

= Call It Stormy Monday (But Tuesday Is Just as Bad) =

" Call It Stormy Monday (But Tuesday Is Just as Bad) " (commonly referred to as " Stormy Monday ") is a song written and recorded by American blues electric guitar pioneer T @-@ Bone Walker . It is a slow twelve @-@ bar blues performed in the West Coast blues @-@ style that features Walker 's smooth , plaintive vocal and distinctive guitar work . As well as becoming a record chart hit in 1948 , it inspired B.B. King and others to take up the electric guitar . " Stormy Monday " became Walker 's best @-@ known and most @-@ recorded song .

In 1961 , Bobby " Blue " Bland further popularized the song with an appearance in the pop record charts . Bland introduced a new arrangement with chord substitutions , which was later used in many subsequent renditions . His version also incorrectly used the title " Stormy Monday Blues " , which was copied and resulted in royalties being paid to songwriters other than Walker . The Allman Brothers Band recorded an extended version for their first live album in 1971 , with additional changes to the arrangement . Through the album 's popularity and the group 's concert performances , they brought " Stormy Monday " to the attention of rock audiences . Similarly , R & B singer Latimore 's 1973 hit recording made it popular with a later R & B audience .

" Stormy Monday " is one of the most popular blues standards , with numerous renditions . As well as being necessary for blues musicians , it is also found in the repertoires of many jazz , soul , pop , and rock performers . The song is included in the Grammy , Rock and Roll , and Blues Foundation halls of fame as well as the U.S. Library of Congress ' National Recording Registry .

= = Background = =

T @-@ Bone Walker was one of the earliest musicians to use the electric guitar . After moving to Los Angeles around 1936 , he began performing regularly in the clubs along Central Avenue , then the center of the city 's jazz and blues music scene . He started as a singer and dancer with jazz and early jump @-@ blues bands , such as Les Hite and his orchestra , but by 1940 was playing electric guitar and singing in his own small combos . His particular style of jazz @-@ influenced blues guitar and showmanship , which included playing the guitar behind his neck and while doing the splits , brought him to the attention of Capitol Records .

In July 1942 , Walker recorded " Mean Old World " and " I Got a Break , Baby " as one of the first artists for the Los Angeles @-@ based record company . Music writer Bill Dahl described the songs as " the first sign of the T @-@ Bone Walker that blues guitar aficionados know and love , his fluid , elegant riffs and mellow , burnished vocals setting a standard that all future blues guitarists would measure themselves by " . Shortly thereafter , his recording career was interrupted by the 1942 ? 44 musicians ' strike and the diversion of shellac (a key material used in the manufacture of the then @-@ standard ten @-@ inch 78 rpm phonograph record) for the U.S. war effort during World War II . By 1946 , Walker signed with producer Ralph Bass and Black & White Records . Although there is conflicting information regarding the recording date , " Call It Stormy Monday (But Tuesday Is Just as Bad) " was released as a single in November 1947 .

Meanwhile , " Stormy Monday Blues " , a jazz single by Earl Hines and His Orchestra with Billy Eckstine on vocals had become a number one hit on Billboard magazine 's Harlem Hit Parade chart in 1942 and also reached number 23 in the magazine 's pop chart . Credited to Eckstine , Hines , and Bob Crowder , the composition features a big band arrangement with different lyrics and does not include the words " stormy " or " Monday " . The fact that both Walker 's and the Eckstine / Hines song include " Stormy Monday " in the title has led to confusion regarding the songs ' true titles and authorship .

= = Recording and composition = =

There are conflicting accounts about the recording date for " Call It Stormy Monday (But Tuesday Is Just as Bad) " . In an interview , Walker claimed that he recorded the song in 1940 " just before the war " (the U.S. entered World War II December 7 , 1941) , but that it was not released because

of war @-@ time material restrictions . Journalist Dave Dexter , who worked for Capitol Records in the early 1940s , believed that Walker recorded it for Capitol before the Eckstine / Hines song (March 1942) , but that it was not released because of the unavailability of shellac and the recording ban . However , Walker 's first single as a band leader , " Mean Old World " , which was recorded in July 1942 , was released in 1945 by Capitol . One sessionography places the recording of " Stormy Monday " on September 13 , 1947 , during his third session for Black & White Records . Blues writer Jim O 'Neal noted that blues discographies do not show a recording date before 1947 .

The recording took place in Hollywood , California , and was produced by Black & White 's Ralph Bass . " Stormy Monday " was performed in a " club combo " or West Coast @-@ blues style with a small back @-@ up band . The style , as heard in " Driftin ' Blues " (one of the biggest hits of the 1940s) , evokes a more intimate musical setting than the prevailing jump @-@ blues dance @-@ hall style . Accompanying Walker is pianist Lloyd Glenn , bassist Arthur Edwards , drummer Oscar Lee Bradley , and horn players John " Teddy " Bruckner (trumpet) and Hubert " Bumps " Myers (tenor saxophone) . A key feature of the song 's instrumentation is Walker 's prominent guitar parts , including the extensive use of ninth chords , which gives the song its distinctive sound . Author Aaron Stang explained : " The real sound of this riff is based on starting each 9th chord a whole step (2 frets) above and sliding down . If we were to analyze this movement , the first chord is technically a 13th chord resolving down to a 9th chord " . Guitarist Duke Robillard added

The guitar chord line , it 's a little guitar ninth chord figure . That was a unique thing and it became T @-@ Bone 's signature . And that chord line seems to have grabbed everybody because everybody plays it with that line in it . And it 's almost like a law , that you have to , when you play ' Stormy Monday.'

