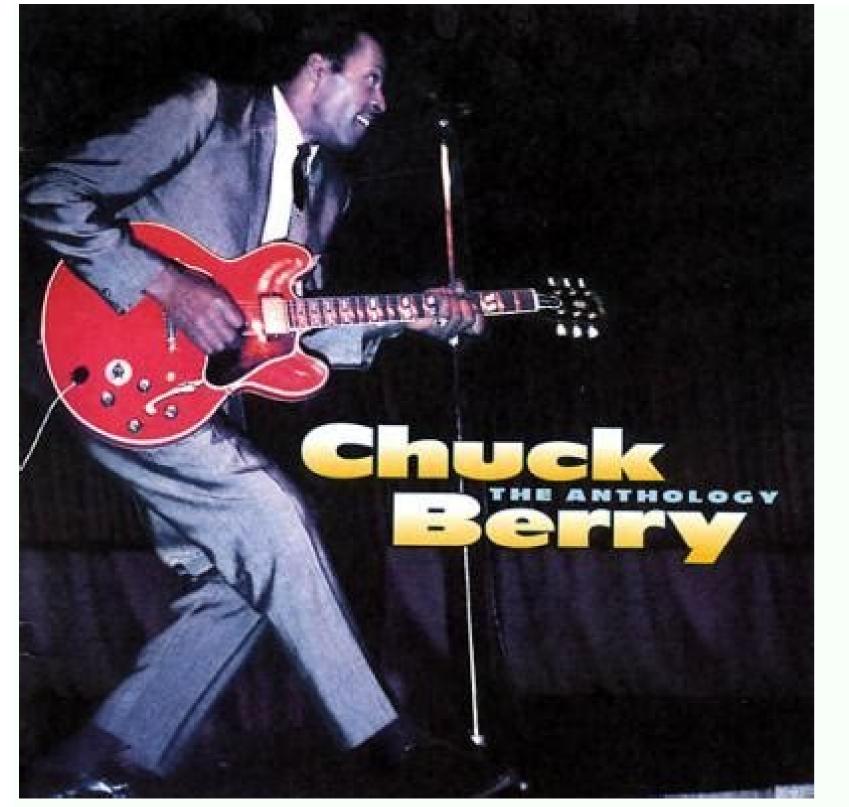
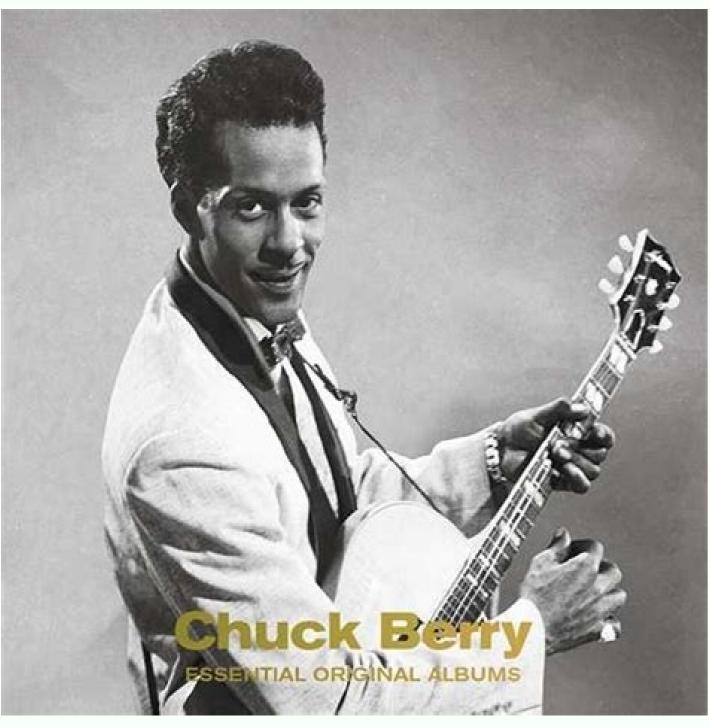
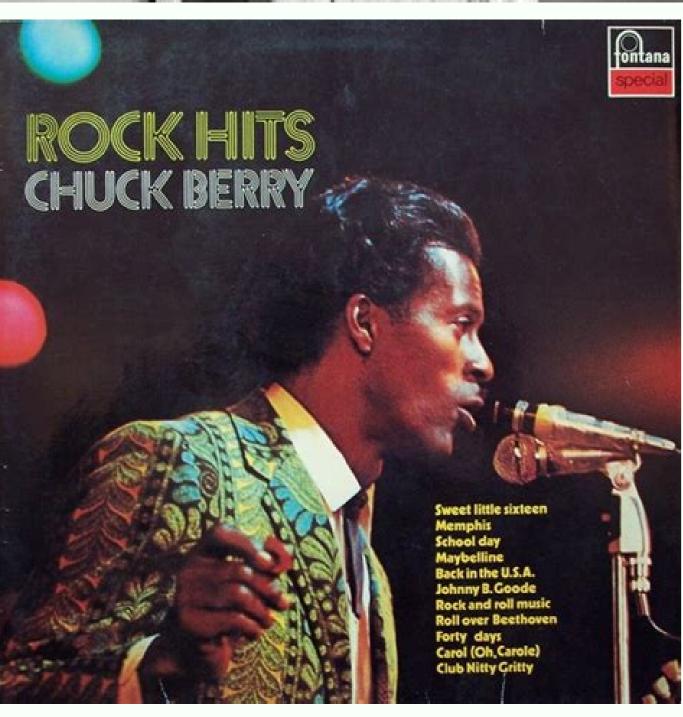
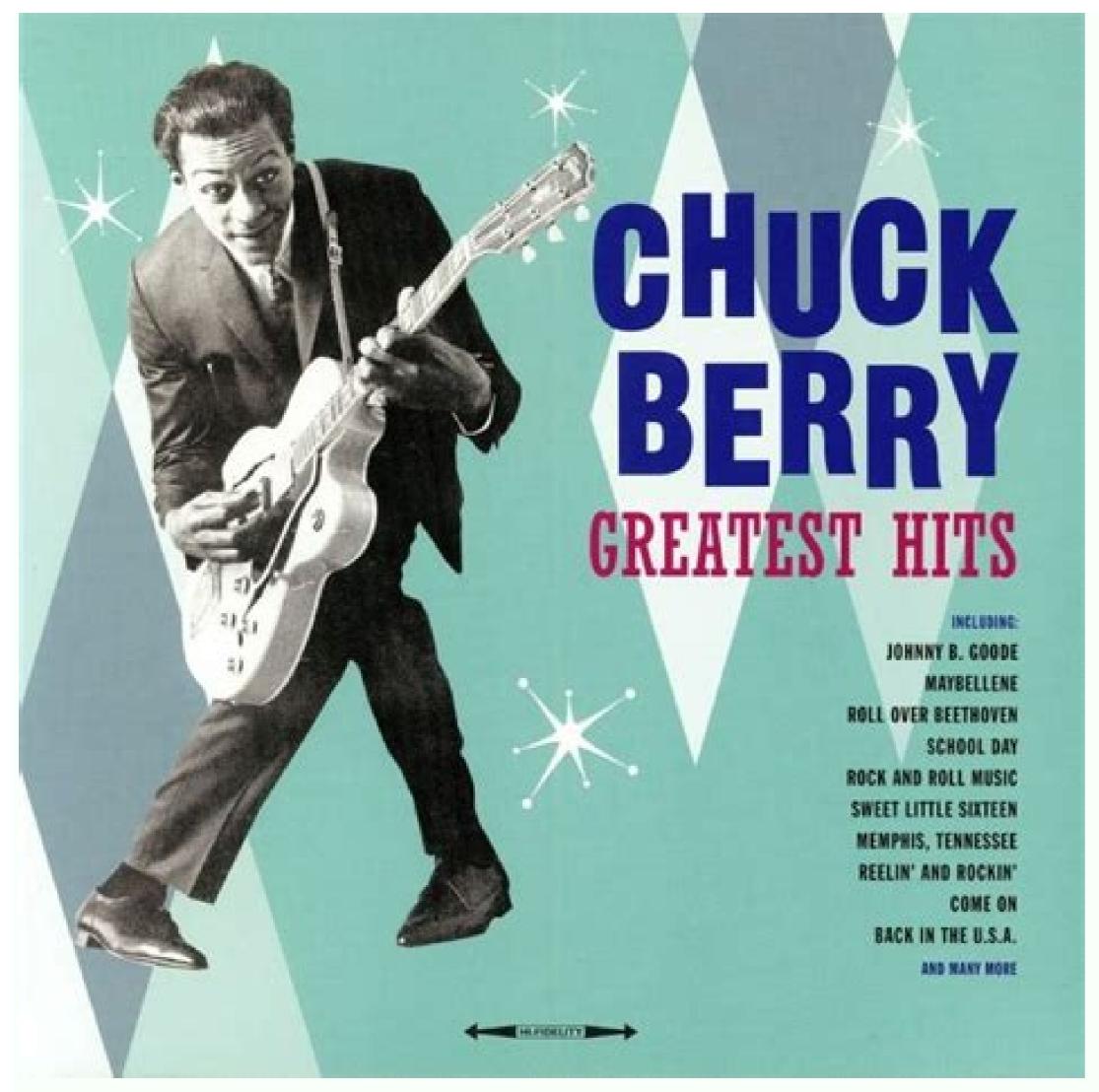
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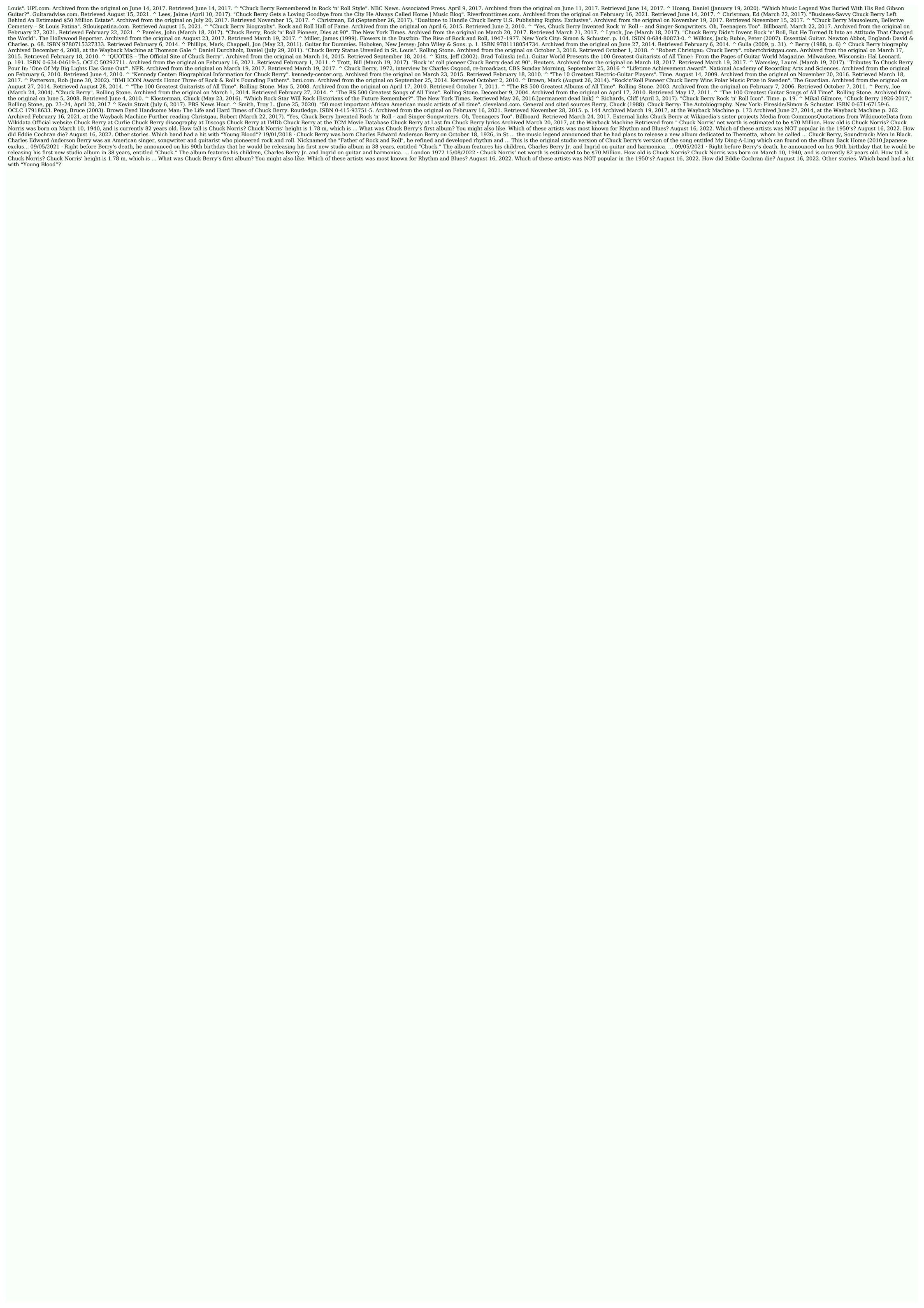




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American singer, songwriter and guitarist (1926-2017) For other uses, see Chuck Berry (disambiguation) and Charles Berry (disambiguation). Chuck BerryBerry in 1957BornCharles Edward Anderson Berry (disambiguation). Chuck Berry (disambiguation). Chuck Berry (disambiguation) and Charles Berry (disambiguation). Chuck BerryBerry in 1957BornCharles Edward Anderson Berry (2017-03-18) (aged 90) near Wentzville, Missouri, U.S.Resting placeBellerive Gardens Cemetery, St. LouisOther namesFather of Rock N' RollOccupationSinger-songwritermusicianSpouse(s)Themetta Suggs (m. 1948)Children4Musical careerGenres Rock and roll rhythm and blues Instrument(s)GuitarvocalsYears active1953-2017LabelsChessMercuryAtcoDualtone Musical artistWebsitewww.chuckberry.com Charles Edward Anderson Berry (October 18, 1926 - March 18, 2017) was an American singer, songwriter and guitarist who pioneered rock and roll. Nicknamed the "Father of Rock and Roll", he refined and developed rhythm and blues into the major elements that made rock and roll distinctive with songs such as "Maybellene" (1955), "Roll Over

