of this pioneer

of moody, stomping, electric boogie-blues, including his million-selling 1951 hit "I'm in the Mood."

**Little Walter, *His Best*** (MCA/Chess, 1997). Starting as a Muddy Waters sideman, Little Walter became one of the biggest Chicago electric blues stars of the early-to-mid-1950s. His harmonica playing influenced numerous British rock stars, and his biggest hit, 1955's "My Babe," took Chicago blues close to rock'n'roll.

**Les Paul & Mary Ford, *The Best of the Capitol Masters*** (Capitol, 1992). Although Les Paul's music sounds closer to jazz and pop than rock to modern ears, his early 1950s hits as part of a duo with Mary Ford were hugely influential in popularizing the electric guitar and innovating the use of multi-track overdubbing in popular music. While his recording career stretched over several decades and included work not done with one-time wife Mary Ford, his biggest hits were with Ford in the early 1950s. This compilation concentrates on those, including "How High the Moon," "The World Is Waiting for the Sunrise," and "Vaya Con Dios."

**Muddy Waters, *His Best, 1947 to 1955*** (MCA/Chess, 1997). The best of the most influential Chicago bluesman in his first decade at Chess Records includes several songs covered by blues-rock bands, like "I Just Want to Make Love to You," "I'm Your Hoochie Coochie Man," and "Rollin' Stone," the last of which gave the Rolling Stones their name.

**Bukka White, *The Complete Bukka White*** (Columbia/Legacy, 1994). While the recordings Robert Johnson made in 1936 and 1937 shortly before his death are by far the most revered acoustic blues performances of all time, the links from Mississippi Delta Blues to rock'n'roll might be more audible and accessible in this anthology of the 1937-1940 work by a lesser known blues great from the same region. That's particularly true of "Parchman Farm Blues" and "Bukka's Jutterbug Swing," which have a rhythmic drive far more akin to rock'n'roll than that heard in most pre-World War II country blues records.

**Various Artists, *Blues Masters Vol. 2: Postwar Chicago Blues*** (Rhino, 1992). Excellent 18-song survey of the Chicago electric blues

of the 1950s and early 1960s that served as a vital source for rock, including tracks by giants like Muddy Waters, Howlin' Wolf, Little Walter, Bo Diddley, Jimmy Reed, Sonny Boy Williamson, and Junior Wells.

**Various Artists, *Blues Masters Vol. 5: Jump Blues Classics*** (Rhino, 1992). Great compilation of the jump blues from the decade following World War II that served as an essential bridge between blues and rock'n'roll, including several tracks (Joe Turner's "Shake, Rattle, and Roll"; Wynonie Harris's "Good Rockin' Tonight"; Tiny Bradshaw's "The Train Kept A-Rollin'"; Big Mama Thornton's "Hound Dog"; and Ann Cole's "Got My Mojo Working") that would become more familiar via cover versions by white rock artists. Rhino's subsequent anthology *Blues Masters Vol. 14: More Jump Blues* has more of the same, though the songs aren't as familiar, with exceptions like Bobby Charles' "Later Alligator" (made into Bill Haley's hit "See You Later Alligator").

**Various Artists, *Blues Masters Vol. 6: Blues Originals*** (Rhino, 1993). Original recordings of 18 songs made more famous by rock cover versions, including Muddy Waters' "You Need Love" (the basis of Led Zeppelin's "Whole Lotta Love"), Bo Diddley's "I'm a Man" (the Yardbirds), Slim Harpo's "I'm a King Bee" (the Rolling Stones), Howlin' Wolf's "I Ain't Superstitious" (the Jeff Beck Group with Rod Stewart) and "Back Door Man" (the Doors), and Arthur "Big Boy" Crudup's "That's All Right" (Elvis Presley). Rhino's *Blues Masters* series, incidentally, runs to 18 volumes, all of which have something to recommend them in terms of recordings influential on the birth and development of rock'n'roll, including anthologies devoted to harmonica blues, slide guitar blues, Memphis blues, Texas blues, Mississippi blues, and New York blues.

