



American Music: The Unanswered Question

A Course in Music Appreciation

**Lectures by Jonathan FIELDS and Maurizio MANISCALCO,
musicians and composers**

From Africa to Congo Square to the Mississippi: The Journey of African -American Music

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Simmonds: Good evening, and welcome to tonight's lecture, the first in a series of four entitled "American Music: the Unanswered Question." During the next few weeks, Jonathan Fields and Maurizio Maniscalco will lead us on a journey of sorts through the history of American music, starting tonight with *From Africa to Congo Square to the Mississippi: The Journey of African-American Music*. I would like to make only one brief comment on what motivated our Cultural Center to organize this particular series.

As is true for many other disciplines, nowadays musicology and musical history have largely become yet another two specialized fields of scholarship, with their own methodologies and rules of expertise. While we should recognize the value of specialization and methodological rigor, we should also be aware of the danger of losing sight of the unifying point of all human activities, and especially of music, which is what Msgr. Luigi Giussani called "the heart."

By "heart" he understood, in a biblical sense, the fundamental human awareness, need and desire of a mysterious Other, which lies always beyond the horizon, but is the ultimate object of every human quest. Music, in particular, is the most direct expression of this human longing, and a presentment of its fulfillment. Moreover, music does not just express an individual heart, but becomes naturally the voice of a people who is brought together by the same shared needs, desires, hopes and sorrows. For this reason, we thought that it would be interesting to take a look at the music of our country "from the point of view of the heart," the heart of a people. In fact, without trying to anticipate any of our speakers' conclusions, I would suggest that the greatness and world-wide popularity of American music are due also to the fact that it was born from the experience of a people who lived the human drama intensely, for instance in slavery.

I would now like to introduce our speakers. Mr. Jonathan Fields is a composer, music teacher and lecturer, who graduated first in his class from Mannes College of Music, and then, in 1982, joined David Horowitz Music Associates, where he has been the award-winning composer of hundreds of television and radio spots. He has also composed a variety of musical works spanning multiple genres, including film scores, soundtracks for TV, a mass, hymns and many others. An accomplished guitarist, he has played in several bands including *The Michael Gordon Philharmonic*, *The Glenn Branca Ensemble*, and *The Bay Ridge Band*. In recent years, he has been a frequent lecturer and musical educator, and the author of several publications aimed at introducing new audiences to the world of classical music, including some of the listener's guide in the *Spirto Gentil* series.

Mr. Maurizio Maniscalco has been playing music and writing songs since the age of 10, while studying first and then working in human resources. Though born and raised in Italy, Mr. Maniscalco has been living in New York City with his family since 1994. A self-taught guitarist and percussionist, and a skilled singer and talented song-writer, Mr. Maniscalco throughout the years has developed a deep love for the blues—a music he knows thoroughly and performs in a very passionate way. He has recorded 3 albums with the Bay Ridge Band and one – “Blues and Mercy” – with his friend Jonathan Fields. He is also one of the authors of “Educating through Music” a four-volume series to be released this summer.

And now I hand the floor over to our musicians...

Dark Was the Night, Cold Was the Ground by Blind Willy Johnson plays.

Maniscalco and Fields perform Blind Willy Johnson’s *Jesus Is Coming Soon*

Well, we done told you, our God's done warned you, Jesus comin' soon
We done told you, our God's done warned you, Jesus comin' soon. ~ REFRAIN

In the year of 19 and 18, God sent a mighty disease
It killed many a-thousand, on land and on the seas

Great disease was mighty and the people were sick everywhere
It was an epidemic, it floated through the air

The doctors they got troubled and they didn't know what to do
They gathered themselves together, they called it the Spanish'in' flu

Soldiers died on the battlefield, died in the counts too
Captain said to the lieutenant, "I don't know what to do."

Well, God is warning the nation, He's a-warnin' them every way
To turn away from evil and seek the Lord and pray

Well, the nobles said to the people, "You better close your public schools,
until the events of death has ending, you better close your churches too."

Read the book of Zacharias, Bible plainly says
Said the people in the cities dyin', account of they wicked ways.

Fields: These two songs were composed, and one was performed by the composer himself, and one was performed by us. The composer’s name is Blind Willy Johnson and he was born in 1897 and died in 1945. The first song is called *Dark Was the Night, Cold Was the Ground*. Blind Willy Johnson was a blues musician, but, as you’ll see as we talk about the beginning of American music, there is a really strong connection between spirituals and blues, and Blind Willy did both.

