



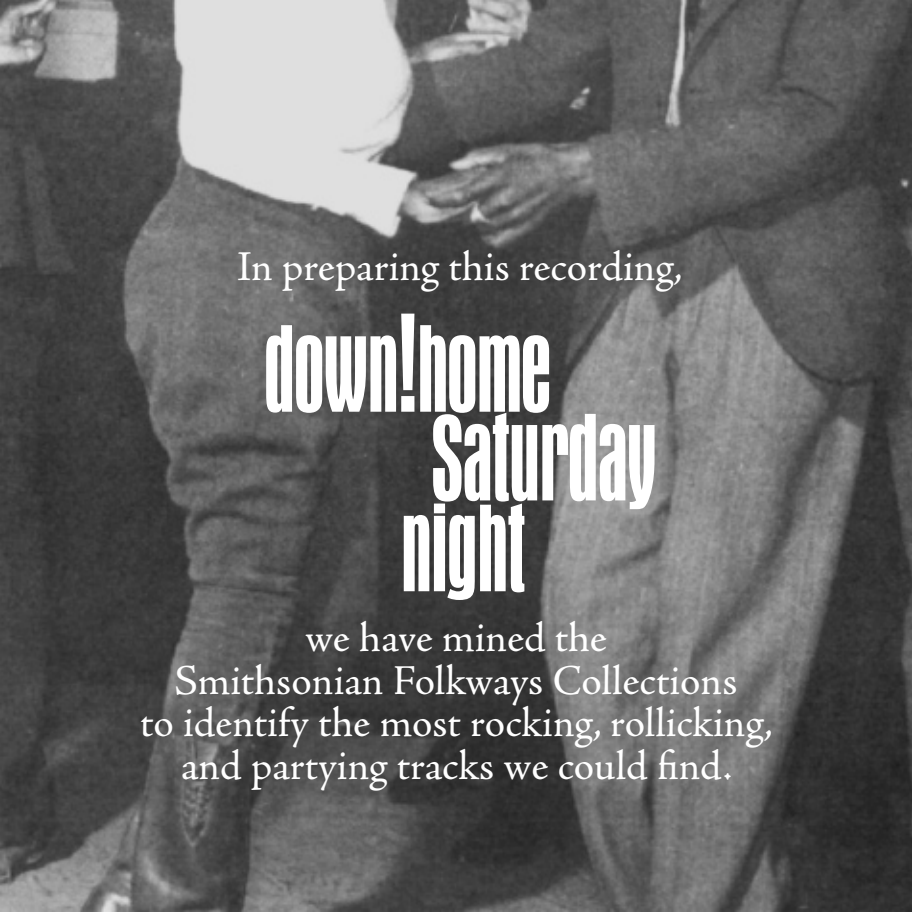
down!home
Saturday
night



Smithsonian Folkways

1. MINGLEWOOD BLUES 3:43
John Sebastian and the J Band with Geoff Muldaur
(Noah Lewis/Peer International Corp., BMI)
2. WHITE HOUSE BLUES 1:58
Earl Taylor and the Stoney Mountain Boys
3. LE VIEUX SOULARD ET SA FEMME 2:29
Balfa Toujours
4. EL SINALOENSE 4:06
Mingo Saldívar y sus Tremendos Cuatro Espadas
5. IT'S LOVE BABY (24 HOURS A DAY) 4:10
Ernie Bowser, T. D. Bell, and the Blues Specialists
(Ted Jarret/Sunflower Music, BMI)
6. BIG BALLS IN COWTOWN 3:01
The Texas Playboys
(Hoyle Nix/Dream City Music, BMI)
7. PINETOP'S BOOGIE WOOGIE 4:11
Memphis Slim
(Clarence Smith/Edwin H. Morris and Co., ASCAP)
8. BILL MORGAN AND HIS GAL 2:57
The New Lost City Ramblers
(Halsey Mohr-Will A. Mahoney)
9. YOU KEEP ON DOGGIN' ME 2:46
Sonny Terry, J. C. Burris, and Sticks McGhee
(Sonny Terry)
10. BOSCO STOMP 3:02
Nonc Allie Young, Bessyl Duhon, and Rodney Balfa
11. WALKING BLUES 3:12
Arbee Stidham, Memphis Slim, and Jump Jackson
(Bill Broonzy-Arbee Stidham)
12. HEY BARTENDER,
THERE'S A BIG BUG IN MY BEER 2:43
Warner Williams and Eddie Pennington
(Vern Orr/EMI Unart Catalog Inc., BMI)
13. OH, BABY, YOU DON'T HAVE TO GO 4:10
The Chambers Brothers
(Jimmy Reed/Conrad, BMI)
14. CHIQUITOS PERO PICOS 2:03
Los Polkeros de Ben Tavera King
15. UNCLE BUD 2:55
Boozoo Chavis and the Magic Sounds
(W. A. Chavis/Flat Town Music Company, BMI)





In preparing this recording,

down!home
Saturday
night

we have mined the
Smithsonian Folkways Collections
to identify the most rocking, rollicking,
and partying tracks we could find.