**Various Artists, *Crescent City Soul: The Sound of New Orleans 1947-1974*** (EMI, 1996). Although this four-CD set spans 1947-1974, much of the music is from the first decade of that period. A great compilation of rhythm and blues from one of the cities most responsible for originating rock and roll, including tracks from the late 1940s and early-to-mid-1950s by the likes of Fat Domino, Professor Longhair, Lloyd Price, and stars who recorded in the city, like Little Richard. The post-mid-1950s selections are

classic too, illustrating how strongly the roots of New Orleans R&B endured into the 1960s and 1970s as it mutated into soul.

**Various Artists, *Electric Blues Vol. 1-4*** (Bear Family, 2011). Superb four-volume set—and each of the volumes has three CDs, so this adds up to a dozen CDs in all—covering the history of electric blues from the late 1930s to the early twenty-first century. These are presented in roughly chronological order, vol. 1 spanning 1939-1954; vol. 2 1954-67; vol. 3 1960-69 (yes, some of the years overlap with volume 2); and vol. 4 1970-2005. This encompasses the history of electric blues from the time it was first possible to amplify the guitar through the rest of the twentieth century, though the emphasis is very much on the blues from the 1940s through the 1970s. Virtually all of the major names in blues from the 1940s onward are represented, as well as many artists who made significant contributions without becoming famous. The selection mixes some familiar hits and classics with regional hits and rarities that even blues collectors might have never heard, and white blues artists, British blues-rock ones, and soul singers are represented along with the main fare of pure blues guitarists and harmonica players. Each volume comes with a lengthy booklet with detailed track-by-track descriptions.

**Various Artists, *Hillbilly Music...Thank God! Vol. 1*** (Capitol, 1990). A double album of rowdy hillbilly music from the late 1940s to the early 1950s, featuring such country giants as Tennessee Ernie Ford, Merle Travis, Buck Owens, and the Louvin Brothers. No other compilation illustrates the white country roots of rock'n'roll as well.

**Various Artists, *Out There: Wild and Wondrous Roots of Rock'n'Roll Vol. 1 & 2*** (Viper, 2004 & 2006). There have been numerous various-artists CD anthologies collecting pre-1955 songs that seemed to anticipate and influence the birth of rock'n'roll. What sets these compilations aside from most of those, however, is that most such collections emphasize the decade or so before rock'n'roll took off in the mid-1950s. These disc have some such recordings, but go all the way back to the early 1920s in search of rock'n'roll antecedents. They also, instead of wholly emphasizing blues, R&B, and maybe some country swing/hillbilly (as most such projects do), go all over the map in their exposure of streams that

fed into the rock'n'roll kaleidoscope. So you get not just the expected country blues, country boogie, and songs with obvious early uses of rock'n'roll lingo. There's also hypnotically eerie Native American traditional music, Hawaiian steel guitar, Tex-Mex border balladry, goofy pop-jazz, jugband music, boogie-influenced jazz, and old-time folk music with country and blues elements. Although some of the artists and songs are famous, many are obscure or nearly unknown, illustrating how rock'n'roll sprang from countless performers and sources, not just a few dozen legends. The Viper label, incidentally, has quite a few compilations of music spanning the 1920s to the 1950s that feature fascinating and enjoyable recordings that helped lead to rock'n'roll; see its website ([www.the-viper-label.co.uk](http://www.the-viper-label.co.uk)) for details.

**Various Artists, *The Roots of Rock'n'Roll, 1946-1954*** (Hip-O, 2004). By far the most comprehensive survey of records key to rock's evolution in the decade or so preceding the music's birth as a popular phenomenon. This three-CD, 60-song set is more weighted toward rock's African-American rhythm and blues roots, including key songs by major figures like Louis Jordan, T-Bone Walker, Howlin' Wolf, Lloyd Price, Fats Domino, the Drifters, Muddy Waters, and B.B. King. However, it doesn't neglect the white hillbilly side either, with important records by the Delmore Brothers, Hank Williams, and Hank Snow. It includes several original versions of songs that Elvis Presley would make famous, like "Hound Dog" (by Big Mama Thornton), "That's All Right" (Arthur "Big Boy" Crudup), and "Mystery Train" (Junior Parker). It also has a few of the actual rock'n'roll songs to hit the pop charts prior to 1955, such as Bill Haley's "Crazy, Man, Crazy" and the Chords' "Sh-Boom."

