



**BIG
BILL
BROONZY
TROUBLE
IN
MIND**



Smithsonian Folkways Recordings

BIG BILL BROONZY TROUBLE IN MIND

Reissue compiled and annotated by Jeff Place and Anthony Seeger
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| 2. Frankie and Johnny 2:06 | 15. Southbound Train 4:48 |
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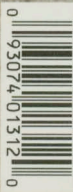
Acoustic blues guitarist Big Bill Broonzy late in his long career — troubled in mind and outspoken in song. With controversial topical songs, rural blues and spirituals, this CD showcases his brilliant vocals and intricate solo guitar work. Includes live radio and concert recordings plus the best of Broonzy's 1950s Folkways recordings—including his classic "Key to the Highway." 36 page booklet, extensive notes, photos, and lyrics. 73 minutes.

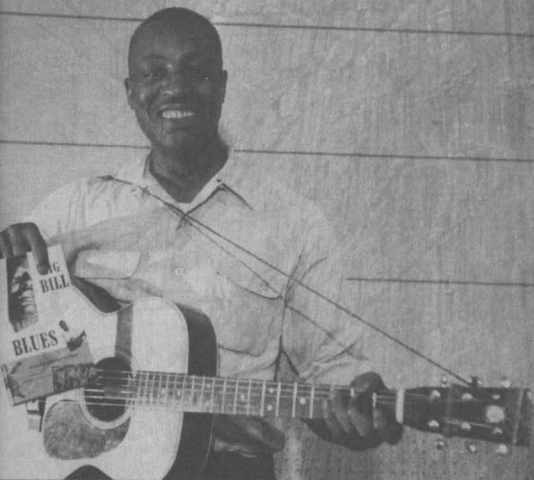


Smithsonian Folkways Recordings

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TROUBLE IN MIND

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1. Hey, Hey, Baby 2:51

(B. Broonzy/Screen Gems-EMI Music, BMI)

2. Frankie and Johnny 2:06

3. Trouble in Mind 3:16

(Richard Jones/Universal MCA Music, ASCAP)

4. Joe Turner No.2 (Blues of 1890) 5:13

5. Mule-Ridin' Blues 3:42

(B. Broonzy)

6. When Will I Get to be Called a Man 2:17

(B. Broonzy)

7. Poor Bill Blues 3:12

(B. Broonzy)

8. Key to the Highway 2:32

(B. Broonzy-C. Segar/Universal Duchess Music, BMI)

9. Plough-hand Blues 3:24

(B. Broonzy)

10. Digging My Potatoes 2:57

(B. Broonzy)

11. When Things Go Wrong (It Hurts Me Too) 2:57

(Hudson Whittaker)

12. C. C. Rider 2:32

13. Saturday Evening Blues 3:32

(B. Broonzy/Unichappell Music, BMI)

14. Shuffle Rag 2:04

(B. Broonzy)

15. Southbound Train 4:48

(B. Broonzy/Screen Gems-EMI Music, BMI)

16. Hush, Somebody's Calling Me 3:58

17. Louise 3:58

(B. Broonzy)

18. Black, Brown, and White - spoken introduction 1:25

19. Black, Brown, and White Blues - sung 2:41

(B. Broonzy)

20. Willie Mae Blues 3:27

(B. Broonzy/Screen Gems-EMI Music, BMI)

21. This Train - spoken introduction 1:21

22. This Train (Bound for Glory) - sung 2:59

23. In the Evening - spoken introduction 1:05

24. In the Evening when the Sun Goes Down - sung 4:22

(Leroy Carr-Don Raye/Backstreet Music, MCA Inc.,
ASCAP)



Big Bill Broonzy was not only the greatest country blues singer I ever heard, he was one of the wisest of men. He knew the human heart as well as anyone.

I shall never forget that moment in the night club when he was singing "Plow Hand Blues." It was a memorable performance—a sharecropper mourning the death of his mule. In the middle of the song, two young hipsters scraped their chairs as they left. I could not contain my fury. Big Bill took me aside, "Why blame those kids? What do they know about a mule? They never had a mule die on them." Bill continued, "When I visited Europe after WW II, I saw where all the bombs fell and destroyed all the people. What do I know about a bomb? I never had no bomb fall on me. The only bomb I saw was in the movies. Same thing with those kids and the mule. Same thing with the blues—you must live it to understand it." I asked Bill, "Are you telling me that we must experience horror such as war in order to understand it?" To which Bill replied, "I am afraid that is so unless we learn something from the past." So you see Big Bill didn't have to read Santayana to know that unless one learns from the past, we are doomed to relive it in the future. That's what I mean about Big Bill. He's one of the hippest guys I have ever known.

Studs Terkel, November 1999

Well, they say that everything I sing whether it's a spiritual or folk song it's still the blues Well, I'm a blues singer, what else am I gonna do with it? I like all songs Some people call these folk songs, all the songs that I've heard in my life was folk songs. I never heard horses sing none of 'em.

Bill Broonzy (introduction to track 21)

THIS DISC DRAWS ON A NUMBER OF RECORDED SOURCES from the end of Big Bill Broonzy's career. The recordings present him in a number of settings in 1956 and 1957. While most of the material comes from a New York session arranged by Moses Asch and Charles Edward Smith, released as *Bill Broonzy Sings Country Blues* (Folkways 31005), other selections come from radio interviews and live concerts. During the 1950s, Bill occasionally performed with Pete Seeger, and two such concerts at Northwestern University and the University of Chicago were sponsored by WFMT radio. (The final two tracks on this disc come from the Northwestern show.)

Fortunately, much as with the last recordings of Lead Belly ten years earlier, Broonzy was interviewed extensively before his death. Suffering from throat cancer, Bill knew his time was not long, as he reflected back over his life in interviews released by Folkways on LPs: *The Blues with Studs Terkel* (with Bill Broonzy, Brownie McGhee, and Sonny Terry [Folkways 3817]); *Studs Terkel's Weekly Almanac on Folk Music* (with Pete Seeger and Bill Broonzy [Folkways 3864]), and *Bill Broonzy Interviewed by Studs Terkel* [Folkways 3586]). Moses Asch culled material from various tapes in his possession for another release, *Big Bill Broonzy Sings Folk Songs* (Smithsonian Folkways 40023). In 1955, with the help of Yannick Bruynoghe, Broonzy put together an autobiography called *Big Bill's Blues*, one of the earliest books on country blues. In what would be his last recording, an extensive interview in July 1957 with Cleveland radio announcer Bill Randle was released by Verve Records as a five-LP set called *Big Bill's Story*. Bill's final years were well chronicled, and on this CD you can hear him sing in the final phase of his long and successful career—still troubled in mind, outspoken in song, with brilliant vocals and intricate guitar work.

