

folkways records, n.y. fs 3864

RADIO PROGRAMME

NUMBER 4

STUDS TERKEL,

WEEKLY

ALMANAC

on
Folk Music

BLUES

on WFM'T with

BIG BILL BROONZY



and

Peter Seeger



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Terkel, Studs & Bill Broonzy

Radio Programme #4; Weekly Almanac on Folk Music

DESCRIPTIVE NOTES ARE INSIDE POCKET

FOLK MUSIC BLUES

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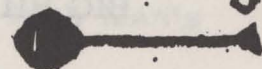
on WFMT with

BIG BILL BROONZY



and

Peter Seeger



CONTENT OF THE RECORD

SIDE 1

WFMT, Chicago, One Sunday morning

Studs Terkel
introducing
Big Bill Broonzy and Pete Seeger

Songs: "The Frog" - Pete and 5-string banjo
"Alberta" - Big Bill and guitar

The 5-string banjo - Pete
"Cripple Creek", "Old Joe Clark", "Leather
Britches", "Sally Ann"

What is the Blues? - Big Bill
A "dressed-up" blues - "I Wonder Why"
("...you count your time...")
A "Mississippi" blues - "Makin My Get a-way"

Elizabethan English: "Little Margaret" - Pete

Blues all the same? "In the Evening When the Sun
Goes Down" - Big Bill

SIDE II

A "Happy" Blues ("...it's how you feel..."): "Love
You Baby" - Big Bill

A Lullaby: "Hush a-bye" - Pete
"Crawdad Hole" - Big Bill

Worksong: "John Henry" - Big Bill

Blues - Poetry
What is Folk Music
Bach, on a Banjo: "Jesu, Joy of Man's Desiring"

BIG BILL and PETE in:
"You Got To Walk That Lonesome Valley"
"You Got To Stand In Judgement"
"The Midnight Special"

Studs Terkel is a veteran of Chicago radio and TV. He was one of the first disk jockies in the country to play folk recordings. His TV program "Stud's Place" was considered a classic example of television, Chicago style.

As I recall, it was a cool Sunday morning. We were heading toward the studios of WFMT - Big Bill Broonzy, Pete Seeger and I.

A word about this radio station, if I may. It's an FM outlet in Chicago that has, in the past few years, attracted an audience of thousands. The product it sells: the fine arts - music, drama, poetry and discussion. Restrictions on the performers: none. (Other than the implied imperative: good taste).

Ours is a weekly program called "Almanac", devoted primarily to folk music, spiked, on occasion, with a dash of jazz.

Which raises an interesting question...

If the blues... a sturdy root of the jazz tree... is a recounting of daily experience, of lost love or lost job or lost hope, of pavement paradise lost and, perhaps, regained, how does it differ from a folk song?

What price labels?

In Big Bill, whose guitar picks up where his voice lays it down - much like a reverse Louis Armstrong, whose voice takes off where his trumpet lays it down - we have our land's most distinguished singer of "undressed" blues.

Neither his song nor his voice is a pre-fab job, designed for the chi-chi night club. Soft innuendoes are not for Big Bill and the odds aren't too hot that he will ever be pin-up boy at a sorority. He is a big, natural man rather than a cute, little boy.

He sings what he knows rather than what he thinks he should know.

Big Bill's disdain for labels is simply stated:
"You hear people talking about folk songs. You hear people talking about the blues, like it's something else. It's all folk songs. You never hear horses sing 'em."

A wistful footnote: Bill Broonzy is far better known in London, Paris and Brussels than he is in New York or Chicago or San Francisco.

In Pete Seeger, head reared back and banjo high, we have one of the most exciting folk artists around and about. Perhaps, he is best described as a singer-scholar. His eye is as equally keen as his ear. His curiosity, insatiable. Whatever he observes and discovers, he captures with uncanny accuracy.

Unlike Big Bill, most of his repertoire is not derived from his own personal experience. Rather, it's based on his searchings and findings. All forms of music comprise his oyster, whether it be Bach, the southern Appalachians or the West Indian steel drum.

Yet, Big Bill Broonzy and Pete Seeger, of disparate cultures, share the Big Common Denominator: they are free in song.

The program was unplanned. We approached the WFMT mike, and let come what did.

Studs Terkel

From a letter recieved by Pete Seeger sent by a woman from
Montgomery, Alabama.