**Various Artists, *The Song Before the Song*** (Viper, 2007). Many songs that became popular around the 1950s and 1960s actually had their roots -- sometimes general, sometimes very specific -- in earlier recordings of the pre-rock era, and sometimes earlier versions of the same song. *The Song Before the Song* presents 20 of these. A few of these original versions are fairly famous (within the record collector world, at any rate), like Josh White's "House of the Rising Sun," Nat King Cole's "Route 66," a bunch of songs covered for hits by Elvis Presley (Big Mama Thornton's "Hound Dog," Arthur Crudup's "My Baby Left Me," Hank Snow's "A Fool Such

As I," Smiley Lewis' "One Night," Bill Monroe's "Blue Moon of Kentucky"), Big Joe Williams' "Baby Please Don't Go" (done by too many blues and rock artists to count), and Henry Thomas' "Bull Doze Blues" (adapted into Canned Heat's "Going Up the Country"). Others aren't exactly early versions of famous songs, but songs that contained elements of later hits and classics, like Hal Singer's raw early-'50s R&B/swing number "Rock Around the Clock," which isn't the same tune Bill Haley made into a huge hit, but contains elements (the title and some of the riffs) that make one wonder if it was an influence that fed into the composition of the later song of the same name. Even if you're not the scholarly type, this disc makes for a good collection of early blues, country and jazz music on its own terms.

### **Recommended Books:**

*All Music Guide to the Blues* (Hal Leonard, 2003). The largest reference book of blues record reviews and artist biographies.

*All Music Guide to Country* (Hal Leonard, 2003). The largest reference book of country record reviews and artist biographies.

*Bill Haley: The Daddy of Rock and Roll*, by John Swenson (Stein & Day, 1982). The first popular white rock'n'roll star has often been oddly underrated by critics. This slim but fine volume gives him his proper due as an important innovator on rock'n'roll's front lines.

*Deep Blues*, by Robert Palmer (Penguin, 1982). The most thorough study of the blues' origins in the Deep South, and its journey toward urbanization and electrification in cities such as Chicago.

*Feel Like Going Home: Portraits in Blues and Rock'n'Roll*, by Peter Guralnick (Back Bay Books, 1999). Originally published in 1971, this doesn't exclusively cover the roots of rock, as its portraits and essays span pre-war blues to the early 1970s. It and another volume of articles by Guralnick, *Lost Highway* (see below), have very readable and colorful coverage of figures important to rock'n'roll's formation, *Feel Like Going Home* including pieces on Muddy Waters and Howlin' Wolf; country bluesman Skip James; Sun

Records founder Sam Phillips; and the men behind Chess Records, Chicago's most important blues and early rock'n'roll label.

*Les Paul: An American Original*, by Mary Alice Shaughnessy (William Morrow, 1993). Thorough biography of the guitarist who influenced rock by his electric guitar playing, pioneering use of multi-track recording, and guitar design. Unfortunately Paul himself withdrew cooperation from the author early in the writing of this book, though it has many interviews with his family and associates.

*Lost Highway: Journeys & Arrivals of American Musicians*, by Peter Guralnick (Back Bay Books, 1999). Originally published in 1979. Like Guralnick's earlier collection *Feel Like Going Home* (see above), this has portraits of notable musicians vital to the origins and popularization of rock'n'roll, including Rufus Thomas, Bobby Bland, Hank Snow, Elvis Presley guitarist Scotty Moore, Howlin' Wolf, and Big Joe Turner.

*The Sound of the City: The Rise of Rock and Roll*, by Charlie Gillett (Da Capo Press). Although this book is on the general recommended reading list, it's listed again here since the second section, "Into the Cities: Rhythm and Blues, 1945-56," has comprehensive coverage of the blues/R&B roots of rock'n'roll. Rock's mid-1950s years are covered in part of the first section, "They Got What They Wanted: Rock'n'Roll, 1954-61."