Big Bill Broonzy (1898-1958) was one of the most frequently recorded blues artists in the United States from the late 1920s until the years following World War II. He made recordings both as the featured artist and as a sideman. He was a popular star on the jukeboxes and in the nightclubs on Chicago's South Side. In the years before the war, Broonzy was one of the central individuals in the Chicago blues scene. Not only was he a frequent accompanist, but he also served as a mentor and elder statesman to many of the younger players coming up.

The sound of Chicago blues changed dramatically in the post-war years. Guitarists like Muddy Waters plugged in, went electric, and the newly amplified sound became the fashion. The kind of blues that Bill played soon became outmoded. His music was looked on as "old-fashioned" in the African-American clubs, the world in which he had been making his living for years. The solution for Bill Broonzy was to reinvent himself and direct his music to a new audience. He discovered that by changing his image and sound, he could play to enthusiastic White audiences both in the folk music community in the United States and among blues and jazz fans in Europe. This compact disc presents recordings from this final phase of Broonzy's career; they are some of his last.

Broonzy was not alone in this re-marketing of his music. Many other bluesmen took the same path. As the "jump blues" sounds evolved into rhythm and blues and rock and roll in the 1950s, record companies began to market the older blues musicians to an emerging folk market. One could find 1950s-era LPs covers showing an older African-American blues musician playing to an enthralled group of White teenagers. The phrase "folk-blues" began to appear occasionally in the titles of blues LPs. Even Chess Records, the most important blues label of the 1950s, had a series of LPs entitled "*The Folk Blues of....*" Other small independent labels like King and Crown did likewise.

New York-based Folkways Records, the premier folk music label of the time, took an interest in Broonzy and his more folk-based material. Folkways' artist roster had always been

strong in African-American musicians who mixed folk material with blues. It had been the home to Lead Belly, Josh White, Sonny Terry, Brownie McGhee, and many others. New York jazz critic Charles Edward Smith and Folkways owner/producer Moses Asch were interested in recording Bill during the mid-1950s. Smith's interest in Broonzy was part of his search to find the origins of jazz in African-American country blues. Proving to be very articulate in interviews, Broonzy made a good subject for study. Smith talked with Broonzy and wrote the liner notes to Broonzy's Folkways releases.

Moses Asch enjoyed and supported blues musicians, especially those whose songs carried a social message. Asch had always made a point of recording artists who he felt had something to say. It was one of his litmus tests for a Folkways recording. Broonzy had never been afraid to voice his opinion in his songs, especially when it came to issues of race (see tracks 6, 19, and 22). His repertoire fit well with that of other musicians who recorded outspoken songs that were often ignored by other record labels and consequently only appeared on Folkways. Broonzy also gave Asch a new artist to replace those who had either died or moved on to record elsewhere.

Moses Asch wanted to record Broonzy as a solo performer. He had heard Bill's old records and had noticed that he sang more emotively when alone. When Asch asked Bill to explain, Bill replied that "you couldn't holler out while you're playing with someone else or you'd mess 'em up. People like Sonny and Brownie that are used to each other, they know when the other one's gonna holler" (C. E. Smith and Asch, interview, 1957). More importantly, the sound of Bill's music changed when he began to play for concert audiences rather than dance clubs. Broonzy's recorded blues had often featured an uptown sound with sharp, single-note guitar leads, tinkling piano, and the occasional horn section. Lyrics were secondary to the instrumental sound. But in the 1950s, his guitar playing stayed in the background next to his singing and the lyrics. Broonzy's overall sound became more restrained, more like other folk bluesmen, such as Josh White.

Bill Broonzy was a frequent guest on the weekly radio show "Studs Terkel's Almanac" on Chicago's WFMT. A radio personality and historian with a special interest in the lives of working people, Studs Terkel was one of the first radio personalities to put blues singers on the air as part of a documentary series. In one of the sessions Broonzy helped arrange, the show featured Bill with Brownie McGhee and Sonny Terry, in Chicago at the time performing in the play *Cat on a Hot Tin Roof*. This session took place between midnight and 2:00 A.M. on May 7, 1957. Bill appeared on a number of WFMT shows. Fortunately, the station recorded these shows, three of which were to be released on Folkways over the next two years (all three are available on custom compact disc from Smithsonian Folkways Recordings).

Bill Broonzy's Life

William Lee Conley Broonzy was born on June 26, 1898, in Scott, Mississippi. Bill's birthdate has been frequently listed as 1893, but according to the birth certificate of his twin sister it was actually five years later (Broonzy and Bruynoghe 1992:10). His father, a sharecropper, moved the family to Arkansas when Bill was twelve, and Bill grew up helping with the farm. He was especially close to his uncle, who had a small string band that played local dances. During many of the interviews late in his life, Broonzy frequently referred to what his uncle taught him back around the turn of the century. "My uncle learned me everything I know, I just modified it a bit" (C. E. Smith and Asch, interview, 1957).

While still a young man Bill began playing the fiddle for country dances. He remembered playing "two-way" picnics, where the Black and White audiences would dance on separate stages on opposite sides of the band. The band usually consisted of fiddle, guitar, bass, and mandolin. The breadth of Bill's repertoire no doubt reflected the need for these dance band musicians to play all kinds of songs: reels, two-steps, blues, popular songs, and waltzes. He found out early that being a good musician was a way to avoid doing the hard work on the farm—about which he sings movingly on tracks 5 and 9. At one time Bill seriously considered going into the ministry but felt that one must make a decision either to give oneself to religion or to play secular music. He apparently believed that one could not do both.

After returning from the Army and World War I, Bill decided to take up music full-time. In 1920, he moved to Chicago and worked for a while as a redcap porter. After arriving in the big city he fell in with country bluesman Papa Charlie Jackson. Under the tutelage of Jackson he learned to play the guitar. A former medicine show performer, Papa Charlie Jackson (1890-1938) was in 1924 one of the first country bluesmen to be recorded commercially. Primarily working for tips on Chicago's famous Maxwell Street, Jackson featured dance songs, rags, and hokum songs (double-entendre blues), so it is not surprising that the early repertoire of Bill Broonzy was along the same lines.