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Beethoven" (1956), "Rock and Roll Music" (1957) and "Johnny B. Goode" (1958).[1] Writing lyrics that focused on teen life and consumerism, and developing a music style that included guitar solos and showmanship, Berry was a major influence on subsequent rock music.[2] Born into a middle-class black family in St. Louis, Berry had an interest in
music from an early age and gave his first public performance at Sumner High School. While still a high school student he was sent to a reformatory, where he was held from 1944 to 1947. After his release, Berry settled into married life and worked at an automobile assembly plant. By early 1953, influenced by the
guitar riffs and showmanship techniques of the blues musician T-Bone Walker, Berry began performing with the Johnson Trio.[3] His break came when he traveled to Chicago in May 1955 and met Muddy Waters, who suggested he contact Leonard Chess, of Chess Records. With Chess, he recorded "Maybellene"—Berry's adaptation of the
country song "Ida Red"—which sold over a million copies, reaching number one on Billboard magazine's rhythm and blues chart.[4] By the end of the 1950s, Berry was an established his own St. Louis nightclub, Berry's Club Bandstand.[5] He
was sentenced to three years in prison in January 1962 for offenses under the Mann Act—he had transported a 14-year-old girl across state lines for the purpose of having sexual intercourse.[3][6][7] After his release in 1963, Berry had several more successful songs, including "No Particular Place to Go", "You Never Can Tell", and "Nadine". However,
these did not achieve the same success or lasting impact of his 1950s songs, and by the 1970s he was more in demand as a nostalgia performer, playing his past material with local backup bands of variable quality.[3] In 1972 he reached a new level of achievement when a rendition of "My Ding-a-Ling" became his only record to top the charts. His
insistence on being paid in cash led in 1979 to a four-month jail sentence and community service, for tax evasion. Berry was among the first musicians to be inducted into the Rock and Roll Hall of Fame on its opening in 1986; he was cited for having "laid the groundwork for not only a rock and roll sound but a rock and roll stance."[8] Berry is
included in several of Rolling Stone magazine's "greatest of all time" lists; he was ranked fifth on its 2004 and 2011 lists of the 100 Greatest Artists of All Time, [9] The Rock and Roll Hall of Fame's 500 Songs That Shaped Rock and Roll includes three of Berry's: "Johnny B. Goode", "Maybellene", and "Rock and Roll Music", [10] Berry's "Johnny B.