Walker also plays twelve bars of single @-@ string guitar solo , which writer Lenny Carlson has described as " remain [ing] largely in the middle register , but it contains some gems , particularly in the use of space , phrasing , and melodic development " . The horn accompaniment has been compared to that of Count Basie 's 1930s Kansas City jazz bands .

Walker uses a standard I @-@ IV @-@ V twelve @-@ bar blues structure for the song and it has been notated in 12 / 8 time in the key of G with a tempo of 66 beats per minute . The lyrics chronicle the feelings of lost love through the days of week , starting on Monday : " They call it stormy Monday , but Tuesday 's just as bad " . The mood improves by Friday , when " the eagle flies " , a metaphor for payday , which allows for carousing on Saturday . The lyrics end with Sunday , " when the blues and spirituals converged [in] a continuation of a trend used by earlier Mississippi Delta blues singers " and conclude with a prayer asking for the Lord 's help because the singer 's " Crazy about my baby , yeah send her back to me " .

= = Releases and charts = =

Black & White Records released " Call It Stormy Monday (But Tuesday Is Just as Bad) " in November 1947 . It entered Billboard 's Most Played Juke Box Race Records chart on January 24 , 1948 , and reached number five during a six @-@ week stay . It was T @-@ Bone Walker 's second highest charting single (1947 's " Bobby Sox Blues " reached number three) . According to an article in Billboard for April 30 , 1949 , the single remained a " strong seller " for Black & White , although it had been out since 1947 . The article also announced Capitol Records ' purchase of all of Walker 's Black & White released and unreleased master recordings and with it the four @-@ year remainder of his recording contract . Two months later in June , Capitol reissued the single on their label .

Walker made several different studio and live recordings of the song for various record companies during his career . In 1956 , he recorded a version , titled " Call It Stormy Monday " , with pianist Lloyd Glenn , bassist Billy Hadnott , and drummer Oscar Bradley (Glenn and Bradley had performed for the original 1947 recording) . It was produced by Nesuhi Ertegun and is included on Walker 's 1959 album , T @-@ Bone Blues , for Atlantic Records . Writer Bill Dahl described the remake as " luxurious " with Walker 's guitar " so crisp and clear it seems as though he 's sitting right next to you " . Another recording , titled " Stormy Monday " , is included on the 1968 album , Stormy

Monday Blues for Bluesway Records . A later recording of the song , which uses chord substitutions similar to Bobby Bland 's 1961 rendition , was included on The Sounds of American Culture series on NPR in 2008 .

= = Recognition and influence = =

In 1983 , T @-@ Bone Walker 's original " Call It Stormy Monday (But Tuesday Is Just as Bad) " was inducted into the Blues Foundation Blues Hall of Fame in the " Classic of Blues Recording ? Single or Album Track " category . Writing for the foundation , Jim O 'Neal called it " one of the most influential records not only in blues history , but in guitar history " . In 1991 , it was inducted into the Grammy Hall of Fame which " honor [s] recordings of lasting qualitative or historical significance " . The song was included as one of the " 500 Songs That Shaped Rock and Roll " by the Rock and Roll Hall of Fame in 1995 . The U.S. National Recording Preservation Board selected the song in 2007 for inclusion in the Library of Congress ' National Recording Registry of " sound recordings that are culturally , historically or aesthetically significant " .

B.B. King biographer David McGee referred to it as a " Mount Rushmore of a blues song " . Singer and writer Billy Vera noted " if T @-@ Bone had done nothing more in his career than write and record this one tune , his esteemed place in the history of American music would be guaranteed " . As an early electric blues guitar soloist , Walker influenced a generation of blues musicians . In several interviews , B.B. King has stated that " Stormy Monday " inspired him to begin playing electric guitar :

My greatest musical debt is to T @-@ Bone ... ' Stormy Monday ' was the first tune . ' They call it Stormy Monday ' , sang T @-@ Bone , ' but Tuesday 's just as bad ' . Yes , Lord ! The first line , the first thrilling notes , the first sound of his guitar , and the attitude in his voice was riveting . I especially loved ' Stormy Monday ' ? and I still sing it today .

According to music journalist Charles Shaar Murray , other musicians similarly inspired to take up the electric guitar upon hearing Walker 's song include Clarence " Gatemouth " Brown , Lowell Fulson , and Albert King .