Broonzy's first recording under his name took place in Chicago in November 1927. Accompanied by John Thomas on second guitar, he recorded "House Rent Stomp" for Paramount Records, the first of hundreds of songs Bill would ultimately record. Bill's records were successful enough for him to continue recording during the years of the Great Depression, a period when much of the recording of American vernacular music all but stopped. As the 1930s progressed, Bill frequently recorded in group settings, often using a piano player. His piano accompanists were some of the finest of the day—Memphis Slim, Black Bob, Josh Altheimer, Blind John Davis, and others. Some of his group names from this period were Big Bill and His Jug Busters, Big Bill and His Orchestra, and Big Bill and the Memphis Five. At the same time, he accompanied and recorded with many of the well-known Chicago blues musicians of the day, including Memphis Minnie, John Lee "Sonny Boy" Williamson, Lil Green, Tampa Red, and Jazz Gillum.

One of the major transitional events during Bill's career happened in 1938 with his appearance at John Hammond's "Spirituals to Swing" concert. This exposed Bill to a whole new audience previously unaware of him. This is where future producer Charles Edward Smith first witnessed Bill's music. Hammond had originally wanted to bring Mississippi blues singer Robert Johnson to New York, but by then Johnson had died and Bill was selected to play in his place. The goal of this concert was to present the roots of jazz in earlier African-American music. Rather than play his slick urban blues, Broonzy was encouraged to play the

songs of his rural youth. (He was introduced to the audience as a sharecropper from Arkansas.)

Bill continued to perform through the 1940s. Even though he was a successful recording artist, due to inequities in the music business he was never completely able to support himself through music. Even after he moved to Chicago, he worked on and off at various menial labor jobs during his life. Bill recorded sporadically during the late 1940s.

After the "Spirituals to Swing" concert Bill started playing shows and early hootenannies for folk music audiences. He recast himself as a folk-blues musician as some other musicians were doing at that time, including Lead Belly, Josh White, Sonny Terry, and Brownie McGhee. While on tour with the folk music show "Come for to Sing" in 1950, Bill decided to settle down. After a show at Iowa State University he took a campus job as a janitor. After a short period on campus Bill started an entirely new chapter in his career. He changed his sound and developed a set repertoire that he repeated over and over on recordings and in concerts during the 1950s. Blues historian Chris Smith pointed out that "Big Bill's recordings for his new audience revolved around a stock of songs, which he repeated again and again for any company that would set up a session. In these circumstances a musician like Broonzy could tour for years on a fairly fixed set of songs and stories and could record and re-record his repertoire" (1996:8-9). Bill's American records of the 1950s usually stressed his folk connection. His albums bore titles like *Folk Blues* (1954), or his music was packaged with Josh White and/or Lead Belly's.

European audiences have always been supportive of American blues. Many Chicago bluesmen discovered they could be treated as stars in Europe but without the unpleasantries associated with American racism. Champion Jack Dupree, Memphis Slim, Curtis Jones, and others toured in Europe, and some of them stayed on to live overseas. Europeans Yannick Bruynoghe, Hugues Panassie, and others successfully promoted Bill's career there, and he made a number of LPs of his "folk-blues" material for European labels during the

1950s. Studs Terkel recalled being shocked when British actor John Neville told him, "Everyone in England knows Big Bill, who doesn't?" Studs answered, "Ninety-nine out of a hundred of his countrymen have never heard of him" (Studs Terkel in Broonzy and Bruynoghe 1955:11). Bill's frequent appearances influenced what was to become the British blues scene of the late 1950s and early 1960s that gave birth to the Rolling Stones, The Animals, John Mayall's Bluesbreakers, The Yardbirds, and others. When health prevented Broonzy from making his scheduled British tour, Muddy Waters filled in for him—an event which would have lasting repercussions on British popular music over the coming decade.

Broonzy wrote hundreds of songs, many of which other artists performed. He was not afraid to address sensitive political issues in his lyrics, but he found difficulty getting record companies to publish his strongest anti-racism songs (like "Black, Brown, and White"). He was able only finally to record them on Folkways and when he got to Europe in the early 1950s.

Bill Broonzy continued to play and sing as long as he could, right up to the end. By late 1957 throat cancer had ended his ability to sing, and he died on August 15, 1958.

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 innuendos are not for Big Bill He's a big, natural man He sings what he knows rather than what he thinks he should know.

Studs Terkel (notes to FW 3864, 1956)

Well, I guess the men got disgusted with the old idea of cutting records that made millions of dollars and not getting any of it. They had to keep a job to make a living for himself or herself, because they didn't get enough money from the records they made As for me, I would love to pick up a book and read a story about Big Bill Broonzy. I wouldn't care if it's just a story about how I live or how drunk I was the last time they saw Big Bill. I would enjoy reading it because it could be true But when you write about me, please don't say I'm a jazz musician. Don't say I'm a musician or a guitar player— just write Big Bill was a well-known blues singer and player and has recorded 260 blues songs from 1925 until 1952; he was a happy man when he was drunk and playing with women; he was liked by all the blues singers; some would get a little jealous sometimes but Bill would buy a bottle of whiskey and they would all start laughing and playing again.

Bill Broonzy (Broonzy and Bruynoghe 1955:152)

ABOUT THE SONGS

1. HEY, HEY, BABY

Bill Broonzy, vocal and guitar (Words and music by Bill Broonzy; recorded 1957; from Folkways 2326/Disc 112)

Another song from Bill's 1950s repertoire, one that he played frequently in Europe and recorded both there and in the United States.

Hey hey, hey hey, baby hey. (3x)

I love you baby, but I hate your dirty ways. (2x)

When I leave you this time, I'm goin' away to stay.

2. FRANKIE AND JOHNNY

Bill Broonzy, vocal and guitar (Versions are also known as "Frankie and Albert," "Frankie," and "Frankie Dean"; recorded 1957; from Folkways 2326/Disc 112)

Like those about John Henry and Stagger Lee, the story of "Frankie and Johnny" is a classic of Southern folklore. The story has been told many ways, but Bill's version is close to the standard story of Frankie, the jealous lover. The song is extremely well traveled, was recorded countless times, and was also played by early rural songsters, jazz, and country-western musicians. This song probably dates back to Bill's early days playing for country dances, when the dancers liked to hear a mix of popular songs of the day mixed with fiddle tunes and rags.

Frankie and Johnny were lovers./Oh, how they could love.
They'd sworn to be true to each other./True to the skies above.

He was her man,/But he's doin' her wrong.

Frankie went down to the corner/To get her a stein of beer.
She asked the big old, fat bartender/"Has my loving Johnny been here?"

Was my man,/But he's doing me wrong.

Said, "I ain't gonna tell you no story./I ain't gonna tell you no lie.
He was here about an hour ago/With that gal they call Nellie Bly."

He was your man,/But he's doing you wrong.