The first tune was used by an Italian director in a film about Jesus called *The Passion According to St. Matthew*, and it was used when Jesus is in the Garden of Gethsemane. And, in fact, this piece was written by Blind Willy Johnson and it’s about the crucifixion called *Dark Was the Night, Cold Was the Ground*. This was also used with the Voyager satellite; the Voyager was sent out to the outreaches of

the universe. What was included to represent the human race was of course Beethoven and Bach, but also this song because some of people consider this song the most transcendent piece of music ever recorded. Many rock and roll bands have covered it in one way or another.

The second song, *Jesus Is Coming Soon*, by the same guy, and you can find all this stuff on I-Tunes if you want, he recorded it with Columbia between 1927 and 1930. You go to U-Tube and you can find him actually singing this song.

The reason why we chose the first song is that, you notice there were no words, just a moan. When push comes to shove and your day seems like there ain't nothing left, no meaning, the pains too much, sometimes all you can do is moan. The early slaves really could only moan. In fact, they couldn't really speak. If they spoke out, they would get punished. So this moaning that came right from the heart was some way of trying to express what was happening to them. It was the beginning of, let's say, what we would call American music. I just wanted to read a quote by a blues man, Big Bill Broonzy, who started in the Delta and ended up in Chicago. He was having a talk with a couple of his friends—younger blues men, Memphis Slim, a piano player, and Sonny Boy Williams, a harmonica player. Alan Lomax who, with his father, were the guys who are responsible for going out to the south side in the early 20th Century, going down and recording all this stuff. Basically if Alan Lomax and his father hadn't done this, American music would not have been known to, let's say, European civilization. It would've been known within its own culture down in a very small area down in the South. But it's because of this that we know about blues, spirituals, gospel—all these field recordings. And it's all in the Library of Congress. You can listen to all the stuff. It's been catalogued down there. Anyway, I just wanted to say quickly that in a discussion these guys are having, trying to get to—What is blues?—Big Bill Broonzy is kind of the elder of these two guys and he was trying to pull it out of them. Basically what they said was: “Blues started in slavery,” this is what Memphis Slim said, “and the thing that has come to a showdown, we really want to know why, how can a man in the South have the blues?” This is what Bill Bill Broonzy said, “I worked on levy camps, extra games, road camps, rock camps, rock quarries and every place,” meaning he worked hard in a lot of really difficult circumstances, “and I want to get the thing plainly that the blues is something that's from the heart” (we just heard about that) “Whensoever you hear a fellow singing the blues, I always believe it was really a heart thing, from his heart, ya know? And it was expressing his feeling about how he felt.”

Maniscalco: This first half, which is also what Rita said in the introduction, because this is not about understanding reality, and music is part of it. It's not just about studying it, but it's very much about discovering a correspondence of the heart. That's what I discovered far away from here many years ago while listening to one of the recordings that Mr. Lomax put together. I was not even a teenager in a small beach town in Italy, and somehow I realized that there was nothing like that music that could speak to my heart. I never knew that I would end up in the United States of America, but that's the mystery of life.

To put things in some kind of a context, think about this simple fact—who was here at the very beginning? Native Americans, right? There's basically no trace of their music because there's no trace of Native Americans; we killed them all. So what we've got here is what immigrants brought in. We've got Brits, Spaniards, so we've got a combination of factors, and you can trace that in some traditional American music. You can find some that sounds pretty Spanish, some that sounds pretty Brit, some that sounds as if it's coming straight from Holland. But what brought a change, a radical change, and somehow began to blend it all was the experience of slavery.