= = Other renditions = =

" Stormy Monday " has become a standard of the blues and also has a broader appeal . In addition to being necessary for virtually all blues musicians , the song is known to performers in several other genres , who would not otherwise play any blues . Its popularity is such that that one encyclopedia entry concludes , " What bluesman does not have his own version ? " Billy Vera wrote " rest assured , as you read these notes , someone somewhere is performing ' Call It Stormy Monday ' " .

= = = Confusion over name = = =

Due to its length , " Call It Stormy Monday (But Tuesday Is Just as Bad) " is shortened to " Call It Stormy Monday " or most often " Stormy Monday " . Confusingly , it is also sometimes referred to as " Stormy Monday Blues " , the same title as the 1942 song by Billy Eckstine and Earl Hines . According to T @-@ Bone Walker , he specifically gave his song the longer name to set it apart . However , trouble ensued when other artists began recording it using these shortened names . Walker blamed Duke Records owner Don Robey for giving it the wrong title for his artists , including Bobby Bland 's 1962 rendition , which appeared as " Stormy Monday Blues " . Bland 's version , which was an R & B and pop chart hit , was subsequently copied by other artists , who also used the incorrect title . As a result , Walker lost out on royalties when his song was misnamed " Stormy Monday Blues " and the payments were forwarded to Eckstine , Hines , and Crowder . Even though Latimore 's 1973 hit version of the song was titled " Stormy Monday " , the single incorrectly listed " Hines @-@ Eckstine " as the composers .

= = = Bobby Bland version = = =

American soul blues singer Bobby Bland recorded his interpretation of the song in Nashville , Tennessee , in September 1961 , during the same session that produced the song , " Turn On Your Love Light " . Drummer John " Jabo " Starks recalled

T @-@ Bone Walker 's ' Stormy Monday Blues ' was supposed to be a ' throwaway ' tune . We had already finished the album , and Bobby [Bland] said , ' Hey , man , I want to do that tune . Let 's do that tune , just for me ' . We said , ' Okay ' , and we sat there and did it , just the rhythm section . I think it was two takes . Wayne Bennett , the guitar player , wanted to change something . Hamp Simmons out of Houston played an old Kay electric bass .

Rather than copy Walker 's arrangement , Bland felt he had to do something different with the song . Most notably , his version features chord substitutions in bars seven through ten :

This minor @-@ chord progression had been used in several of Bland 's songs , including his 1957 breakthrough number " Farther Up the Road " , and is found in many subsequent renditions of " Stormy Monday " . Guitarist Wayne Bennett commented that he had been influenced by T @-@ Bone Walker and Pee Wee Crayton ; Bennett 's own playing on the recording influenced many guitarists , including Duane Allman .

When Duke Records released Bland 's version , it was inexplicably re @-@ titled " Stormy Monday Blues " . The single reached number five during a thirteen week stay on the R & B chart . It was also included on Bland 's 1962 album Here 's the Man ! , which reached number 53 on the Billboard album chart . Additionally , " Stormy Monday " went to number 43 on the pop chart and Bland made his fourth appearance on the music variety television program American Bandstand , where he performed it to dancing teenagers .

= = = The Allman Brothers Band version = = =

Brothers Duane and Gregg Allman began performing " Stormy Monday " with their early group , the Allman Joys , and it later became part of the Allman Brothers Band 's repertoire . A March 1971 performance of the song at the Fillmore East concert hall in New York City was recorded and released on their At Fillmore East album in 1971 . Their version is based on Bobby Bland 's 1961 recording , but expanded to over eight minutes with improvised soloing . In the bottom of bar 8 , they substituted the ? III7 chord . Additionally , they substituted the V9 chord in bar 10 with a IVmin7 and the one in bar 12 with a Vaug .

The instrumentation of the song is typical of the group , consisting of vocals , two electric guitars , bass guitar , organ , and drums . It demonstrates a different style of music , however , from most Allman Brothers pieces , due to its slow tempo . Duane Allman takes the first solo , with Gregg Allman 's organ solo shifting to a jazz @-@ waltz feel , and Dickey Betts ' guitar solo being the last before a vocal coda . By means of a careful tape edit , a harmonica solo by Thom Doucette was omitted from the issued version in 1971 ; it was restored to the song in the 1992 release of the The Fillmore Concerts . At Fillmore East became one of the Allman Brothers Band 's most popular and enduring albums ; for rock audiences , their " Stormy Monday " became the definitive version of the song .

= = = Latimore version = = =

American R & B singer Latimore recorded " Stormy Monday " in 1973 . His rendering of the song as an uptempo , jazz @-@ influenced piece evokes a 1962 recording by Lou Rawls that was included on Rawls ' Stormy Monday album with Les McCann . However , according to music writer David Whiteis , " its propulsive , pop @-@ tinged groove and Latimore 's own jubilant vocal directness made this incarnation of the classic entirely his own " . The song was not initially promoted as a potential hit single ; however , radio audiences responded so positively that it became his first major hit . " Stormy Monday " eventually reached number 27 on the R & B chart as well as number 102 on the pop chart and is included on Latimore 's self @-@ titled debut album for Glades Records .

= = Recordings by other artists = =

In addition to renditions that appear on music charts , many recordings of " Stormy Monday " are in release :