Frankie went down to the hotel./She didn't go down there for fun.
Under her long, red kimono/She carried a 44 gun.

Lookin' for that man/That had done her wrong.

Johnny pulled off his Stetson hat,/Hollered, "Now baby, don't shoot."
Frankie pressed her finger on the trigger,/And that gun went rooty-toot.

She killed her man,/'Cause he'd done her wrong.

This is the end of my story./This is the end of my song.
Frankie's down in the county jail./Poor thing, down there all alone.

She killed her man,/'Cause he done her wrong.

3. TROUBLE IN MIND

Bill Broonzy, vocal and guitar (Words and music by Richard Jones; recorded 1957; from Folkways 2326/Disc 112)

This song was one of the most popular blues songs performed by piano player Georgia White (1903–ca.1980). Bill played with her in 1949 and 1950 in Bill Broonzy's Laughing Trio, and it is possible that he learned this version then. Georgia White stopped playing professionally after the 1950s, and nothing is known of her thereafter. "Trouble in Mind" became one of the most frequently played blues standards and exists in many forms. Versions of the song have found their way into bluegrass, zydeco, western swing, and folk music. Artists who have performed the

song include the Weavers, Roscoe Holcomb, Memphis Slim, Clifton Chenier, Hank Snow, Bob Wills, Willie Nelson, Janis Joplin, and Asleep at the Wheel. Broonzy also recorded the song in 1952 for Mercury Records.

Broonzy did record a song called "The Sun's Gonna Shine in My Back Door Someday" for Bluebird records on October 31, 1935 but the lyrics are very different. Actually, the line "The sun's gonna shine in my back door" is one that appears in many blues songs.

Chorus: I'm trouble in mind, babe, I'm so blue./Yes, but I won't be blue always.
You know the sun, sun gonna shine/In my back door someday.

I'm goin' down, down to the river./Yes, I'm gonna take, take my rockin' chair.
Lord, if the blues overtake me,/I'm gonna rock on away from here.

Chorus

I'm gonna lay, lay my head/On some Southern Railroad line.
I'm gonna let that 219/Pacify my mind.

Chorus

4. JOE TURNER NO. 2 (BLUES OF 1890)

Bill Broonzy, vocal and guitar (Recorded 14 November 1956; from Folkways 3586)

Joe Turner was a legendary character in 19th-century African-American folklore. The Turner that Broonzy tells of is a mysterious, almost mythic person who visited the slaves and, later, the farm workers while they were out working, leaving food and necessities during times of crisis, hence, a guardian angel. Bill's uncle remembered people dancing and singing about Joe Turner at local picnics. Bill personalized Turner and tells of his uncle actually knowing two men—one an old Black man named Joe and a benevolent plantation owner named Turner. Joe would deliver food that Turner had given him to the farm workers. One such period of need was the great flood of 1892. Bill claimed to have learned the song from his uncle, who learned it before Bill was born (Broonzy and Bruynoghe 1955:54).

Spoken: This song was written back in 1892. There was a terrible flood that year. People lost all their crops and everything. They lost their homes and everything they had, and the only man they know that could help them was a guy by the name of Joe Turner. And Joe Turner was a man who's known to help all poor people—the White and the Black. And they would start cryin' and singin' this song:

Chorus: They tell me Joe Turner been here and gone./Lord, they tell me Joe Turner been here and gone./They tell me Joe Turner been here and gone.

Then they would go out hunting—lookin' for rabbits, 'coons, and 'possums—anything they could catch to eat. Some would go fishin', some would go in woods looking for nuts of all kinds—anything that they could get to eat. And then a lot of times they would come home and find food and stuff in their home. And they would know that Joe Turner had been there. And they would start cryin' and singin' this song:

Chorus

Then they would go out and look in their yards, and they would see wood. Then they would find axes to cut the wood with—that Joe Turner had brought there and left for them. Joe Turner was a man known to help all poor people—Black and White. And they start singin' this song. Sometime they would do a little boogie, too.

5. MULE-RIDIN' BLUES

Bill Broonzy, vocal and guitar (Also known as “Hey, Bub Blues”; words and music by Bill Broonzy; recorded 14 November 1956; from Folkways 3586)

Bill's uncle, who was born just before the Civil War, recalled “talking blues” songs from his youth—rhymes that people had set to music. Bill took his uncle's ideas and modified them into his own style (Studs Terkel, interview from notes to FW 3856, 1957). The talking blues style has been more recently associated with novelty country-western and folk protest songs.

One day I was ridin' along on my old mule/Mindin' my own business, and I wasn't botherin' a soul./So I'd see a racoon and a 'possum./The racoon was up the 'simmon tree, and the poor 'possum, he was on the ground./And I hear the 'possum holler up to the racoon,/Say, “Hey, bub, will you throw me some 'simmons down?”/And the racoon hollered down to the possum,/Say, “Look, bub, since you in the shade laying down, what you worrying about?”

Chorus: So I spurred my old mule, and I went ridin' on down the road/ Minding my own business, and I wasn't bothering a soul.

So I see the rabbit, and he was in the pea vine,/So I say, “Hey, bub, where you going?” So he bumped his eyes and curled his tail, and he say, “Look, bub, I'm lookin' for Muscatine.”

Chorus

So I see the little red hen and the rooster,/And I hear the little red hen sayin' to the rooster, “Say look, bub, I ain't goin' to take this sittin' down./Me, you're hatchin' all white, black, and brown,/And you're out catfishin' all over town.”

Chorus

So I see a beautiful girl/So I say, “Hey, lady, are you married?”/She said, “No, bub, and never been kissed.”/So I say, “I got a twenty dollar bill and a Cadillac car,/And I know a cute little place right over the hill.”/She said, “Hey, bub, to heck with your Cadillac car, but keep talkin' about the hill and them twenty dollar bills.”

Chorus

So finally I rode into town, and I see a man standin' at the window, pullin' off his clothes/Everytime he'd pull off a piece he'd throw it out the window./I said, “Hey, bub,” I said, “What goes?”/He said, “Look, bub, if you know'd what I paid for this room and what's in it, them clothes I'm throwin' out the window would be out of style when I come down.”

6. WHEN WILL I GET TO BE CALLED A MAN

Bill Broonzy, vocal and guitar (Words and music by Bill Broonzy; recorded 1957; from Folkways 2326/Disc 112)

On one occasion, as Studs Terkel waited on a Chicago street corner for Bill, a state senator came up. Bill arrived as they were talking and introductions were made. The senator turned to Studs and said, “So, he's your boy, eh?” “That's right,” Bill cut in, “he may not look like it [but] he's my father.” The senator chuckled, not knowing how to take it. With a “so long, boy” he hurried off down the block.