*What Was the First Rock'n'Roll Record?*, by Jim Dawson & Steve Propes (Faber & Faber, 1992). There *is* no answer to that question; rock'n'roll came from many different points over a period of several years, and wasn't invented with a single record. But it's fun to debate which records were the most important signposts in rock'n'roll's birth. This book examines 50 of them in separate chapters, starting with mid-1940s jazz/R&B crossover discs like Joe Liggins's "The Honeydripper" and going all the way up to Elvis's "Heartbreak Hotel." There are separate chapters with fascinating background stories on famous landmark singles like Big Boy Crudup's "That's All Right," Fats Domino's "The Fat Man," Jackie Brenston's "Rocket 88," Lloyd Price's "Lawdy Miss Clawdy," the Crows' "Gee," Big Joe Turner's "Shake, Rattle, and Roll," the Chords' "Sh-Boom, Bill Haley's "Rock Around the Clock," Ray Charles's "I Got

a Woman," Bo Diddley's "Bo Diddley," Chuck Berry's "Maybellene," Little Richard's "Tutti Frutti," and Carl Perkins's "Blue Suede Shoes," as well as many more obscure but important songs.

***What'd I Say: The Atlantic Story: 50 Years of Music***, by Ahmet Ertegun (Welcome Rain, 2001). A combination coffee table picture book and oral history, with essays by leading critics, on what was arguably the most influential and powerful independent label of the twentieth century. This stretches from its beginnings in jazz and R&B in the 1940s, through its ascendance as a major player in rock'n'roll and soul before becoming a less specialized company that branched into hard rock, psychedelia, art-rock, and other kinds of pop. Administered by late Atlantic Records chief Ahmet Ertegun, the book is huge and hugely expensive.

#### **Recommended DVDs:**

***Atlantic Records: The House That Ahmet Built*** (Atlantic, 2007). Two-hour documentary on the most celebrated independent rock label of the twentieth century, starting with its founding in the late 1940s. Includes extensive interviews with label co-founder and executive Ahmet Ertegun, as well as performance footage and interviews with numerous Atlantic artists.

***The American Folk Blues Festival, Vols. 1-3*** (Hip-O, 2003 & 2004). Although these European performances were filmed in the 1960s, US blues artists were rarely filmed prior to that decade. So these are for the most part the earliest surviving available footage of numerous blues legends, including Muddy Waters, Howlin' Wolf, John Lee Hooker, Sonny Boy Williamson, Otis Rush, Willie Dixon, T-Bone Walker, Big Mama Thornton, Bukka White, Skip James, and others.

***The American Folk Blues Festival: The British Tours 1963-1966*** (Hip-O, 2007). Following the same format as the three other volumes in the *American Folk Blues Festival* series, this has performances filmed in Britain between 1963-1966 by artists including Muddy Waters, Sonny Boy Williamson, Howlin' Wolf, Big Joe Turner, and Sister Rosetta Tharpe. These British blues tours

were influential on the first generation of British blues-rock musicians in the 1960s.

***Tom Dowd and the Language of Music*** (Palm Pictures, 2004). Documentary on longtime engineer and producer for Atlantic Records. From the 1940s onward, he worked with many of the label's artists, including Ray Charles, Aretha Franklin, Otis Redding, John Coltrane, Cream, Rod Stewart, Lynyrd Skynyrd, The Allman Brothers Band, Dusty Springfield, and Eric Clapton. This makes for good complementary viewing with the *Atlantic Records: The House That Ahmet Built* documentary listed above.

***B.B. King: The Life of Riley*** (MVD Visual, 2014). Two-hour documentary on one of the most famous bluesmen, whose output stretches from the late 1940s to the present. Less frenetically than most such documentaries, it traces his life story with bountiful interviews with King and associates, as well as snippets of performance footage from throughout his career.

#### **Notable Figures (Excluding Star Musicians):**

**Mickey Baker:** Great session guitarist who played on many 1950s R&B and early rock'n'roll records, and was one of the musicians most instrumental in bridging R&B and rock'n'roll. Had a big early rock hit in the mid-1950s as half of the duo Mickey & Sylvia, "Love Is Strange."

**Dave Bartholomew:** Arranger, producer, and songwriter who was involved in many New Orleans R&B and early rock'n'roll records in the 1950s by artists like Fats Domino, Lloyd Price, Shirley & Lee, Smiley Lewis, and Frankie Ford.

**Fred Below:** Arguably the most important session musician for Chess Records. His solid backbeat drumming is heard on many records by the label's blues stars, as well as on sides by Chuck Berry and Bo Diddley.