Goode" is the only rock-and-roll song included on the Voyager Golden Record.[11] Early life Chuck Berry's guitar, Maybellene, a Gibson ES-350T Born in St. Louis, [12] Berry was the youngest child. He grew up in the north St. Louis neighborhood known as the Ville, an area where many middle-class people lived. His father, Henry William Berry (1895-
1987) was a contractor and deacon of a nearby Baptist church; his mother, Martha Bell (Banks) (1894-1980) was a certified public school principal.[13] Berry's upbringing allowed him to pursue his interest in music from an early age. He gave his first public performance in 1941 while still a student at Sumner High School;[14] he was still a student
there in 1944, when he was arrested for armed robbery after robbing three shops in Kansas City, Missouri, and then stealing a car at gunpoint with some friends.[15][16] Berry's account in his autobiography is that his car broke down and he flagged down a passing car and stole it at gunpoint with a nonfunctional pistol.[17] He was convicted and sent
to the Intermediate Reformatory for Young Men at Algoa, near Jefferson City, Missouri,[12] where he formed a singing quartet and did some boxing.[15] The singing group became competent enough that the authorities allowed it to perform outside the detention facility.[18] Berry was released from the reformatory on his 21st birthday in 1947. On
October 28, 1948, Berry married Themetta "Toddy" Suggs, who gave birth to Darlin Ingrid Berry on October 3, 1950.[19] Berry supported his family by taking various jobs in St. Louis, working briefly as a factory worker at two automobile assembly plants and as a janitor in the apartment building where he and his wife lived. Afterwards he trained as a
beautician at the Poro College of Cosmetology, founded by Annie Turnbo Malone. [20] He was doing well enough by 1950 to buy a "small three room brick cottage with a bath" on Whittier Street, [21] which is now listed as the Chuck Berry House on the National Register of Historic Places. [22] By the early 1950s, Berry was working with local bands in
clubs in St. Louis as an extra source of income.[21] He had been playing blues since his teens, and he borrowed both guitar riffs and showmanship techniques from the blues musician T-Bone Walker.[23] He also took guitar lessons from his friend Ira Harris, which laid the foundation for his guitar style.[24] By early 1953 Berry was performing with
Johnnie Johnson's trio, starting a long-time collaboration with the pianist. [25][26] The band played blues and ballads as well as country stuff on our predominantly black audience began whispering 'who is that black hillbilly at the Cosmo?' After they
laughed at me a few times they began requesting the hillbilly stuff and enjoyed dancing to it."[12] In 1954, Berry recorded the tracks "I Hope These Words Will Find You Well" and "Oh, Maria!" with the group Joe Alexander & the Cubans. The songs were released as a single on the Ballad label.[27] Berry's showmanship, along with a mix of country
tunes and R&B tunes, sung in the style of Nat King Cole set to the music of Muddy Waters brought in a wider audience, particularly affluent white people.[3][28] Career 1955-1962: Signing with Chess: "Maybellene" to "Come On" Berry in a 1958 publicity photo In May 1955, Berry traveled to Chicago, where he met Muddy Waters who suggested he
contact Leonard Chess, of Chess Records. Berry thought his blues music would interest Chess, but Chess was a larger fan of Berry's take on "Ida Red", under the title "Maybellene", with Johnnie Johnson on the piano, Jerome Green (from Bo Diddley's band) on the maracas,
Ebby Hardy on the drums and Willie Dixon on the bass. [30] "Maybellene" sold over a million copies, reaching number one on Billboard magazine's rhythm and blues chart for September 10, 1955. [12][31] Berry said, "It came out at the right time when Afro-American music was spilling over into the
mainstream pop."[32] When Berry first saw a copy of the Maybellene record, he was surprised that two other individuals, including DJ Alan Freed had been given writing credit.[33][34] At the end of June 1956, his song "Roll Over
Beethoven" reached number 29 on the Billboard's Top 100 chart, and Berry toured as one of the "Top Acts of '56". He and Carl Perkins became friends. Perkins said that "I knew when I first heard Chuck that he'd been affected by country music. I respected his writing; his records were very, very great." [35] In late 1957, Berry took part in Alan
Freed's "Biggest Show of Stars for 1957", touring the United States with the Everly Brothers, Buddy Holly, and others. [36] He was a guest on ABC's Guy Mitchell Show, singing his hit song "Rock 'n' Roll Music". The hits continued from 1957 to 1959, with Berry scoring over a dozen chart singles during this period, including the US Top 10 hits "School
Days", "Rock and Roll Music", "Sweet Little Sixteen", and "Johnny B. Goode". He appeared in two early rock-and-roll movies: Rock Rock (1959), in which he had a speaking role as himself and performed "Johnny B. Goode", "Memphis, Tennessee", and "Little Queenie". His
performance of "Sweet Little Sixteen" at the Newport Jazz Festival in 1958 was captured in the motion picture Jazz on a Summer's Day.[37] The opening guitar riff of "Johnny B. Goode" [38] is surprisingly similar to the one used by Louis Jordan in his Ain't That Just Like a Woman (1946).[38] Berry acknowledged the debt to Jordan and several sources