C. E. Smith (Broonzy and Bruynoghe 1955:19)

Bill wrote this powerful topical song in 1928 and performed it frequently in his latter years.

When I was born into this world, this is what happened to me.

I was never called a man, and now I'm fifty-three.

Chorus: I wonder when/I wonder when/I wonder when will I get to be called a man?

Do I have to wait till I get ninety-three?

When Uncle Sam called me, I knowed I'd be called a real McCoy.

But I got none of this, they just called me soldier boy.

Chorus

When I got back from overseas, that night we had a ball.

Next day I met the old boss, he said "Boy, get you some overalls!"

Chorus

I've worked on the levee camps and axer gangs too.

Black man's a boy, don't care what he can do.

Chorus

They said I was uneducated, my clothes were dirty and torn.

Now I've got a little education, but I'm still a boy right on.

Chorus

7. POOR BILL BLUES

Bill Broonzy, vocal and guitar (Words and music by Bill Broonzy; recorded 1957; from Folkways 2326/Disc 112)

This song is Bill's variant of Big Maceo Merriweather's well-known "Worried Life Blues." Merriweather (1905–1953), a fine pianist, was a friend of Broonzy's who played and recorded with both Bill and Tampa Red during the 1940s. "Worried Life Blues" with its catch line, "You ain't gonna worry my life anymore," has become a standard for blues singers since Maceo's death.

Oh Lordy, Lord, oh Lordy, Lord/It hurts me so bad, yes, for you and me to part.

Oh, but someday, baby,/You ain't gonna worry poor Bill anymore.

So many nights since you been gone away/I been worryin' and grievin' my life away.

Oh, but someday, baby,/I declare you ain't gonna worry poor Bill anymore.

So many days since you went away/I been worryin', botherin' both night and day.

But someday, baby,/You ain't gonna worry poor Bill anymore.

Now you is on my mind every place I go./I ache so much, baby, nobody in this world will know.

Oh, but someday, baby,/You ain't gonna worry poor Bill anymore.

So, this is my story, this is all I've got to say to you/So, goodbye baby, I don't care what you do.

So, someday, baby,/You ain't gonna worry poor Bill anymore. (2x)

8. KEY TO THE HIGHWAY

Bill Broonzy, vocal and guitar (Words by Bill Broonzy and music by Charlie Segar; recorded 14 November 1956; from Folkways 3586)

This boy, Charlie Seagram (sic), a piano player, made a record of it, I made a record of it, my brother made a record of it. Jazz Gillum, he made a record of it, too.

Bill Broonzy (Studs Terkel, interview from notes to FW 3586, 1957).

One of the handful of songs most associated with Big Bill, "Key to the Highway" still enjoys popularity today. According to Broonzy, Charlie Segar, a local piano player, wrote many of the lyrics, while Bill supplied his own melody to the version he plays. Both men recorded it and are given credit as authors, and both Bill's melody and Segar's words have persevered. As Bill said, it was also soon recorded by William "Jazz" Gillum. Broonzy accompanied Gillum on his recording and vice versa. Most modern listeners know the song from the popular 1970 recording by Eric Clapton (with Derek and the Dominoes).

I got the key to the highway, yes, I'm billed out, and I'm bound to go.

I'm gonna leave here runnin', because walkin' is most too slow.

I'm goin' down to the river, yes, I'm gonna take my rockin' chair.

If I have blues and trouble, I'm gonna rock on away from here.

I'm goin' down to the border, yeah, baby, where I'm better known.

You know, I don't do nothin' here, little girl,/But drive a good man away from home.

Now give me one more kiss, baby,/Yes, just before I go.

Because when I leave this time now, little girl,/I declare Bill won't be back no more.

Now when the moon peeps over the mountain,/Yeah, you know I'll be on my way.

I'm gonna walk, walk this old highway/Until the break of day.

So long, goodbye./Yes, I hate to say goodbye.

I'm gonna walk, walk this old highway,/Babe, until the day I die.

9. PLOUGH-HAND BLUES

Bill Broonzy, vocal and guitar (Words and music by Bill Broonzy; recorded 14 November 1956; from Folkways 3586)

I was a plowhand on a plantation, ploughing corn and cotton. I worked from sun up to sun down. We start when the sun comes up and stop when the sun goes down.

Bill Broonzy (Broonzy and Bruynoghe 1955:63).

Bill Broonzy frequently wrote songs based on events in his own life. During his teen years Bill had been a plowhand before joining the army in 1916. When introduced as a sharecropper from Arkansas before a New York audience at the legendary "Spirituals to Swing" concert in 1938, Bill had already been a best-selling popular blues artist for almost ten years. It was as if being a sharecropper made him seem more authentic before this urban audience. Bill first recorded this song on January 26, 1940, for Vocalion Records.

Plough hand has been my name, Lord, for forty years or more. (2x)

Now, I did all I could,/Oh, Lord, trying to take care of my so and so.

I ain't gonna raise no more cotton, I declare, I ain't gonna raise no corn. (2x)

Now if a mule started running away with the world/Oh, Lord, I declare, I'm going to let him go ahead on.

I wouldn't tell a mule to get up, no, if he'd sit down in my lap. (2x)

I declare, I'm through with plowing./Oh, Lord, that's what killed my old grandpap.

Every night I'm hollering, "Whoa gee, get up!" in my sleep. (2x)

I'm always settin' my backbone back,/Oh, Lord, tryin' to keep my plow from goin' too deep.

10. DIGGING MY POTATOES

Bill Broonzy, vocal and guitar (Words and music by Bill Broonzy; recorded 1957; from Folkways 2326/Disc 112)

Bill recorded this double-entendre composition, "Digging My Potatoes" with Robert Brown ("Washboard Sam," 1910–1966) for Bluebird in 1939. Broonzy alleged that Brown was his illegitimate half-brother. This song was also performed by Lead Belly (Smithsonian Folkways 40045).

Chorus: Baby, they diggin' my potatoes,/Lord, they trampin' on my vine.
Now I've got a special plan now, baby,/Lord, that a-restin' on my mind.

Now, I don't want no cabbage sprouts./Bring me a solid head.

Supposed to call the wagon/Now if I catch them in my bed.

Chorus

Now my vines is all green,/'Taters they all red.

Never found a bruised one,/Till I caught them in my bed.

Chorus

Now, I've been all around,/Lookin' up and down,

Never found my baby/'Cause she was layin' in another town.