I have to tell you a story about that, and then we'll go back to real music, which is more enjoyable, but in order to enjoy, deeply enjoy, we have to understand, so we're only trying to give you some hints, something that has struck our own hearts and we're trying to pass on to you. The story is the story of sort of an emblem of everything. It's the story of Congo Square. I don't know if you've ever been to New Orleans, but there's a place, it's right there outside of the French Quarters, called Congo Square. It's a very interesting place and it carries with it a very interesting story. As you know, before Americans bought it, Louisiana belonged to the French, and by tradition the French were Catholic. So at some point, and of course they had lots of slaves; slaves were brought in. By the end of the 17th Century there were more and more and more. It's a pretty complicated story, but anyway, at some point the masters decided that they could give them a break on Sunday, but obviously they would give them a break if they would go to mass. So all of a sudden this began to happen in New Orleans—slaves wouldn't work on Sundays, but they would go to mass. Obviously as they gather for mass, which they didn't understand at all, they had the chance to meet again with family and friends, people who had been sent to different plantations, different places, but on Sunday, they would meet again. And so I don't know exactly what happened, but they kind of turned the time after mass into a pretty joyful time of gathering. Joyful and noisy, so much so that the white guys told them, "Okay, this is your day off. You came to mass. Now could you please move a little further away? Go somewhere else!" And that's where Congo Square happened. That was the place where after mass all these black guys from different plantations, from different countries, as a matter of fact, would gather and they would start singing and dancing. And all the rhythms and melodies and even the content of their singing would blend. And somehow those who geared themselves also to the new reality they lived in, including this mysterious new God, the latest acquaintance of the man they had to cope with in this new country, and that's where a new music began to shape up.

Now, for the sake of music, we have a couple of friends who will sing a couple of spirituals, which is the music that first came out of this strange blending/mixture of cultures.

Molly Poole and Maurizio Maniscalco sing *Give Me Jesus*

In the morning, when I rise
 In the morning, when I rise
 In the morning, when I rise

Give me Jesus.
 Give me Jesus,
 Give me Jesus.
 You can have all this world,
 Just give me Jesus. ~ REFRAIN

When I am alone,
 When I am alone,
 When I am alone,
 Give me Jesus.

When I come to die,
 When I come to die,
 When I come to die,
 Give me Jesus.

Maniscalco: Thank you, Molly. And now another white lady...

Valentina Patrick sings *Witness*

Who 'll be a witness for my Lord? Oh I'll be a witness for my Lord.

There was a man of the Pharisees, his name was Nicodemus and he didn't believe.
The same came to Christ by night, wanted to be taught out of human sight.

Nicodemus was a man who desired to know how a man can be born when he is old.
Christ told Nicodemus as a friend: « Man you must be born again. »
He said : « Marvel not, man, if you want to be wise, repent, believe and be baptized ».

Then you'll be a witness for my Lord, soul is a witness for my Lord.
You read about Samson, from his birth he was the strongest man that ever lived on earth.
Way back yonder in ancient times he killed ten thousand of the Phillistines.
Then old Samson went a wand'rin' about. Samson's strength was never found out.
'Till his wife sat upon his knee. She said : « Tell me where your strength lies, if you please! »
Samson's wife, she talk so fair Samson said :
« Cut off my hair! Shave my head just as cleas as your hand,
and my strength will come like a natural man ».
Samson was a witness for my Lord, soul is a witness for my Lord.
There's another witness for my Lord!
My soul is a witness for my Lord.

Maniscalco: The first thing that I have to say is that slaves converted in various parts of the world, but it is only in the United States of America that they came up with a unique, original, new form to express whatever they wanted to express. You had slaves in South America, Central America, it never happened except here. Somehow this unknown God, you see all these songs are about that, spirituals. The first thing that they created with words were all built around, in a very confusing way, what they heard in church, because somehow they identified with the sufferings of Jesus. They identified with the hope for a better future, for another life in which what had not happened in this one would come to fulfillment.

Now a little musicology to show off a little bit.

Fields: It was a real convergence of cultures because there was a kind of scale that this music came up with that we're all accustomed to, but it was invented in this period. If you know European music—Mozart, Bach, Beethoven—it's all based on what we call the diatonic scale. The diatonic scale is thus: {plays}. Right Anthony? Anthony is my student. That's a C major scale. So that's what we call a diatonic scale. It was a scale that was built by Europeans in the 17th Century, and it was called a well-tempered scale which is what really Bach brought, a variety of keys, all of them of very even intervals, and you could transpose from one key to another. That was brought in in the Baroque era in Europe. Before that we used scales that were not quite as mathematically accurate.

The Africans as well as most folk cultures used scales that were built on 5 notes. The diatonic scale is built on 7 notes: Do Re Mi Fa So La Ti Do. There are 7 notes. But the blues scale is 5 notes. Many

cultures, folk cultures, used 5-note scales, and we'll see next week when we talk about Dvorzak and the scales that come from Czechoslovakia. Also what makes his music attractive is very simple, 5-note scales, scales that a mother can sing to her child, very, very simple stuff. This would be a 5-note scale: {plays and sings}. So that's a 5-note scale.

