

ELECTRONICALLY ENHANCED FOR REPRODUCTION IN STEREO

FOLKWAYS FTS 31036

GRASSY LICKS

ROGER SPRUNG

& HIS PROGRESSIVE BLUE GRASSERS



M
1630.18
S773
G772
1973

MUSIC LP

GRASSY LICKS ROGER SPRUNG & HIS PROGRESSIVE BLUE GRASSERS

SIDE ONE:

1. GRASSY LICK2:36
2. 18th CENTURY DRAWING ROOM3:10
3. PADDY ON THE TURNPIKE1:27
4. GREENLAND FISHERIES4:07
5. WHITE WATER JIG1:33
6. OLD BLACK JOE3:57
7. DEVIL'S DREAM2:04
8. MUSKRAT RAMBLE4:05

SIDE TWO:

1. CLUCK OL' HEN3:18
2. JINGLE BELLS1:48
3. BILL CHEATHAM1:51
4. BLUE BELLS OF SCOTLAND2:07
5. MUDDY ROADS1:17
6. MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER 2:40
7. BLACK MT. RAG2:12
8. HAVA NAGILA4:27
9. THE WHITE COCKADE1:11

From FOLKWAYS RECORDS
Moses Asch, Director

Roger Sprung—5-string banjo
Jon Sholle—lead guitar
Jody Stecher—mandolin
Gene Lowenger—fiddle
Larry Dunn—guitar
Mike Miller—bass
Austin Gelzer—bass
Jackie Pack—dumbek
Gene Zimmerman—jew's harp
Richie Barron—drums

How Did A New York Boy Like Roger Sprung Get Mixed Up With Bluegrass Music?

"When I was five," says Roger, "I made music on a little toy xylophone birthday present. By the time I was ten, four piano teachers had given up trying to teach me to read piano music, but later I taught myself to play a pretty good barrelhouse piano. At seventeen, I learned the guitar and banjo when I heard what could be done with them at Washington Square Park. I settled on the banjo when I began to listen to records of this



powerful old-timey style of string band music. I was sure that the bluegrass style suited me when I made the first of many trips to Asheville, North Carolina in 1950 to hear bluegrass music played in the mountains where it had originated."

Since his first appearance in Asheville, Roger Sprung has become the country's foremost propagator of bluegrass music. Wherever Roger sets his footprints, interest in bluegrass shoots up to fever pitch. Since Roger is a traveling man, you may have heard him picking his five-string banjo at the Asheville, Galax and other Southern Festivals and Fiddlers' Conventions, or on a fair Sunday in Washington Square. Or perhaps he's infected you with bluegrass fever via a radio or TV commercial with a bluegrass background bursting out behind the spoken message.

You need not worry overmuch that you know few of the traditional English fiddle tunes with which the Mountain people of the Southern Appalachians responded and reacted to the influence of New Orleans jazz fifty years ago. For almost any tune can be converted into the bluegrass idiom.

Thus "Grassy Licks" includes traditional mountain tunes such as *Paddy on the Turnpike* and *Cluck Ol' Hen*, *Bill Cheatham* and *White Cockade*; popular music from *Old Black Joe* and

Jingle Bells to *Mrs. Brown You've Got a Lovely Daughter*; jazz like *Muskrat Ramble*; a sea shanty, *Greenland Fisheries*; and such miscellany as *Hava Nagila* and *18th Century Drawing Room*. Surely the music you know and like will become still more exciting in the bluegrass style. Try it and see for yourself.

As in Dixieland, the performers take turns stating and improving on the melody, blending their efforts as they interact and create a version of the tune that reflects the enthusiasm of the performers. In "Grassy Licks," possession of the lead instrument and honors for the dominant performance are issues that are always in doubt. John Sholle's guitar runs, Jody Stecher's fantastic mandolin, and Gene Lowenger's driving fiddle challenge Roger's banjo to some of its most exciting statements, while the rhythm section helps spur them on to their fine frenzies.

Austin Gelzer

ABOUT THIS RECORDING: This Folkways album has been meticulously remastered to preserve the full, natural location sound of the original sessions. In **STEREO**, the original sound was electronically produced to present these great performances in sound completely compatible with today's high standards of stereophonic sound reproduction.



This record has been engineered and manufactured in accordance with standards developed by the Record Industry Association of America, Inc., a non-profit organization dedicated to the betterment of recorded music and literature.