Chorus

11. WHEN THINGS GO WRONG (IT HURTS ME TOO)

Bill Broonzy, vocal and guitar (Words and music by Hudson Whittaker; recorded 1957; from Folkways 2326/Disc 112)

One of the major blues artists in Chicago during the 1920s was Hudson Whittaker (1904–1981), who was known to all as Tampa Red. (There seems to be some debate as to whether Tampa Red's real name was Hudson Woodbridge or Whittaker, but in his letters to Moses Asch in the 1950s he signed "Whittaker.") Whittaker became a mentor to many of the young blues musicians coming up from the South, and his house was a frequent meeting place. He was a friend of Broonzy's and probably Bill's source for this song. Bill's verses and tempo differ from Whittaker's, but the chorus is the same. Tampa Red recorded it in 1940 for Bluebird Records.

A later version of the song was also recorded by Chicago electric guitarist Elmore James (1918–1963) in 1957. Still frequently performed today, it is James's well-known rendition that is the basis for most current versions, especially among younger rock and urban blues bands. Most of these versions list James as the author.

I love you, baby,/I ain't gonna' lie.
Without you, woman,/I just can't be satisfied.
'Cause when things go wrong, so wrong with you,/It hurts me too.

So, run here, baby,/Put your little hands in mine.
I've got something to tell you, baby,/I know that will change your mind.
When things go wrong, so wrong with you,/It hurts me too.

I want you, baby,/Just to understand.
I don't want to be your boss, baby,/I just want to be your man.
When things go wrong, so wrong with you,/It hurts me too.

Now, when you go home/You don't get along.
Come back to me, baby,/Where I live, that's your home.
When things go wrong, so wrong with you,/It hurts me too.

I love you, baby,/You know it's true.
I wouldn't mistreat you, baby,/Not for nothing in this world like you.
When things go wrong, so wrong with you,/It hurts me too. (2x)

12. C. C. RIDER

Bill Broonzy, vocal and guitar (Also known as "See See Rider"; recorded 14 November 1956; from Folkways 3586)

This is another blues standard, which Bill claimed to have heard from Ma Rainey (1886–1939). Bill also remembered it as a song of the roustabouts—men who worked on the large boats on the Mississippi River. Bill further reported that he had heard that C. C. Rider was an actual person and worked on the river (Studs Terkel, interview from notes to FW 3586). The song has been recorded hundreds of times in different versions. It became a standard in the early days of rock music following the success of Chuck Willis's version.

Chorus: Now, C. C. Rider, see what you done done. (3x)
You have made me love you, and now your man done come.

My home is on the water, I don't like no land at all. (3x)
I'd rather be dead than to stay here and be your dog.

Chorus

I love you, baby, but I hate your little dirty ways. (3x)
When I leave you this time, gal, I'm goin' away to stay.

Chorus

13. SATURDAY EVENING BLUES

Bill Broonzy, vocal and guitar (Words and music by Bill Broonzy; recorded 1957; from Folkways 2326/Disc 112)

I was working on a levee camp and could just come to town once a week. One Saturday night I came to town and my girl couldn't be found, but her picture and her gown were still in the room. She had left with another man.

Bill Broonzy (Broonzy and Bruynoghe 1955:73).

This was one of Bill's small ensemble blues. He performed it in a group with Memphis Slim (1915–1988) during the late 1940s and recorded it January 28, 1947, in Chicago for Columbia Records (#37314).

It was late, one Saturday evenin',/After the sun went down (2x)
Yes, I went lookin' for my baby,/Lord, but she weren't nowhere around.

The wind started howlin',/And the rain begin to fall (2x)
Now if my baby had-a known how much I loved her,/I declare, she never would have left me at all.

Her picture is still on my dresser,/And her gown is on my bed (2x)
Now sometime I wonder,/Is my little baby dead?

Now every Saturday evenin'/I get as blue as blue can be (2x)
Now we three was so happy,/My wife, my guitar, and me.

14. SHUFFLE RAG

Bill Broonzy, guitar (Music by Bill Broonzy; recorded 7 May 1957; from Folkways 3817)

The early recordings of Bill Broonzy's career included many rags, a style he learned on guitar from Charlie Jackson. This track typifies that sound.

15. SOUTHBOUND TRAIN

Bill Broonzy, vocal and guitar (Words and music by Bill Broonzy; recorded 1957; from Folkways 2326/Disc 112)

I wonder why that south-bound train don't run. (2x)

Now, you don't need no tellin', little girl, you know what you done.

You made me love you, now your man done come. (2x)

Now you leave me here worryin', baby, and I'm just the lonely one.

Standin' at a station, I'm waitin' for a train. (2x)

Now, deep down in my poor heart, baby, that a lot of achin' pain.

Mr. Conductor Man, please let me ride your train. (2x)

Now, if I make it to the lowland, man, I'll be a happy man.

Standin' at a station, tears was in my eye. (2x)

Now that I've lost my best friend, how can I be satisfied?

I hear a whistle, wonderin' where is that train. (2x)

Now that I've lost my baby, I've got all red brain.

16. HUSH, SOMEBODY'S CALLING ME

Bill Broonzy, vocal and guitar (Recorded 7 May 1957; from Folkways 3817)

This is one we used to sing. Well there used to be about ten or twelve of us used to sing this a lot, when I was ill. It was long ago, I was a young man then.

Bill Broonzy (Studs Terkel interview from notes to Folkways 3817, 1957).

During his interviews with Studs Terkel, if there was one thing that Bill was most emphatic about it was that blues and spirituals should not be mixed. It was permissible to perform both, but they should be separate and performed with a different spirit. As a musician who had once thought of becoming a minister, Bill knew many spirituals and felt strongly that the blues form itself evolved from spirituals. In fact, Broonzy recorded spirituals as a guitarist with the Chicago Sanctified Singers in 1935.

Chorus: Hush, hush, somebody's calling me. (3x)/And it sounds like the voice of the Lord. (repeat)

Oh, sinner man, somebody's calling you. (3x)/It sounds like the voice of the Lord.

Oh, you hypocrites, somebody's calling you. (3x)/It sounds like the voice of the Lord.

Chorus

Oh, you liars, somebody's calling you. (3x)/It sounds like the voice of the Lord.

Oh, you thievin' man, somebody's calling you. (3x)/It sounds like the voice of the Lord.

Chorus

Gambling man, somebody's calling. (3x)/It sounds like the voice of the Lord.