**Leonard Chess & Phil Chess:** Brothers and founders of Chess Records, the premier Chicago electric blues label (Muddy Waters, Howlin' Wolf, Little Walter, Sonny Boy Williamson, many others),

and a top early rock'n'roll label with hits by Chuck Berry, Bo Diddley, Dale Hawkins, and others. Leonard was the more active of the brothers in Chess affairs, not only as a label owner, but also as a producer. Chess would continue to have success in the 1960s with soul artists, but remains most known for its electric blues discs and recordings with Berry and Diddley.

**Willie Dixon:** Perhaps the greatest Chicago electric blues songwriter, with a style that moved the form toward R&B and rock'n'roll. Often wrote hits for Chess records, including such classics as "I Just Want to Make Love to You," "Little Red Rooster," "Hoochie Coochie Man," "Back Door Man," "Spoonful," "My Babe," "I Ain't Superstitious," and "Wang Wang Doodle." All of these songs have since been covered by many rock bands. Dixon was also a skilled arranger, producer, and bassist.

**Ahmet Ertegun:** Co-founder of Atlantic Records, and most important executive with the label in the sixty years after it was founded in the late 1940s.

**Alan Freed:** Radio DJ, first in Cleveland and then in New York, often credited with originating the term "rock and roll." He probably wasn't the first to use the phrase, which had appeared in numerous popular music songs almost since the dawn of the recording era. However, he undoubtedly did a lot to popularize both the phrase and the music itself, not only on the radio, but also as a concert promoter and even an actor in early rock'n'roll movies. His career suffered badly during the payola scandal at the end of the 1950s, and he died in relative obscurity in 1965.

**John Hammond:** Columbia Records executive most known for his work outside of rock'n'roll. But some of the artists he worked with and championed, such as Billie Holiday, Robert Johnson, Benny Goodman, Pete Seeger, and jazz guitarist Charlie Christian, were key influences on rock and popular music. In 1938, organized a "From Spirituals to Swing" concert at Carnegie Hall that presented major jazz and blues musicians, and was thus groundbreaking in giving African-American performers exposure to a wide popular audience. Was later instrumental in getting Bob Dylan, Leonard Cohen, and Bruce Springsteen on Columbia.

**Cosimo Matassa:** Owner of and engineer at J&M Recording Studio in New Orleans, later moving operations to the Cosimo Recording Studio in the same city. Many notable R&B and rock'n'roll records were recorded at his studios, including tracks by Fats Domino, Ray Charles, and Little Richard.

**Syd Nathan:** Though acknowledged more for his business acumen than his musical expertise, the head of King Records did a great deal to record many major blues, R&B, rock'n'roll, and hillbilly musicians, including Hank Ballard, Wynonie Harris, Roy Brown, the Delmore Brothers, Little Willie John, Moon Mullican, the Stanley Brothers, and Freddie King. By the 1960s, its greatest star and primary focus was James Brown.

**Johnny Otis:** As musician, talent scout, producer, and all-around music Renaissance man, perhaps the biggest mover and shaker of the Los Angeles post-war R&B scene. Had some success as a rock'n'roll artist in the late 1950s, getting a Top Ten hit with the Bo Diddley-like "Willie and the Hand Jive."

**Jesse Stone:** Producer, arranger, and songwriter for Atlantic Records in the late 1940s and 1950s who helped establish the sound of R&B. He was involved in several of the records most important to the transition between R&B and rock'n'roll, including the Drifters' "Money Honey," the Chords' "Sh-Boom," and Joe Turner's "Shake, Rattle, and Roll" (covered by Bill Haley & His Comets for one of the first rock hits to make the Top Ten).

**Jerry Wexler:** *Billboard* magazine editor and writer responsible for devising the term "rhythm and blues," which replaced "race records" as the label for African-American popular music, aiding its rise toward acceptability to all ethnicities. Subsequently became a partner and important producer at Atlantic Records.

### **Notable Places:**

**The Apollo Theater:** Harlem's premier venue for African-American entertainment, hosting countless jazz, blues, R&B, and soul performers from the 1930s through the 1970s.

**Beale Street:** Main entertainment throughfare for the African-American community in Memphis. Many blues performers honed their chops here, sometimes checked out by the young Elvis Presley, who also brought his first flashy clothes at a shop on the street, Lansky's.

