

## **The History of the Electric Guitar Part one**

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Längd 14'41

Music: Chuck Berry "Johnny B. Goode"

Speaker (Brady Blade): Welcome to part one of the History of the Electric Guitar, I'm Brady Blade. In three parts we'll talk to some of the guitarists who changed the sound of music. The history of the electric guitar is very much the history of two guitar companies — Fender and Gibson — their guitars really did kick off the 50s with a bang.

Music: Les Paul "Whispering"

Speaker: In 1950, Leo Fender introduced the Fender Broadcaster. Sometimes referred to as the plank guitar because it was literally a solid plank of wood, and in 1951 it was renamed the Fender Telecaster.

But their rival Gibson had a secret weapon — a certain Mr. Lester Paul — and in 1952 they introduced their Les Paul model. How much work Les actually did for Gibson isn't quite clear. But there is no doubt that Lester or Les — player, inventor and engineer was an all-round guitar genius. Here's Paul Trinker, editor of music magazine Mojo.

Paul Trinker: Les Paul was really significant in inventing the electric guitar. I mean he was perhaps too far ahead of everybody else for his own good.

Music: Les Paul "Whispering"

Speaker: Les Paul in "Whispering". Like just about every guitarist over the last fifty years, Les Paul was influenced by the legendary Django Reinhardt. Django lost two fingers on his left hand, but still played like nobody else. And together with jazz violinist Stephane Grappelli he amazed the world.

Music: Django Reinhardt & Stephane Grappelli "Stomping at Decca"

Speaker: Django in "Stomping at Decca". And after Django we got Muddy... Waters...

Music: Muddy Waters "Rolling and Tumbling"

Speaker: Here's Paul Trinker, again.

Paul Trinker: Muddy was the guy who had the first electric record. He made a record with just him and a drummer, and I think around 1948, and that revolutionized the whole music industry in America. Suddenly there was this new sound and it reflected a new kind of urban experience. People like Muddy had moved down from the country up to cities like Chicago. And the pace of life is much faster, it's much harder, it's much louder. Muddy's music exemplified that. And so did this new instrument, the electric guitar.

Music: Muddy Waters "Rolling and Tumbling"

Speaker: Muddy Waters in "Rolling and Tumbling". In 1955, Muddy Waters helped Chuck Berry to get in touch with Leonard Chess who along with his brother Phil ran Chess Records, the label of many Chicago blues musicians. Chuck Berry's "Maybelline".

Music: Chuck Berry "Maybelline"

Paul Trinker: It's really easy to underestimate Chuck Berry's impact. Chuck Berry was a songwriter. He used the electric guitar. He almost invented the whole convention of rock and roll. And Chuck kept writing great records but in different rhythms and really you could say that the first few years of Chuck Berry's songwriting, totally anticipate the first few years of the Beatles' songwriting. And it took the Beatles till 1965 to shake off Chuck Berry's influence.

Speaker: Chuck was just starting out, but the blues boy B.B. King was already well established. Today King is the most influential blues guitarist of his generation and although he'll be 80, he's still around playing with U2 and others. Here's B.B. King.

B.B. King: I've never been good at using chords as an accompaniment behind my singing. So I don't play proper chords.

Music: B.B. King "Three O'Clock"

Speaker: B.B. King in "Three O'Clock". But to many guitar players the greatest kick was Elvis' music and his guitarist Scotty Moore who had a great influence on Elvis' sound. Here's Eric Clapton.

Eric Clapton: I just kept my ears open and I started to get a kind of an input of whatever R&B and rock and roll was going to be played. And also things like you know the "Hound Dog" when that first came out. A couple of kids and me, we were still like fourteen, fifteen, we'd rush off and lock ourselves in the parents' front room and get the record player out. And it was all like breaking the law. Very kind of illicit to listen to this music.