Chorus (2x)

17. LOUISE

Bill Broonzy, vocal and guitar (Also known as "Louise, Louise"; words and music by Bill Broonzy; recorded 1957; from Folkways 2326/Disc 112)

Another popular blues that Bill claimed to have written. During one of the interviews with Studs Terkel, Bill is joined by Sonny Terry and Brownie McGhee. Sonny Terry sings "Louise" and sarcastically reports that Bill wrote it. Bill answers back, "Sure I wrote it, but if a fellow do better with it, I'll give it to him" (notes to Folkways 3817). Although it was initially recorded by Teddy Edwards in 1934, at the very least Broonzy is responsible for a well-known arrangement of the song. Big Bill and His Orchestra first recorded the song on June 9, 1937, for the American Record Corporation.

Louise, you the sweetest gal I know. (2x)

Yeah, you made me walk from Chicago, baby,/Down to the Gulf of Mexico.

Now, look-a here, Louise,/Now, what you tryin' to do?

You tryin' to make me love you,/And you love some other man too.

Well, Louise baby, that will never do.

Gal, you know you can't love Big Bill, baby,/And love some other man too.

Louise, I believe/Somebody been fishin' in my pond.

They been catchin' all my perches,/Grinding up the bone.

Well, Louise baby, why don't you hurry home?

Yeah, you know, you know, Louise, /I ain't had no lovin', not since you been gone.

Louise, you know you got ways /Like a rattlesnake in his pond.

Now, when you start the lovin', /I declare, it's out of this world.

Well, Louise baby, why don't you hurry home?

Yes, I ain't had no lovin', baby, /Not since my Louise been gone.

Louise, the big boat's up the river. /Now she's on a bag [sic] of sand.

Now she don't strike deep water. /I declare she'll never land.

Well, Louise baby, why don't you hurry home?

Yeah, you know, you know, Louise, /I ain't had no lovin', not since you been gone.

18. BLACK, BROWN, AND WHITE

Spoken introduction Bill Broonzy

19. BLACK, BROWN, AND WHITE BLUES

Bill Broonzy, vocal and guitar (Words and music by Bill Broonzy; recorded 14 November 1956; from Folkways 3586)

Pete Seeger introduced this song by remembering how Bill taught it to him:

Here is a song put together years ago He was a great blues singer He came down to sing at a hootenanny in New York in 1946. As he said goodbye, he said, "I'm gonna send you a song." And a week later, he had gone to one of these booths where it said, "Record your voice, 25 cents," and I received this little record. It said, "Pete, I can't sing this in the kind of places I work at, but maybe you can."

Pete Seeger (from notes to Folkways 5702, 1968)

There is nothing wrong with the song but Negroes don't like it because it says, "If you're Black, get back." I don't blame them because we Negroes in the U.S.A. have been getting back all of our lives and we's tired of getting back. But this song doesn't mean for the Negro to get back, it just tells what happens on jobs where Negroes go.

Bill Broonzy (Broonzy and Bruynoghe 1955:84)

This is one of Broonzy's most controversial songs; it disturbed people in both the White and Black communities. The Whites resented hearing Bill speak out, the Blacks felt it smacked of "Uncle Tomism" and were appalled by the idea that they should "get back." Broonzy claimed that he was not trying to tell Blacks to get back, just reporting on his own experiences. Bill tried to get a number of American companies to record the song, but they would not touch it. Their excuse was that it would not sell. Bill found interest in the song only when he went to Europe. Hugues Panassie in Paris recorded it finally in 1951.

Bill Broonzy's concerns about injustices in the workplace were not confined to writing songs about them. He was active in the African-American local of the American Federation of Musicians, in Chicago, and introduced younger musicians to the union. (He took a young Ella Jenkins to a meeting, and she became a staunch supporter as well, as she illustrates in her recording *Ella Jenkins and A Union of Friends, Pulling Together* [SFW CD 45046]).

This little song that I'm singin' about, /People, you know it's true.

If you're Black and gotta work for a living, /This is what they will say to you.

Chorus: They says, "If you was White, you'd be all right. /If you was Brown, stick around, /
But as you's Black, oh brother, get back, get back, get back."

I was in a place one night. /They was all having fun.

They was all buyin' beer and wine, /But they would not sell me none.

Chorus

I went to the employment office, /Got a number and I got in line.

They called everybody's number, /But they never did call mine.

Chorus

Me and a man was workin' side by side. /This is what it meant —

They was paying him a dollar an hour, /And they was paying me fifty cent.

Chorus

I helped build this country, /And I fought for it too.

Now I guess that you can see /What a Black man has to do.

Chorus

I helped win sweet victory /With my plough and hoe.

Now I want you to tell me, brother,/What you gonna do about the old Jim Crow?

Chorus

20. WILLIE MAE BLUES

Bill Broonzy, vocal and guitar (Also known as "Willie May"; words and music by Bill Broonzy; recorded 14 November 1956; from Folkways 3586)

Bill Broonzy on playing for European audiences:

Well, yes, I do got one that I play over there for them and they all like and they understands it because I'm singing about woman trouble, and I think every man ever born had women trouble.

(Studs Terkel, interview, notes to FW 3817, 1957)

This song was written about a woman Bill knew in his youth in Arkansas. Bill performed this song during many of his concerts during the 1950s and recorded it for a number of labels.

I got a girl named Willie Mae, and she lives in the low, low lands. (2x)

Lord, the way I got that woman,/I declare, I stole her from a man.

All my life, baby, you know I've had to roam, (2x)

Lord, just on account of me breaking up one poor man's home.

Willie Mae, Willie Mae,/Willie Mae, don't you hear me calling you?

Lord, if I don't get my Willie Mae,/There's no other woman will do.

When I get to thinking about Willie Mae,/Cold chill creeps up and down my spine. (2x)

Lord, sometimes I wished I was dead,/But Willie Mae, you know I'm afraid of dying.

I'm going to leave here, baby,/Now I'm going on down the line. (2x)

You know I don't do nothing here, Willie Mae, but grieve and cry (2x).

21. THIS TRAIN

Spoken introduction by Bill Broonzy

22. THIS TRAIN (BOUND FOR GLORY)

Bill Broonzy, vocal and guitar; Pete Seeger, banjo (Recorded 25 October 1956; from archive reel 2907, concert at Northwestern University, released on Verve/Folkways 9008/Folkways 2328)

One of Bill's most popular numbers, this traditional spiritual had already become known to the folk music world through Woody Guthrie, who not only performed it but titled his most famous book after it. In Bill's hands the song gets a driving rhythm and becomes a civil rights anthem. In 1956 Bill performed a series of college concerts in Chicago with well-known folk singer Pete Seeger. These consisted of both men primarily playing their own material but occasionally trying to find common ground on certain songs. This show was released briefly on the short-lived Verve/Folkways label.