And here's where the real contribution, I think emotion, I think of the word "heart." At least for me, growing up, what made the difference for me was this blend between that scale and the European scale. How did that happen? You have the European scale again {plays}. You call that a major happy sound, doe a deer. Now the blues scale, a sadder note. {sings *doe a deer*} A blues note. But the blues is more interesting than either happy or sad because it takes this note {plays}; it's kind of ambivalent, that third. Happy/sad. {plays} Is that clear?

So the slaves said, we like this European use of the harmony and the scale, but it doesn't express our heart, the kind of suffering we're going through, and we relate it to our 5-note scale, but we blend. You heard that moaning in the beginning. If you listen to the pop music, you'll always hear the blue note. The blue note is that note where you feel that digging in to yourself. Even if you hear Celine Dion or you hear Mariah Carey, you're going to hear the blue note which originated here.

Maniscalco: We're going to play a song from a guy who is one of the founders of the blues. First we'll play it then we'll talk about it. They are very old recordings...just for you to know. It's called *That Crawling Baby Blues*:

Heard a baby crying, what do this mama mean
He's crying 'bout his sweet milk, and she won't feed him Jersey cream.

Well, he crawled from the fireplace, stopped in the middle of the floor
Says, "Mama, ain't that your second daddy standing back there in the door?"

Well she grabbed my baby, spanked him and tried to make her leave him alone
I tried my best to stop her and she said, "The babe ain't none of mine."

The woman rocks the cradle,
I declare she rules the home
Married man rocks some other man's babe, fool thinks he is rockin' his own.

Fields: That was Blind Lemon Jefferson, another blind guy; it's not by coincidence that you have so many blind musicians. He's from Texas, and in the lineage of blues' artists, all the way up to Eric Clapton, all blues' artists begin with this man, Blind Lemon Jefferson. It goes from him to a man named Sun House, from Sun House to Robert Johnson, from Robert Johnson to Muddy Waters (and that's in Chicago) and then from there you have the modern age of rock and roll. It's a real lineage.

Maniscalco: Where does the whole thing come from?

Fields: First I have to say that the circumstances are awful in this period. It's the depression. It's the 1920s in America. Before that you have a very big time, and the stars, the music that you heard was artists with large entourages—Betsy Smith, Ma Rainey—who would go around the South with their huge entourages. The record companies would pump out money and send these artists—big female stars. What happened? The depression comes; there's no more money, so how is music going to go around? This is the beginning of the great guitar hero because at that point the people who could

play—one man and a guitar—they could walk by themselves from town to town without getting hurt. Women couldn't do that. Women couldn't go by themselves. They could get raped or picked on.

So what we know of the blues begins from the 20s, and that's when you have these people like Blind Lemon Jefferson, the man who can sing the blues and played guitar well; you hear how he accompanied himself, almost like a little orchestra. You hear the high notes, low notes, kind of back and forth dialogue between him singing and the guitar. Originally in slavery, a lot of these Negro spirituals were back and forth, response or responsorial. One guy would sing a song, "Go Down Moses" and then everyone would answer. That would help bring unity, bring singing. Jefferson's doing that himself. And this is the generation of blues guitarists. And you have the beginning of this kind of sense of the good guitar player, the great guitar player, and this tradition of the guitar player.

The last thing is that you have a situation in the Delta that is poorer than any other part of the country. You have a very strong Protestant church where there is an incredible thing about being good. Being good, trying to keep a community of incredible suffering together, incredible suffering of the church there, the Protestant church, and you have this idea of the blues going on, this idea of evil and carousing, and nobody's getting married. These songs are about kids and "that's not your daddy." But that was usual. Most black kids grew up not knowing any of these things. So there's this deep, deep feeling of need to express these things. I think what hits me deeply is that in singing the blues, you're actually affirming this need for something more. It's not a private music, so to speak.

Maniscalco: The blues is a music of sadness. The best definition of sadness I've found is by St. Thomas Aquinas, "Sadness is the desire for an absent good." That's what you hear when you listen to the blues. It's like what I hold dear is here now, and tomorrow morning it's gone. What I long for is not happening. I know that there must be something good for me, only I can't get a hold of it. And interestingly enough, just to quote statistics, probably 70 per cent, if not more, is about sex. What is sex if not a reduction of our unquenchable thirst for affection? So it's all about the heart, or the reduction of it. But it's a pretty hopeless music. You see, as Jonathan was saying, on the one hand, you have religious music born out of all this suffering, but at some point it's as if, okay, next life, but I'm living this one! And this one is what it is. It's sad. It's the blues. This causes a huge tear, a deep wound. Many blues musicians lived this on their skin and suffered a lot, being torn between the desire for God, for something infinite, and the sadness of their daily experience.