have indicated that his work was influenced by Jordan in general. [39][40][41] By the end of the 1950s, Berry was a high-profile established star with several hit records and film appearances and a lucrative touring career. He had opened a racially integrated St. Louis nightclub, Berry's Club Bandstand, and invested in real estate. [42] But in December
1959, he was arrested under the Mann Act after allegations that he had transported across state lines to work as a hatcheck girl at his club.[44] After a two-week trial in March 1960, he was convicted, fined $5,000, and sentenced to five years in prison.[45]
He appealed the decision, arguing that the judge's comments and attitude were racist and prejudiced the jury against him. The appeal was upheld, [6][46] and a second trial was heard in May and June 1961, [47] resulting in another conviction and a three-year prison sentence. [48] After another appeal failed, Berry served one and one-half years in
prison, from February 1962 to October 1963.[49] He had continued recording and performing during the trials, but his output had slowed as his popularity declined; his final single released before he was imprisoned was "Come On".[50] 1963-1969: "Nadine" and move to Mercury Berry and his sister Lucy Ann (1965) When Berry was released from
prison in 1963, his return to recording and performing was made easier because British invasion bands—notably the Beatles and the Rolling Stones—had sustained interest in his music by releasing cover versions of his songs,[51][52] and other bands had reworked some of them, such as the Beach Boys' 1963 hit "Surfin' U.S.A.", which used the
melody of Berry's "Sweet Little Sixteen".[53] In 1964 and 1965 Berry released eight singles, including three that were commercially successful, reaching the introduction of seat belts in cars),[54] "You Never Can Tell", and the rocking
"Nadine".[55] Between 1966 and 1969 Berry released five albums for Mercury Records, including his second live album (and first recorded entirely onstage), Live at Fillmore Auditorium; for the live album he was backed by the Steve Miller Band.[56][57] Although this period was not a successful one for studio work,[58] Berry was still a top concert
draw. In May 1964, he had made a successful tour of the UK,[54] but when he returned in January 1965 his behavior was erratic and moody, and his touring style of using unrehearsed local backing bands and a strict nonnegotiable contract was earning him a reputation as a difficult and unexciting performer.[59] He also played at large events in
North America, such as the Schaefer Music Festival, in New York City's Central Park in July 1969, and the Toronto Rock and Roll Revival festival in October. [60] 1970-1979: Back to Chess: "My Ding-a-Ling", a fourth-grade wee-wee joke that used to mortify true
believers at college concerts, permitted a lot of twelve-year-olds new insight into the moribund concept of "dirty" when it hit the airwaves ... Robert Christgau[61] Berry returned to Chess from 1970 to 1973. There were no hit singles from the 1970 album Back Home, but in 1972 Chess released a live recording of "My Ding-a-Ling", a novelty song
which he had recorded in a different version as "My Tambourine" on his 1968 LP From St. Louie to Frisco.[62] The track became his only number-one single in the same year, was his last Top 40 hit in both the UK. Both singles were included on the part-live, part-studio
album The London Chuck Berry Sessions (other albums of London sessions were recorded by Chess's mainstay artists Muddy Waters and Howlin' Wolf). Berry's second tenure with Chess ended with the 1975 album Chuck Berry, after which he did not make a studio record until Rockit for Atco Records in 1979, which would be his last studio album for
38 years.[63] Berry as guest host of The Midnight Special in 1973 In the 1970s Berry toured on the strength of his earlier successes. He was on the road for many years, carrying only his Gibson guitar, confident that he could hire a band that already knew his music no matter where he went. AllMusic said that in this period his "live performances"
became increasingly erratic, ... working with terrible backup bands and turning in sloppy, out-of-tune performances" which "tarnished his reputation with younger fans and oldtimers" alike.[42] In March 1972 he was filmed, at the BBC Television Theatre in Shepherds Bush, for Chuck Berry in Concert,[64] part of a 60-date tour backed by the band
Rocking Horse.[65] Among the many bandleaders performing a backup role with Berry in the 1970s were Bruce Springsteen and Steve Miller when each was just starting his career. (Springsteen related in the documentary film Hail! Hail! Rock 'n' Roll that Berry did not give the band a set list, and expected the musicians to follow his lead after each
guitar intro. Berry did not speak to the band after the show. Nevertheless, Springsteen backed Berry again when he appeared at the concert for the Rock and Roll Hall of Fame in 1995.) At the request of Jimmy Carter, Berry performed at the White House on June 1, 1979.[57] Berry's touring style, traveling the "oldies" circuit in the 1970s (often being