**Central Avenue:** Though known more for jazz than R&B, from the 1920s through the mid-1950s, this was Los Angeles's main thoroughfare for live African-American music.

**The Chitlin Circuit:** The unofficial network of African-American clubs specializing in jazz, blues, R&B, and soul music in the mid-twentieth century. Many performers got their start and sustained their careers on the chitlin circuit, particularly in the era of segregation.

**The Cleveland Arena:** Site of the Alan Freed-promoted March 21, 1952 event "The Moondog Coronation Ball," often cited as both the first rock'n'roll concert and the occasion of the first rock'n'roll riot.

**Congo Square:** If you're going to try to trace rock'n'roll's roots prior to the twentieth and even the nineteenth century, you might start at this New Orleans square (still a prominent common space near the French Quarter today), where African-American slaves were allowed to dance and make music on Sundays.

**Maxwell Street:** Chicago street and marketplace on which many blues performers learned much of their craft, playing live and literally on the street and sidewalks.

**The Ryman Auditorium:** The Nashville concert hall that served as country music's most prestigious live venue, as live radio broadcasts of the Grand Ole Opry shows here spread country's popularity throughout much of the US. The Grand Ole Opry had much to do with Nashville becoming the major recording and publishing center for country music, as well as much other popular music, including some notable rock.

**Important Independent Record Labels:**

**Aladdin Records:** Notable artists: Charles Brown, Amos Milburn, the Five Keys.

**Atlantic Records:** Notable artists: Ray Charles, the Drifters, Joe Turner, Ruth Brown, LaVern Baker, Ivory Joe Hunter.

**Chess Records:** Notable artists: Muddy Waters, Howlin' Wolf, Little Walter, Sonny Boy Williamson, Chuck Berry, Bo Diddley.

**Duke/Peacock:** Notable artists: Johnny Ace, Bobby "Blue" Bland, Big Mama Thornton.

**Imperial Records:** Notable artists: Fats Domino, Smiley Lewis, T-Bone Walker.

**King Records:** Notable artists: the Delmore Brothers, the Stanley Brothers, Moon Mullican, Tiny Bradshaw, Wynonie Harris, Roy Brown, Hank Ballard, Little Willie John.

**Modern Records:** Notable artists: B.B. King, Johnny "Guitar" Watson, Richard Berry, Etta James, Pee Wee Crayton.

## Audiovisual Clip List

### Week One:

Blind Lemon Jefferson: Matchbox (audio)

Carl Perkins: Matchbox (video)

The Beatles: Matchbox (audio)

Johnny Cash, Carl Perkins, & Eric Clapton: Matchbox (on *The Johnny Cash Show*, 1971) (video)

Hank Snow: I'm Movin' On (video)

Ray Charles: I'm Movin' On (audio)

The Rolling Stones: I'm Movin' On, live BBC 1964 (audio)

Tiny Bradshaw: The Train Kept-a-Rollin' (audio)

Johnny Burnette: The Train Kept-a-Rollin' (audio)

The Yardbirds: Train Kept A-Rollin' from the film *Blow Up* (video)

John Lee Hooker: I'm in the Mood For Love (audio)

Muddy Waters: Got My Mojo Working (video)

Howlin' Wolf: How Many More Years (video)  
Little Walter: My Babe (audio)  
Lowell Fulson: Reconsider Baby (video)  
Lionel Hampton: Flying Home (video)  
Louis Jordan: Caldonia (video)  
Slim Gaillard: Dunking Bagel (video)  
Ruth Brown: Mama He Treats Your Daughter Mean (video)  
Woody Guthrie, Brownie McGhee, & Sonny Terry: John Henry  
(video)  
The Delmore Brothers: Weary Feeling (audio)  
The Delmore Brothers: Freight Train Boogie (audio)  
Les Paul & Mary Ford: The World Is Waiting for the Sunrise (video)  
Johnny Guitar Watson: Space Rock (audio)  
Jackie Brenston: Rocket 88 (audio)  
Bill Haley: Green Tree Boogie (audio)  
Bill Haley: Crazy Man Crazy (video)  
Joe Turner: Shake, Rattle & Roll (video)  
Bill Haley: Shake Rattle and Roll (video)