Music Elvis Presley Hound dog

pea er The impact of Elvis and Cobby Moore with songs like Hound dog as great. Another one of Clapton's heroes was the master of the Fender Telecaster James Burton who mostly played country but was an amazing player of any style.

ames Burton If you're hearing Johnny Horton you might hear a little like this. That style you know playing the very simple bass string country type playing. Like all Johnny Cash for instance Luther Perkins. You know very simple. Merle Travis was doing something like and Chet of course Chet too that style and modernized it a little more. You know it was a little more feel. You know like Chet and did some string bending up very high. That type of playing and it was quite a good sound back in those days. You're talking like 5 and 58.

pea er American guitar hero James Burton talking about country legend Chet Atkins and other of guitar heroes and showing his wide range of different styles. He could have mentioned Duane Eddy another American guitarist who had a large impact but then Buddy Holly came along.

Music Buddy Holly That'll be the day

pea er Buddy Holly was an inspiration for most British guitarists. But if the 50's belonged to American players British guitar-slingers like Eric Clapton Jeff Beck and Peter Green stole the show in the 60's. And that's without mentioning the playing of George Harrison Jimmy Page Dave Davies or Pete Townshend.

But let's start with the early 60's. Hank Marvin was an early influence with his special vibrato. Here he is in a package a huge success for Cliff Richard and the Shadows.

Music The shadows Apache

pea er While Hank and the Shadows were doing their best for the British music scene was on the brink of an explosion. At the very center of the beat The Beatles.

Music The Beatles Hard day's night

pea er In a band with two of pop's greatest songwriters things were never going to be easy for guitarist George Harrison. But his playing lifted even the best Lennon-McCartney songs. Here's guitarist Gary Moore explaining the impact of George Harrison.

Gary Moore: George Harrison was a master of playing something incredible in eight bars. You know there's no one else in the world would have thought of. You just give him a pop single and he'd like make it like you know what about the middle of a.... You know all those little things that were just magical and the end of... You know.... All those little touches that no one would have thought of in a million years. A very artistic way of thinking.

Music: The Beatles "A Hard Day's Night"

Speaker: In 1963, George, John, Paul and Ringo had three number one singles and their own radio show on the BBC, 'Pop Go The Beatles.' Meanwhile, a hop, skip and a jump away, an R&B band, The Rolling Stones, was starting out. Brian Jones played lead guitar and Keith Richard rhythm. Paul Trinker sums it up.

Paul Trinker: Well Keith started out as a fairly basic guitarist who could cop Chuck Berry riffs. And Keith's most important impact in the Stone early on was actually the songwriting it wasn't really his guitar playing. Then Keith Richard is a great example of somebody who reinvented himself. About 1969 or 1970 he totally changed his technique, learning from Americans like Ry Cooder and that's where all those great songs like "Honky Tonk Women" came from.

Music: The Rolling Stones "Honky Tonk Women"

Speaker: And with "Honky Tonk Women", recorded in 1969 — the Stones' first single with guitarist Mick Taylor on lead guitar, we'll wrap up the first part of the History of the Electric Guitar.

Music: The Rolling Stones "Honky Tonk Women"

## **The History of The Electric Guitar Part Two**

Manus: Claes Nordenskiöld  
Producent: Claes Nordenskiöld  
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Längd: 14'30

Music: Chuck Berry "Johnny B. Goode"

Speaker (Brady Blade): Welcome to part two in the History of the Electric Guitar, I'm Brady Blade. In this second part we'll first take a step back to the early 60's, back to 1963 and The Yardbirds featuring their new guitarist Eric 'Slowhand' Clapton.

Music: The Yardbirds "I Ain't Got You"

Speaker: The Yardbirds and "I Ain't Got You" from 1964. Clapton was a serious guitar player, so serious that when The Yardbirds became a success, Eric reached for the door. As far as he was concerned the music was more important than just selling records.

Eric Clapton: All of like from the time from eighteen to my mid or late twenties, I was really a very boring, serious guy about that. All of my musical study from that point on was done on my own and I really would get into heated arguments about who was playing harmonica on that record. And no one would ever be able to prove it. I mean till this day no one really knows for sure, but I always knew I was right.

Speaker: At this point two other legendary guitar players entered the scene. Jimmy Page a well-known and respected studio guitarist, was offered to join The Yardbirds. Jimmy turned the job down, but told them about the brilliant guitarist Jeff Beck, who did join the band. Eric Clapton teamed up with John Mayall's Bluesbreakers where he met bassist Jack Bruce and together with drummer Ginger Baker they formed Cream in 1966.