paid in cash by local promoters), added ammunition to the Internal Revenue Service's accusations that Berry pleaded guilty to evading nearly $110,000 in federal income tax owed on his 1973 earnings. Newspaper reports in 1979 put his 1973 joint income (with his
wife) at $374,982.[66] He was sentenced to four months in prison and 1,000 hours of community service—performing benefit concerts—in 1979.[67] 1980-2017: Last years on the road Berry performing at the 1997 Long Beach Blues Festival Berry continued to play 70 to 100 one-nighters per year in the 1980s, still traveling solo and requiring a local
band to back him at each stop. In 1986, Taylor Hackford made a documentary film, Hail! Rock 'n' Roll, of a celebration concert for Berry's sixtieth birthday, organized by Keith Richards. [68] Eric Clapton, Etta James, Julian Lennon, Robert Cray, and Linda Ronstadt, among others, appeared with Berry on stage and in the film. During the concert,
Berry played a Gibson ES-355, the luxury version of the ES-335 that he favored on his 1970s tours. Richards played a black Fender Telecaster Custom, Cray a Fender Stratocaster and Clapton a Gibson ES 350T, the same model that Berry used on his early recordings.[15] In the late 1980s, Berry bought the Southern Air, a restaurant in Wentzville,
Missouri.[69] In November 2000, Berry faced legal issues when he was sued by his former pianist Johnnie Johnson who claimed that too much time had
passed since the songs were written.[70] Berry in 2008 In 2008, Berry toured Europe, with stops in Sweden, Norway, Finland, the United Kingdom, the Netherlands, Ireland, Switzerland, Poland, and Spain. In mid-2008, he played at the Virgin Festival in Baltimore.[71] During a concert on New Year's Day 2011 in Chicago, Berry, suffering from
exhaustion, passed out and had to be helped off stage. [72] Berry lived in Ladue, Missouri where he lived part-time since the 1950s and was the home in which he died. This home, with the guitar-shaped swimming pool, is seen in scenes
near the end of the film Hail! Hail! Rock 'n' Roll.[73] He regularly performed one Wednesday each month at Blueberry Hill, a restaurant and bar located in the Delmar Loop neighborhood of St. Louis, from 1996 to 2014. Berry announced on his 90th birthday that his first new studio album since Rockit in 1979, entitled Chuck, would be released in
2017.[74] His first new record in 38 years, it includes his children, Charles Berry Jr. and Ingrid, on guitar and harmonica, with songs "covering the spectrum from hard-driving rockers to soulful thought-provoking time capsules of a life's work" and dedicated to his beloved wife of 68 years, Toddy.[75] Physical and sexual abuse allegations In 1987,
Berry was charged with assaulting a woman at New York's Gramercy Park Hotel. He was accused of causing "lacerations of the mouth, requiring five stitches, two loose teeth, [and] contusions of the mouth, requiring five stitches, two loose teeth, [and] contusions of the mouth, requiring five stitches, two loose teeth, [and] contusions of the mouth, requiring five stitches, two loose teeth, [and] contusions of the mouth, requiring five stitches, two loose teeth, [and] contusions of the mouth, requiring five stitches, two loose teeth, [and] contusions of the mouth, requiring five stitches, two loose teeth, [and] contusions of the mouth, requiring five stitches, two loose teeth, [and] contusions of the mouth, requiring five stitches, two loose teeth, [and] contusions of the mouth, requiring five stitches, two loose teeth, [and] contusions of the mouth, requiring five stitches, two loose teeth, [and] contusions of the mouth, requiring five stitches, two loose teeth, [and] contusions of the mouth, requiring five stitches, two loose teeth, [and] contusions of the mouth, requiring five stitches, two loose teeth, [and] contusions of the mouth, requiring five stitches, two loose teeth, [and] contusions of the mouth, requiring five stitches, two loose teeth, [and] contusions of the mouth, requiring five stitches, two loose teeth, [and] contusions of the mouth, requiring five stitches, two looses teeth, [and] contusions of the mouth, requiring five stitches, two looses teeth, [and] contusions of the mouth, requiring five stitches, and the mouth of the mouth, requiring five stitches, two looses teeth, [and] contusions of the mouth, requiring five stitches, and the mouth of the mouth, requiring five stitches, and the mouth of the mouth of the mouth, requiring five stitches, and the mouth of the m
installed a video camera in the bathroom of his restaurant. Although his guilt was never proven in court, Berry opted for a class action settlement. One of his biographers, Bruce Pegg, estimated that with 59 women it cost Berry
over $1.2 million plus legal fees.[15] His lawyers said he had been the victim of a conspiracy to profit from his wealth.[15] During this time, Berry began using Wayne T. Schoeneberg as his legal counsel. Reportedly, a police raid on his house found in timate videotapes of women, one of whom was apparently a minor. Also found in the raid were 62
grams of marijuana. Felony drug and child-abuse charges were filed. As the child-abuse charges were filed. As the child-abuse charges were filed guilty to misdemeanor possession of marijuana. He was given a six-month suspended jail sentence, placed on two years unsupervised probation, and was ordered to donate $5,000 to a local hospital.[77] Later, videos