Chorus: This train is bound for glory, this train. (2x)/This train is bound for glory./

Don't ride nothing but the righteous and the holy./This train is bound for glory, this train.

This train don't carry no gamblers, this train. (2x)/This train don't carry no gamblers, no midnight ramblers, no bar flyers./This train is bound for glory, this train.

This train is built for speed, now this train. (2x)/This train is built for speed./Fastest train you ever did see./Now, this train is bound for glory, this train.

This train don't carry no liars, this train. (2x)/This train don't carry no liars, no hypocrites, and no bar flyers./This train is bound for glory, this train.

This train is solid black, this train. (2x)/This train is solid black, why carry you—don't come back/Oh, this train is bound for glory, this train.

This train, you don't pay no transportation on this train. (2x)/This train, you don't pay no transportation, there's no Jim Crow and no discrimination./This train is bound for glory, this train.

This train don't care if you're White or Black on this train. (2x)/This train don't care if you're White or Black./Everybody ridin' is treated just alike./This train is bound for glory, this train.

Chorus (2x)

23. IN THE EVENING

Spoken introduction by Bill Broonzy

24. IN THE EVENING WHEN THE SUN GOES DOWN

Bill Broonzy, vocal and guitar (Words and music by Leroy Carr and Don Raye; recorded 25 October 1956, concert at Northwestern University; from archive reel 5038; from Folkways 3238/Verve Folkways 9008)

This song along with "How Long Blues" are two of the best-known blues composed by pianist Leroy Carr (1905–1936). Carr was among the most popular and best selling of the Chicago bluesmen. Broonzy knew him and got this song from him. Carr died young in 1936 of alcoholism. A number of other singers who were recorded by Folkways performed this song, including Pete Seeger, Lead Belly, and Memphis Slim.

This was a staple in Broonzy's touring repertoire in the 1950s. He also recorded it in 1952 for Mercury Records.

In the evening, (2x)/Mama, when the sun go down,
In the evening, darling,/I declare, when the sun go down,

It's so lonesome, (2x)/I declare, when the one you love is not around,
When the sun go down.

Last night I was layin' sleepin',/And, I declare, I was sleepin' all by myself. (2x)
Yes, in the evening, in the evening,/I declare, when the sun go down,/When the sun go down.

Yeah, ooh, ooh, ooh, wee. (2x)/Yes, it's so lonesome. (2x)/I declare, when you're sleepin'
all by yourself,/When the sun go down.

The sun rises in the east,/And, I declare, it sets way over in the west. (2x)
Yes, it's so hard, it's so hard to tell,/I declare, which one that'll treat you the best
When the sun go down.

So goodbye, old sweethearts and pals./I declare, I'm goin' away.
I may be back to see you again,/Little girl, some old rainy day.
Yes, in the evening, in the evening,/I declare, when the sun go down,
When the sun go down.

ARCHIVIST'S NOTES

When the Smithsonian Institution acquired the Folkways Records collection from Moses and Frances Asch in 1987, tens of thousands of recordings were moved from New York to Washington. They were mostly poorly labeled if labeled at all. Over the course of 12 years we have been trying to organize and identify these recordings. Each archival re-release on Smithsonian Folkways Recordings presents its own challenge. With the help of dedicated interns and volunteers we recently transferred all of the identifiable recordings of Big Bill Broonzy in the Folkways collection to recordable compact discs. By playing back these discs we listened to all of the session recordings including a number of out-takes. We also listened to some of the original Broonzy concerts and radio shows in their entirety. We used the best source possible for each track from these recordings.

As we continue to reissue archival recordings, it allows us to work with and preserve the originals. In the years ahead we hope to utilize the Internet to make more of these archival treasures available to the public.

Jeff Place, Archivist, Smithsonian Folkways, October 1999

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CREDITS

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ABOUT SMITHSONIAN FOLKWAYS

Folkways Records was founded by Moses Asch in 1948 to document music, spoken word, instruction, and sounds from around the world. In the ensuing decades, New York City-based Folkways became one of the largest independent record labels in the world, reaching a total of nearly 2,200 albums that were always kept in print.

The Smithsonian Institution acquired Folkways from the Moses Asch estate in 1987 to ensure that the sounds and genius of the artists would be preserved for future generations.

All Folkways recordings are available on high-quality audio cassettes or by special order on CD. Each recording is packed in a special box along with the original LP liner notes.

Smithsonian Folkways Recordings was formed to continue the Folkways tradition of releasing significant recordings with high-quality documentation. It produces new titles, reissues of historic recordings from Folkways and other record labels, and in collaboration with other companies also produces instructional videotapes and recordings to accompany published books and other educational projects.

The Smithsonian Folkways, Folkways, Cook, Paredon, Monitor, Fast Folk, and Dyer-Bennet record labels are administered by the Smithsonian Institution's Center for Folklife and Cultural Heritage. They are one of the means through which the Center supports the work of traditional artists and expresses its commitment to cultural diversity, education, and increased understanding.

You can find Smithsonian Folkways Recordings at your local record store. Smithsonian Folkways, Folkways, Cook, Paredon, Fast Folk, Monitor, and Dyer-Bennet recordings are all available through:

Smithsonian Folkways Mail Order

955 L'Enfant Plaza, Suite 7300

Washington, DC 20560-0953

phone (202) 287-7298

fax (202) 287-7299

orders only 1 (800) 410-9815

(Discover, MasterCard, Visa, and American Express accepted)

For further information about all the labels distributed through the Center, please consult our Internet site (www.si.edu/folkways), which includes information about recent releases, our catalogue, and a database of the approximately 35,000 tracks from the more than 2,300 available recordings (click on database search). Or request a printed catalogue by writing to the address above, use our catalogue request phone, (202) 287-3262, or e-mail folkways@aol.com



The purpose of the Adopt-A-Tape Program is to preserve the unique recordings and documentation released on the Folkways Records label over the past fifty years. By adopting one or more recordings, your tax-deductible donation contributes to the digitization of the 2,168 master tapes, album covers, and liner notes, thus preserving the Folkways collection and ensuring its accessibility in the future.

To adopt an original Folkways tape, send your check for \$250.00 (per title) payable to: Smithsonian Folkways Recordings/Adopt-A-Tape, (address above). Please include your name, address, phone, and e-mail address.

For more information, visit our Web site at www.si.edu/folkways/adopt.htm or e-mail adopt@folkways.si.edu or write to D. A. Sonneborn, assistant director, Smithsonian Folkways Recordings.



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