Music: Cream "Crossroads"

Speaker: Cream in bluesman Robert Johnson's "Crossroads". But John Mayall's production line of great guitarists didn't even miss a beat. Here's Paul Trinker, editor of music magazine Mojo:

Paul Trinker: Peter Green was part of the big blues boom that launched Clapton and Page and Beck. And he followed Clapton in The Bluesbreakers, John Mayall's group. But in fact, as a pure blues guitarist he was as good as Clapton and in some people's view, the producer Mike Vernon, he outdid them. But there are some people who think if you

caught Green on a good day he was perhaps the best guitarist you'd ever hear in your life. Better than B.B. King at his peak. He was just incredibly fiery. But the point about Green is when he went on he developed a whole new style. He threw off the blues influences and came up with completely new music. So something like The Green Manalishi or Black Magic Woman, they're not blues songs. He was writing something completely new and going in a completely new direction.

Music: Fleetwood Mac "Albatross"

Speaker: The Kinks - led by Ray Davies with his brother Dave on guitar - was another great British band. Dave's guitar licks were being heard by millions. Here's "You Really Got Me"

Music: The Kinks "You Really Got Me"

Speaker: The early Kinks' riffs styled a revolution in angry young bands - and still does. And no one was angrier than The Who's Pete Townsend, who stripped his chords down to a bare minimum. Here's Pete.

Pete Townsend: There's only two notes, A and E, and that's that... And I use that all the time... And when I want to add notes to it I tend to add the suspended fourth. Just like bringing a note like that one there... Which I always think of as a sort of Keith Richard sound. I don't know why. I've never heard a blues player do it.

Music: The Who "Substitute"

Speaker: Pete Townsend and The Who in "Substitute". And then in 1966, Chas Chandler, bass player of the Animals, stumbled across an amazing talent in a small New York club and brought him to London.

Music: "Hey Joe" Jimi Hendrix

Speaker: Chas brought Jimi Hendrix to London and got guitarist Noel Redding to play bass and Mitch Mitchell on drums. The Jimi Hendrix Experience was born and their first single, "Hey Joe" was a top ten hit.

Music: "Hey Joe" Jimi Hendrix

Speaker: And then in 1968, Jimmy Page formed Led Zeppelin. The very beginning of hard rock...

Music: Led Zeppelin "Whole Lotta Love"

Speaker: The electric guitar ruled the world, but on the 18th of September 1970, Jimi Hendrix was rushed to St. Mary Abbot's Hospital in London where he was pronounced dead on arrival. The electric guitar had lost its greatest son.

Music: Jimi Hendrix "Voodoo Chile"

Speaker: Eric Clapton went on to the United States and met up with Duane Allman, a young guitarist from Georgia who had his own band and had played with just about everyone as a session guitarist. Their meeting, not long before Allman died in a motorcycle accident, resulted in a remarkable album "Layla" by Derek and the Dominos.

Music: Derek and the Dominos "Layla"

Speaker: Both Clapton and Allman were masters at playing the right note at the right time - pure passion, just like the incredible Mike Bloomfield, who played with Bob Dylan and others...

Music: Mike Bloomfield "Albert's Shuffle"

Speaker: Mike Bloomfield in "Albert's Shuffle". Players of passion, but none of them were a fast multi-note guitarist like Albert Lee.

Albert Lee: I used to get so frustrated when I hear guys doing things and I thought God, I'll never be able to do that. You know when I hear the... The guys doing the band and I thought, "I can't do that. My fingers won't do that, you know." But I could do... And I could do all this other stuff and I thought, "Oh well, I better stick to what I'm best at, and let those other guys do that, you know."

Speaker: In 1981, Clapton shared a stage with Ry Cooder, an extremely versatile guitarist who had played with basically everyone in every musical genre since the early 60s.

Music: Ry Cooder "I Think It's Going to Work Out Fine"

Speaker: Ry Cooder in "I Think It's Going to Work Out Fine". Back in England, Tony Iommi, guitarist in the early and legendary hard rockers Black Sabbath had come off to a bad start. Tony actually had the tips of his fingers cut off early in his career in an accident at work. But when someone introduced him to French master of the 50's, Django Reinhardt, who had lost two fingers, he realized that he could go on.