This collection celebrates the “house party,” the community dance hall, the local picking party at the country store, and all other venues and gatherings where people get together on Saturday nights to let loose and kick up their heels.

Regional and ethnic “roots” music has often brought communities together in these types of informal settings for fun and relaxation.



IN THE EARLY DAYS OF THE UNITED STATES,

before radio, television, and the media saturation we have today, people had no choice but to make their own fun and music. In Louisiana, someone would throw a *fais do-do*, where all the living-room furniture was moved out, the kids were kept in another room, instruments were brought out of cases, and the party began. In the Appalachian Mountains, locals and musicians would gather at the local fiddler’s house on Saturday nights for song and dance. In the Mississippi Delta, traveling blues musicians would come by the plantation to entertain the workers during their off-hours. Many of these musicians would later be found playing local juke-joints or southside Chicago nightclubs. Out West, swing bands could be found at community dance halls. In the Southeast, many bluegrass bands would have two repertoires, the Saturday-evening collection of up-tempo secular tunes, and the Sunday morning “stained-glass bluegrass” religious songs. Today, bluegrass can be found at festivals, but as frequently at Saturday-night jams at local stores—as in Deale, Maryland; Floyd, Virginia; and many other places.

Much of this music eventually moved from the living room to other locations, such as store-fronts, community halls, and nightclubs, but the music kept the same energy. Along highways in south Louisiana to this day, you will encounter cinderblock dance clubs with signs out front, saying “appearing Saturday” and naming the band or featured musician. Visitors to the zydeco club Slim’s Yi-Yi-Ki come from around the world to experience what local Louisiana folks do every weekend.

In south Texas, accordion-driven *conjunto* (combo) music evolved as a celebratory dance music, beloved by the farmworkers; only in recent years has it come to be accepted outside the region. “On Friday and Saturday nights the workers would take a few hours to relax and socialize. Conjunto music was an integral part of migrant worker culture” (Champion et al., notes to SFW 40477).

This collection comes from the recordings of Folkways and Smithsonian Folkways Records, and it includes a number of other smaller, like-minded record companies: Cook, Paredon, Dyer-Bennet, Fast Folk Musical Magazine, Monitor, Collector, and MORE. In total, more than three thousand titles are available through the Smithsonian on on-demand compact disc. To become aware of the breadth of the collection, we suggest you explore the Smithsonian Folkways website, which provides audio excerpts from all 40,000 tracks. In addition, please explore the Smithsonian Global Sound website, where all these tracks are available for download. In addition, the original liner notes can be viewed free. If you like a track, we suggest you learn more about the rest of the recording it came from.

Remember that many of the wonderful forms of “roots” music in the United States were born of a need to get together with neighbors and unwind, sharing these tunes with each other. They weren’t intended to be listened to only on headphones or iPods,—so take this disc, stoke up the barbecue, get on your cell phone, invite the neighbors over to your house, and crank it up.

Jeff Place, *January 2006*

SONGS

1. MINGLEWOOD BLUES

John Sebastian and the J-Band with Geoff Muldaur // Geoff Muldaur, mandolin and vocal; John Sebastian, banjo; Fritz Richmond, jug; Paul Rishell, guitar; Annie Raines, harmonica; James Wormworth, percussion

(From *The Harry Smith Connection: A Live Tribute to The Anthology of American Folk Music*
SFW CD 40085, 1998)

In the fall of 1997, the Smithsonian, in conjunction with the Rock and Roll Hall of Fame and Museum and the Wolf Trap Farm for the Performing Arts, organized two concerts in celebration of the reissue of Harry Smith's *Anthology of American Folk Music*, by Smithsonian Folkways. The concerts featured musicians who had been influenced by the album (issued in 1952) and musicians from the genres of music represented on it.

John Sebastian was one of those influenced by Smith's *Anthology*. He has had a long career, both as a solo artist and as the leader of the Lovin' Spoonful, a hit-making rock group. He has always had a love for jug-band music, so in recent years he has toured and recorded with his J Band, which includes Geoff Muldaur and the late Fritz Richmond, alumni of the renowned Kweskin Jug Band. Other members are the blues duo Paul Rishell and Annie Raines.

"Minglewood Blues" was featured on the *Anthology of American Folk Music* performed by Cannon's Jug Stompers. In recent years, it has been performed by the Grateful Dead.