Berry recorded of himself urinating on a woman and another of her defecating on him would surface. [78][79][80] Death On March 18, 2017, Berry was found unresponsive at his home near Wentzville, Missouri. Emergency workers called to the scene were unable to revive him, and he was pronounced dead by his personal physician. [81][82] TMZ
posted an audio recording on its website in which a 911 operator can be heard responding to a reported cardiac arrest at Berry's home. [83] Berry's funeral was held on April 9, 2017, at The Pageant, a music club where he
often performed. He was viewed with his cherry-red Gibson ES-335 guitar bolted to the inside lid of the coffin[86] and with flower arrangements that included one sent by the Rolling Stones in the shape of a guitar. Afterwards a private service was held in the club celebrating Berry's life and musical career, with the Berry family inviting 300 members
of the public into the service. Gene Simmons of Kiss gave an impromptu, unadvertised eulogy at the service, while Little Richard was scheduled to lead the funeral procession but was unable to attend due to an illness. The night before, many St. Louis area bars held a mass toast at 10 pm in Berry's honor.[87] One of Berry's attorneys estimated that
his estate was worth $50 million, including $17 million in music rights. Berry's music publishing accounted for $13 million of the estate's value. The Berry estate owned roughly half of his songwriting credits (mostly from his later career), while BMG Rights Management controlled the other half; most of Berry's recordings are currently owned by
Universal Music Group.[88] In September 2017, Dualtone, the label which released Berry's final album, Chuck, agreed to publish all his compositions in the United States.[89] Berry is interred in a mausoleum in Bellerive Gardens Cemetery in St. Louis.[90] Legacy "The founding father of rock n roll" street art on Denmark Street, London While no
individual can be said to have invented rock and roll, Chuck Berry comes the closest of any single figure to being the one who put all the essential pieces together. It was his particular genius to graft country & western guitar licks onto a rhythm & blues chassis in his very first single, "Maybellene". Rock and Roll Hall of Fame[91][92] A pioneer of rock
and roll, Berry was a significant influence on the development of both the music and the attitude associated with the rock music lifestyle. With songs such as "Maybellene" (1955), "Roll Over Beethoven" (1956), "Rock and Roll Music" (1957) and "Johnny B. Goode" (1958), Berry refined and developed rhythm and blues into the major elements that
made rock and roll distinctive, with lyrics successfully aimed to appeal to the early teenage market by using graphic and humorous descriptions of teen dances, fast cars, high school life, and consumer culture,[3] and utilizing guitar solos and showmanship that would be a major influence on subsequent rock music.[2] Thus Berry, the songwriter,
according to critic Jon Pareles, invented rock as "a music of teenage wishes fulfilled and good times (even with cops in pursuit)."[93] Berry contributed three things to rock music: an irresistible swagger, a focus on the guitar riff as the primary melodic element and an emphasis on songwriting as storytelling.[94] His records are a rich storehouse of
the essential lyrical, showmanship and musical components of rock and roll. In addition to the Beatles and the Rolling Stones, a large number of significant popular-music performers have recorded Berry's songs.[3] Although not technically accomplished, his guitar style is distinctive—he incorporated electronic effects to mimic the sound of bottleneck
blues guitarists and drew on the influence of guitar players such as Carl Hogan,[95] and T-Bone Walker[3] to produce a clear and exciting sound that many later guitarists would acknowledge as an influence in their own style.[77] Berry's showmanship has been influential on other rock guitarists,[96] particularly his one-legged hop routine,[97] and
the "duck walk" [98] which he first used as a child when he walked "stooping with full-bended knees. but with my back and head vertical" under a table to retrieve a ball and his family found it entertaining; he used it when "performing in New York for the first time and some journalist branded it the duck walk." [99][100] He has been cited as a major
reference to a variety of some of the most influential acts of all time: Elvis Presley covered "Memphis, Tennessee", Too Much Monkey Business", "Johnny B. Goode" and "Promised Land" Jimi Hendrix covered "Memphis, Tennessee" among others The Rolling
Stones have covered "Around and Around", "Bye Bye Johnny", "Carol", "Come On", "Let It Rock", "Little Queenie", "Talkin' About You", and "You Can't Catch Me", among others The Beach Boys used the melody from "Sweet Little Sixteen" for "Surfin' U.S.A." and later covered "Rock and Roll Music" Carl Perkins covered "Roll Over Beethoven" and
"Johnny B. Goode" The Dave Clark Five covered "Reelin' and Rockin'" Electric Light Orchestra covered "Roll Over Beethoven" Status Quo have covered "Ron Dave Edmunds have covered "Run Rudolph Run" Faces covered "Memphis, Tennessee" David