Tony Iommi: Probably a week later, the manager of the firm I worked for, he came to the house to see me and he said, "Look, you know. Don't, you know. Have a listen to this." And I went, "No, I don't want to." He had bought a record, you know, and it was Django Reinhardt.

Speaker: So it was Django who inspired heavy metal...

Tony Iommi: Anyway the solo... Something like that.

Speaker: Tony Iommi's special style in "Paranoid" an early Black Sabbath classic. Now to end part two we'll talk to British guitarist Peter Frampton who's record "Frampton Comes Alive" has sold more than any other live album ever has. Here is Peter Frampton putting all his cards on the table.

Peter Frampton: One day I woke up and before lunch I wrote, "Show Me The Way." And then as the sun was setting that same day I wrote "Baby I Love Your Way." I guess I had that 'way' thing on my mind. But I've often tried to go back and rethink that day. Did I get out of the left side of the bed? Did I have Rasin Bran or just 40% bran? Did I have milk in my coffee? You know, all of the things that you think, "What did I do differently that day?" But I'll never... You can't recreate a day. But it was a special writing day anyway.

Music: "Show Me The Way"



## **The History of The Electric Guitar Part Three**

Manus: Claes Nordenskiöld  
Producent: Claes Nordenskiöld  
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Längd: 14'42

Music: Chuck Berry "Johnny B. Goode"

Speaker (Brady Blade): Welcome to the third and last part of the History of the Electric Guitar, I'm Brady Blade. We've covered the early days, the 50's, 60's and 70's, now it's time for the 80's and into the new millennium. One of the dominating guitarists of the 80's was Eddie Van Halen.

Music: Van Halen "Eruption"

Speaker: When Eddie and his brother Alex asked singer David Lee Roth to join the band, all the pieces came together. They all lived in the same area in Los Angeles and in 1978 just when it seemed that heavy rock was about to be crushed by punk, Van Halen released their first album. Here's they are in "Ain't Talking About Love".

Music: Van Halen "Ain't Talking About Love"

Dave Hunter: Eddie Van Halen took rock guitar to an entirely new level and deserves not quite, but arguably almost the credit of a Jimi Hendrix for taking it on to the next step. For developing this phenomenon, what was his tapping technique which is this thing that no one had heard of. And he used to, apparently on the L.A. scene, before they were a national, an international success - he would play with his back to the audience sometimes because there were so many rival guitarists in the crowd. He didn't want them to learn his technique.

Speaker: Dave Hunter, editor of Guitar magazine. Eddie Van Halen used a tapping technique higher up on the fretboard rather than playing with a pick or with your fingernails. The fiery guitar on Michael Jackson's "Beat It" is played by Eddie.

Music: Michael Jackson "Beat It"

Speaker: Many technically skillful guitarists, like Yngwie Malmsteen followed Eddie Van Halen. The 80's also meant eminent players such as Stevie Ray Vaughan and Buddy Guy. Another easily recognized guitarist is Mark Knopfler. His group Dire Straits released "Brothers in Arms"

in the early 80's. Here's Mark explaining the background of his song "Money for Nothing".

Music: Dire Straits "Money for Nothing"

Mark Knopfler: MTV was running an advertising campaign for itself and they'd get musicians on saying, "I want my MTV." And one of the songs that was big at the time I believe was "Don't Stand So Close To Me." And so I took the 'I want my MTV' and put it to those four notes, you know: t we de de t we de de. And Sting was on holiday in Montserrat when we were recording the song. So I thought it would be a good idea if he came up and sang it.

Music: Dire Straits "Money for Nothing"

Speaker: In July of 1985, an Irish band became one of the world's biggest acts during the successful Live Aid concerts where loads of artists put the world's focus on the starving people in Africa. Here's the sound of U2 and their extraordinary guitarist The Edge in "I Still Haven't Found What I'm Looking For".

Music: U2 "I Still Haven't Found What I'm Looking For"

Speaker: Joe Satriani is an example of the next level in technical perfection. It took him many years backing up other artists and being turned down by record companies for Satriani to finally finance his own album. It wasn't easy.

Joe Satriani: They thought that it was terribly strange, that it was completely non-commercial. It wasn't going to go anywhere and they wanted their money up front.