On the Blues

"....No doubt and, of course there were and had been some of the "blues" for years and years among the Negroes and perhaps among the whites (you say this in the account of Joe Turner, but I have never heard of any blues among the whites) but they came to their fruition in the 20's and as I was a girl in the Twenties I was a participant and saw it happen. It is hard to realize how prim we were and how ignorant and how scared - sex was a dirty word and you would go to Hell forever and the Devil would continually roast you over Hell fires if you kissed a boy, and anything more than that meant eternal Damnation of the deepest kind. But after the First World War there was the throwing off of the inhibitions and the rise of the Blues with their deep throbbing sexual harmonies. I used to visit in Memphis and the boys would go down on Beale Street and pick up a "two bit band" just out of any pool room or anywhere. They were called "two bit bands" because all the boys would pick up or chip in 25¢. The bands would consist of three or four players, piano, saxaphone, banjo, drum, maybe more and they would play all night for three or four dollars, and such music. I am not sure if Handy was there then or not, although I remember dancing to his music at big dances in Alabama, but the music was wonderful and St. Louis Blues, Beale Street Blues, and all the Blues were played and lots of songs and music that I can only remember bits of "Red Hot Mama, " "Tree Top Tall", "Won't You kindly Turn Your Damper Down", or "Shake It and Break it and Hang it on the Wall", I Wish I was a Rich Man's Bird Dog"..... "



Woodcut of Pete Seeger by Antonio Franconi

PETE SEEGER

NUMERICAL LIST

- | | | | |
|--------|--|-----------|---|
| FA2003 | Darling Corey | FH5251 | American Industrial Ballads |
| FA2043 | Pete Seeger Sampler | FH5285 | The Original Talking Union |
| FA2045 | Goofing-Off Suit | FH5717 | Songs of the Civil War |
| FA2175 | Frontier Ballads (Vol. 1) | FH5801 | American History in Ballad Song |
| FA2176 | Frontier Ballad (Vol. 2) | FW6911 | Folksongs of Four Continents |
| FA2319 | American Ballads | FW6912 | Bantu Choral Folk Songs |
| FA2320 | American Favorite Ballads | FC7001 | American Folk Songs for Children |
| FA2321 | American Favorite Ballads (Vol. 2) | FC7002 | American Game and Activity Songs for Children Sung by Pete Seeger |
| FA2322 | American Favorite Ballads (Vol. 3) | FC7010 | Birds, Beasts, Bugs & Little Fishes |
| FA2323 | American Favorite Ballads (Vol. 4) | FC7011 | Birds, Beasts, Bugs & Bigger Fishes |
| FA2412 | Pete Seeger at Carnegie Hall | FC7020 | Songs to Grow On |
| FA2439 | Nonesuch | FC7028 | Camp Songs |
| FA2445 | American Favorite Ballads, (Vol. 5) | FC7525 | Sleep-Time Songs and Stories |
| FA2450 | Pete Seeger at the Village Gate | FC7526 | Song and Play-Time With Pete Seeger |
| FA2451 | Pete Seeger at the Village Gate (Vol. 2) | FC7532 | Folk Songs For Young People |
| FA2452 | With Voices Together We Sing | FC7604 | American Playparties |
| FA2453 | Love Songs for Friends and Foes | FI 8303 | 5-String Banjo Instructor |
| FA2454 | The Rainbow Quest | FI 8354 | The Folksinger's Guitar Guide |
| FA2455 | Sing Out With Pete! | FI8371A/B | The 12-String Guitar, Vol. 1 |
| FN2501 | Gazette | FI8371C/D | The 12-String Guitar, Vol. 2 |
| FN2502 | Gazette, (Vol. 2) | EPC-601 | South African Freedom Songs |
| FN2511 | Hootenanny Tonight | FA45-201 | Battle of New Orleans |
| FN2512 | Hootenanny At Carnegie Hall | FA45-202 | One Day As I Rambled |
| FN2513 | Sing Out! Hootenanny | EPC #1 | All Around The Kitchen, etc. |
| FG3531 | Old Time Fiddle Tunes | EPC #2 | Bought Me A Cat, etc. |
| FS3851 | Indian Summer | EPC #3 | Jim Along Josey, etc. |
| FS3864 | Radio Program No. 4 | | BOOKS |
| FH5003 | Frontier Ballads | | American Favorite Ballads |
| FH5210 | Champlain Valley Songs | | How To Play The 5-String Banjo |