Bowie covered "Around and Around" The Yardbirds covered "Guitar Boogie" as "Jeff's Boogie" as "Jeff's Boogie" The Kinks covered "Brown Eyed Handsome Man" The Grateful Dead have covered "Around and Around", "Promised Land", "Johnny B. Goode", and "Let it Rock" On July 29, 2011,
Berry was honored in a dedication of an eight-foot, in-motion Chuck Berry Statue in the Delmar Loop in St. Louis right across the street from Blueberry Hill. Berry said, "It's glorious--I do appreciate it to the highest, no doubt about it. That sort of honor is seldom given out. But I don't deserve it."[101] Rock critic Robert Christgau considers Berry "thee trom Blueberry Hill. Berry said," It's glorious--I do appreciate it to the highest, no doubt about it. That sort of honor is seldom given out. But I don't deserve it."[101] Rock critic Robert Christgau considers Berry "thee trom Blueberry Hill. Berry said," It's glorious--I do appreciate it to the highest, no doubt about it. That sort of honor is seldom given out. But I don't deserve it."[101] Rock critic Robert Christgau considers Berry "thee trom Blueberry Hill. Berry said," It's glorious--I do appreciate it to the highest, no doubt about it. That sort of honor is seldom given out. But I don't deserve it."[101] Rock critic Robert Christgau considers Berry "thee trom Blueberry Hill. Berry said," It's glorious--I do appreciate it to the highest, no doubt about it. That sort of honor is seldom given out. But I don't deserve it."[101] Rock critic Robert Christgau considers Berry "thee trom Blueberry Hill. Berry said," It's glorious--I do appreciate it to the highest, no doubt about it. That sort of honor is seldom given out. But I don't deserve it."[101] Rock critic Robert Christgau considers Berry "thee trom Blueberry Hill. Berry said," I don't deserve it."[101] Rock critic Robert Christgau considers Berry "thee trom Blueberry Hill. Berry said," I don't deserve it."[101] Rock critic Robert Christgau considers Berry "thee trom Blueberry Hill. Berry said," I don't deserve it."[101] Rock critic Robert Christgau considers Berry "thee trom Blueberry Hill. Berry said," I don't deserve it. "I don't deserve it." I don't deserve it. "I don't d
greatest of the rock and rollers",[102] and John Lennon said, "if you don't know every Chuck Berry lick, you can't play rock guitar."[104] Bob Dylan called Berry "the Shakespeare of rock 'n' roll".[105] Bruce Springsteen tweeted, "Chuck Berry was
rock's greatest practitioner, guitarist, and the greatest pure rock 'n' roll writer who ever lived."[106] When asked what caused the explosion of the popularity of rock 'n roll that took place in the 1950s, with him and a handful of others, mainly him, Berry said, "Well, actually they begin to listen to it, you see, because certain stations played certain
music. The music that we, the blacks, played, the cultures were so far apart, we would have to have a play station in order to play it. The cultures begin to come together, and you begin to see one another's vein of life, then the music came together."[107] Chuck Berry wearing the Kennedy Center Honors, 2000 Among the honors Berry received were
the Grammy Lifetime Achievement Award in 1984[108] and the Kennedy Center Honors in 2000.[109] He was ranked seventh on Time magazine's 2009 list of the 10 best electric quitar players of all time.[110] On May 14, 2002, Berry was honored as one of the first BMI Icons at the 50th annual BMI Pop Awards. He was presented the award along
with BMI affiliates Bo Diddley and Little Richard.[111] In August 2014, Berry was made a laureate of the Polar Music Prize.[112] Berry is included in several of Rolling Stone magazine's "Greatest Guitarists of All Time".[113] In November his
compilation album The Great Twenty-Eight was ranked 21st in Rolling Stone's 500 Greatest Albums of All Time". [9][115] In December 2004, six of his songs were included in "Rolling Stone's 500 Greatest Songs of All Time": "Johnny B
Goode" (#7), "Maybellene" (#18), "Roll Over Beethoven" (#97), "Rock and Roll Music" (#128), "Sweet Little Sixteen" (#272) and "Brown Eyed Handsome Man" (#374).[116] In June 2008, his song "Johnny B. Goode" was ranked first in the "100 Greatest Guitar Songs of All Time".[117] The journalist Chuck Klosterman has argued that in 300 years
Berry will still be remembered as the rock musician who most closely captured the essence of rock and roll.[118] Time magazine stated, "There was no one like Elvis. But there was 'definitely' no one like El
and his own misdeeds - all the way," reporting that Leonard Cohen said, "All of us are footnotes to the words of Chuck Berry."[120] Kevin Strait, curator of the Primary sonic architects of rock and roll."[121] According to Cleveland.com's Trov
L. Smith, "Chuck Berry didn't invent rock and roll all by his lonesome. But he was the man who took rhythm and blues and transformed it into a new genre that would ever change popular music. Songs like 'Maybellene,' 'Johnny B. Goode,' 'Roll Over Beethoven' and 'Rock and Roll Music' would showcase the core elements of what rock and roll would
become. The sound, the format and the style were built on the music Berry created. To some extent, everyone who followed was a copycat."[122] Discography Main article: Chuck Berry Is on Top (1959) Rockin' at the Hops (1960) New Juke Box Hits (1961)
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