Speaker: Help came from an unexpected source. A credit card offer in the mail, complete with a five thousand dollar credit limit. Joe spent it all on studio time. Later he recorded "Surfing With The Alien".

Joe Satriani: The first review that I read was at this coffee shop around the corner from where I lived. And there's a review of "Surfing With The Alien", and this guy hated everything about the record, every song, the cover. Even though he didn't know me, he was convinced he hated me too. And I remember looking around thinking, "God, I hope no one else is reading this review in this coffee shop." You know because I had never seen anyone write such a horrible review of a record that was made with such love and care and total devotion.

Music: Joe Satriani "from "Surfing with the Alien"

Speaker: Around the same time another master - John Lee Hooker, who made

his first record in 1948 - won a Grammy for his 1989 album "The Healer." Few have deserved an award more than this original Delta blues man.

Music: John Lee Hooker "In the Mood"

Speaker: Bluesman John Lee Hooker in "In the Mood" together with the amazing slide guitarist Bonnie Raitt, one of the few women to share the stage with the greatest guitarists. Now, here's another technical genius - Steve Vai, talking about his audition for Frank Zappa.

Steve Vai: He knew what he wanted and he'd say, "Play this at this tempo." And then he'd count off a tempo that was twice as fast, And then he goes, "OK, now add this note." And I said, "OK." He goes, "Now play it reggae." So I played this riff reggae style and then he goes, "OK, now play it in 7/8." So I play it in 7/8 reggae style and he goes, "OK, now add this note." And it was virtually impossible to add this particular note that he requested. And I just looked up and I said, "Um, I can't do that." And he goes, "Well, I hear Linda Ronstadt is looking for a guitar player."

Music: Steve Vai "Erotic Nightmares"

Speaker: Steve Vai in "Erotic Nightmares". Well, Steve got the job with Frank Zappa and didn't play with country-pop artist Linda Ronstadt. But obviously technique isn't everything. The Seattle grunge movement took the world and especially the United States by storm. Here's Pearl Jam and "Alive".

Music: Pearl Jam "Alive"

Speaker: Some evil-minded musicians have said that the worst thing done to the guitar was to sell one to Kurt Cobain of Nirvana. But Nirvana, Pearl Jam, Soundgarden and others in the grunge movement added tremendously to the history of the guitar. Cobain is the absolute opposite of someone like Steve Vai - no technique, but a lot of passion. Here's Paul Trinker of Mojo Magazine.

Paul Trinker: What Nirvana did was they just freed music. And they started people just forming bands again. You didn't have to go to a guitar college and practice for years before you could write a song. And ultimately it is people who can write songs who'll make the difference.

Music: Nirvana "Smells Like Teen Spirit"

Speaker: Bernard Butler of Suede was one of many of the Brit pop musicians who was greatly influenced by grunge. Johnny Marr of the Smiths is

another. Both Butler and Marr have had tremendous impact on the British music scene of the 90s. And then there's the all-round British axe-man Gary Moore who was greatly influenced by bluesman Albert King.

Gary Moore: Albert's the guy, who did, you know... You know those little bends and everything. That's all Albert King, man.

Speaker: Some jazz guitarists like George Benson and John McLaughlin have moved into an area between jazz and rock, but few guitarists have gone as far as jazz player Pat Metheny. Just like Ry Cooder, Metheny has managed to include a lot of different styles within his music. In fact only the world of pop has proven to be a bridge too wide to cross.

Pat Metheny: Even the song that we did with David Bowie, "This Is Not America," as far as I know would be one of the few times in David's recorded history where there's minor seven flat five chords and acoustic bass sort of accompanying him. You know, it's like we even at that point were pushing the boundaries of what could be included in a pop tune just sort of on a harmonic structure level. I mean it wasn't anything avant-garde but it wasn't your basic three chord rock and roll either.

Music: Pat Metheny "Last Train Home"

Speaker: Pat Metheny. We'll end this series with a guitarist who's making his sound define guitar playing for the fifth decade in a row - from the 60s to the new millennium. There's no mistaking the sound of Carlos Santana. Here he is in "Corazon Espinado". I'm Brady Blade. Thanks for listening.

Music: Carlos Santana "Corazon Espinado"