We're going to play a clip now by this guy Sun House, one of the big ones. If you can't understand what he's saying at the very beginning, it's a very interesting thing. This guy was a blues singer in the Delta. If you go to the Delta, I went there a couple years ago, it still gives you the blues. It still does. It's unbelievably sad. This guy was from there, and he used to sing the blues, and then at some point he repented. It's the Protestant big issue. He repented, and the only way to repent is to get rid of what you were made of. Just neglect it; deny it; erase it. So he moved to upstate New York, got a job at a factory, and became a blue collar, ordinary kind of guy. Then one day these intelligent white guys tracked him down and brought him back to a recording studio just to preserve whatever they had generated. You will see him pretty religious. He doesn't want to sing; he doesn't want to record; he doesn't want to perform. And the only things that he can sing are religious things, the religious side of the blues.

Tell me who's that writin', John the Revelator
 Tell me who's that writin', John the Revelator
 Who's that writin', John the Revelator wrote the book of the seven seals
 Now God walked down in the cool of the day, and called Adam by his name
 But he refused to answer, 'cause he was naked and ashamed
 So, tell me who's that writin', John the Revelator

Tell me who's that writin', John the Revelator
 Who's that writin', John the Revelator wrote the book of the seven seals
 Now Christ had 12 apostles, and three he laid away
 He said "Watch for me one hour, while I go yonder and pray"
 And tell me who's that writin', John the Revelator
 Tell me who's that writin', John the Revelator
 Who's that writin', John the Revelator wrote the book of the seven seals
 Mary Margaret they were there, and they heard every word he said
 Said "Go tell my disciples, I said meet me in Galilee."
 And tell me who's that writin', John the Revelator
 Tell me who's that writin', John the Revelator

Fields: When you talk about the heart, this expresses it to me, but I can say why, because it negates anything that wants to go deep and explore the experience of music. It takes a very simple idea, and repeats it, and looks at it, and keeps looking at it, and then buries it a little bit, a little bit, a little bit. He's taking the idea of *John the Revelator*, Revelations, and then in blues songs, these guys would pass it on to each other. Blind Willie, the first guy we talked about, also did this song. They passed them on to each other. Nobody said, "Oh, I'm gonna sue you for singing my song." It was about the meaning. They would get the song, and they would put in their own verses, or they would take the traditions of their town, and which Bible verses would come in to go deeper into this experience. They're not just doing it to be stars. It has a meaning for them. It's the same thing as a symphony. A very small, potent theme that's looked at and gone over and gone over and is dealt with, and corresponds with. If you read this book which I do recommend, *The Land Where the Blues Began* by Alan Lomax, they talk about how they write, how they compose. The idea comes and they allow it to blossom. This type of intensity of artistry is what builds—when we go to the last session, when we go to jazz, you'll see the same intensity is kept there. An artist talks about the heart, not about reactions and feelings. And that is the method of it. One idea gone into over and over. We're talking about the solo artist. What happens is it becomes a group improvisation, back and forth discussing the point. And the Europeans were fascinated with this because Beethoven and Brahmas, they could improvise, but only one verse. When the Europeans heard the American musicians, especially the African-American musicians, improvising together, they were fascinated. They couldn't believe it. For a people to stay alive it had to be some idea of hope that was real, and that could be looked at together, that built the heart.

Maniscalco: Just to add one little thing. The blues itself has a form you can improvise. It is what is called the 12-bar blues. So once you decide what's the opening key, we can take our journey. You bring your own contribution, meaning you express your heart, and I will express mine, and if I can sing, my singing will become the expression of my wounded heart, and that's how I will contribute. I can play harmonica. I'll do that. And it's a wonder. We all find ourselves together because it's a common journey where my wounded heart walks together with yours.

Fields: A sense of journey was possible. Listen to the blues. It's a kind of compelling beat.

Maniscalco: Now we're going to sing because we talk too much.

Fields: Well, you've got to talk a little bit.

Maniscalco: You've got to talk a little bit. We want to sing. For us this love for the blues is an awareness of a correspondence. We found more in the blues. It's not by chance that the album we

recorded together is called *Blues and Mercy*, meaning blues, sadness, is not the ultimate word on life but still that is the most human and compelling level where man by himself can go. Let's sing.

Fields: In G.

Maniscalco: You say, "In G," and then we go!

{Sing and play *Key to the Highway* written by Charles Segar and Willie Broonzy}

I got the key to the highway,
Billed out and bound to go.
I'm gonna leave here running;
Walking is most too slow.

I'm going back to the border
Woman, where I'm better known.
You know you haven't done nothing,
Drove a good man away from home.

When the moon peeks over the mountains
I'll be on my way.
I'm gonna roam this old highway
Until the break of day.

Oh give me one, one more kiss mama
Just before I go,
'Cause when I leave this time you know I,
I won't be back no more.

Fields: That was by Bill Broonzy who was the guy who was talking to those two younger guys about the blues.

Maniscalco: And to wrap it all up and to kind of give a hint to what historically happened next...as a matter of fact, we'll kind of vary it, but all of this black music took us to rock and roll. I'm not a rock and roll fan at all. Never been. Never will be. Nonetheless, the problem is always that. Who wants to bear with sadness? Who wants to think things over? This is painful music. We like to sing it and play it. We do it even when it's just the two of us because I have a bleeding heart.

Fields: And when you get older, it's even more.

Maniscalco: Yeah, that's the good thing with the blues. The older you get, the better it sounds. He does it when he plays his solos; I do it when I scream like a slaughtered pig; that's my wounded heart. If you don't like it, you can leave. Anyway, we have this unstoppable tendency to move to shallow field; that's what rock and roll is all about with respect to the blues. And obviously the adjustment is progressive, within time. And we're going to close with a piece that is sort of something in between the depth of the blues and the lightness, not shallowness, that will become rock and roll.

Fields: This is a survey. We're just touching on the blues. We could talk about Elvis Presley right now, but we're not.

Maniscalco: Can the singers join us? We're going to try *You Got Me Runnin'* by Jimmy Reed.

You got me runnin', you got me hidin'
 You got me run, hide, hide, run
 Anyway you wanna let it roll
 Yeah, yeah, yeah
 You got me doin' what you want me
 A baby why you wanna let go?

I'm goin' up, I'm goin' down
 I'm goin up, down, down, up
 Anyway ya wanna let it roll
 Yeah, yeah, yeah
 You got me doin' what you want me
 A baby why you wanna let go?

Fields: We haven't mentioned probably the most famous of all the early blues guys; his name is Robert Johnson. Robert Johnson is who every single rock and roll star thought was the greatest expresser of music ever. The Rolling Stones, Eric Clapton, Jimmy Page of Led Zepplin, everybody—there's not a person who didn't consider this guy.

There's a legend about Robert Johnson. Remember you saw the man, Sun House, sing? He was a protégé of Sun House, and apparently couldn't play that well. Sun House kicked him out and said, "Boy, you gotta go home and learn something." He came back in a week and played better than anybody. So everybody assumed he made a pact with the devil, and the song "Crossroads" which was made famous by Cream, is that point where you've got to decide. You've got to follow your heart, or follow the devil. It's called, "We're going to meet you at the crossroads." And that's his favorite song. However, and this book is beautiful, because Alan Lomax went down and interviewed people. Robert Johnson died when he was around 25; he was poisoned. They all messed around with other women who happened to be married, so the husbands would poison them. Yeah, we're not talking about holiness; we're talking about music of the heart. So when he was dying, this guy wanted to see his mom. It kind of wraps up the tension we were talking about because when his mom found out he was dying, she went to him, and this is a memory of what she said:

When I went to him where he at, he laid on the bed with his guitar acrossed his breast. Soon he saw me he said, "Mama," and he give me his guitar and said, "Take it; hang this thing on the wall, cause I done pass all that by; that what got me all messed up. Mama, it's the devil's instrument, just like you said, and I don't want it no more." And he died while I was hanging it on the wall."

So you see there, he had the tension we were talking about between the need to express what life is now, and being messed up and caught in a world that just brings you to this hopelessness. Anyway this is the guy that all the English boys, their dads would come here and break their records, and for some reason these working class English boys—John Lennon, Mick Jagger and Eric Clapton related to this, this kind of alienation, this kind of struggle of the heart. They related to it, and that's really what generated the youth explosion that happened in the 60s.

Simmonds: Thank you Mr. Fields and Mr. Maniscalco.