2. WHITE HOUSE BLUES

Earl Taylor and The Stoney Mountain Boys // Earl Taylor, vocals and mandolin;
Walter Hensley, vocals and banjo; Sam Hutchins, vocals and guitar;
Vernon “Boatwhistle” McIntyre, bass

(From Mountain Music *Bluegrass Style* SFW CD 40038, 1991 /
Classic Bluegrass from Smithsonian Folkways SFW CD 40092, 2002)

Earl Taylor and the Stoney Mountain Boys were operating in the Baltimore–Washington area in the late 1950s, when Mike Seeger recorded them for his classic album, *Mountain Music Bluegrass Style*. Taylor and gang here perform a high-octane version of “White House Blues” or “McKinley,” an old string-band tune popularized by Charlie Poole about the assassination of President William McKinley.

This version of the song shows how powerful the interplay between instruments in bluegrass music can be.

3. LE VIEUX SOULARD ET SA FEMME

Balfa Toujours // Christine Balfa, guitar and vocal; Nelda Balfa Moody, triangle;
Dirk Powell, accordion and vocal; Kevin Wimmer, fiddle

(From *The Harry Smith Connection: A Live Tribute to The Anthology of
American Folk Music* SFW CD 40085, 1998)

This is another song from the tribute to the *Anthology of American Folk Music* at the Barns of Wolf Trap. “Le vieux soulard et sa femme” (“The Old Drunkard and His Wife”) was included in the *Anthology* in the version performed by Cleoma Breaux and Joe Falcon. Here, it is performed by Balfa Toujours, a group led by the famed Cajun fiddler Dewey Balfa’s, daughters, Christine and Nelda, who carry on the family tradition.

4. EL SINALOENSE

Mingo Saldívar y sus Tremendos Cuatro Espadas // Domingo “Mingo” Saldívar, accordion and vocals; Alex Delgado, bajo-sexto; Frank Salazar, bass guitar and vocals; Jesse “El Chivo” Garza, vocals; Rubén Mendoza, drums

(From *Taquachito Nights: Conjunto Music From South Texas* SFW CD 40477, 1999)

Conjunto music can be heard every weekend in bars, community halls, and dance halls in South Texas (David Champion, Ramon de León, and Cynthia Vidaurri, notes to SFW 40477). Mingo Saldívar, the “Dancing Cowboy,” is a 2002 winner of a National Heritage Award from the National Endowment for the Arts. He is from San Antonio, Texas, and has been performing with his group, Los Cuatro Espadas, since 1975.

5. IT’S LOVE BABY (24 HOURS A DAY)

Erbie Bowser, T. D. Bell, and the Blues Specialists // T. D. Bell, electric guitar and vocal; Erbie Bowser, piano; Mel Davis, harmonica; Reggie Crawford, saxophone; Len Nichols, bass; Donald “Duck” Manor, drums

(From *Blues Routes* SFW CD 40118, 1999)

Erbie Bowser and T. D. Bell are practitioners of Texas jump blues, which shares elements of swing jazz and rhythm and blues and is great dance music. Both Bowser and Bell had a long history of performing, Bell having started when he was seven, “playing house parties, Juneteenth events, and other country holidays” (Spitzer, notes to SFW 40118).

This recording comes from the Folk Masters series produced by Nick Spitzer and staged over a multiyear period at Carnegie Hall, and then the Barns of Wolf Trap. For these programs, Spitzer brought together great “roots” musicians from around the United States.

6. BIG BALL'S IN COWTOWN

Texas Playboys // Leon Rausch, vocal; Johnny Gimble, fiddle and electric mandolin; Herb Remington, steel guitar; Ernie Hunter, fiddle; Bill Dessens, electric rhythm guitar; Jim Gough, electric bass; Jerry Ontiberoz, drums
(From *Folk Masters* SFW CD 40047, 1993)

The band most synonymous with Western swing was Bob Wills and the Texas Playboys. The group almost defined the style and had a long career behind Wills, a charismatic frontman. Some of the remaining Playboys regrouped at the Barns of Wolf Trap for Nick Spitzer's Folk Masters series. The evening included influential members Johnny Gimble on fiddle and Herb Remington on steel guitar.

This song was not originally performed by the group, but was learned later, from bandleader Hoyle Nix (Spitzer, notes to SFW 40047).

7. PINETOP'S BOOGIE WOOGIE

Memphis Slim // Memphis Slim, piano and vocal
(From *Memphis Slim The Folkways Years 1959–1973* SFW CD 40128, 2000 /
Piano Solos With Vocal F 3535, 1968)

Memphis Slim was born Peter Chatman in Memphis, Tennessee. For many years, he was a fixture in Chicago nightclubs and one of the most important 20th-century blues pianists. He spent his final years in France.

Pinetop Smith's "Pinetop's Boogie Woogie" is a piano piece played by almost every blues pianist. It was first recorded by Smith in December 1928.

8. BILL MORGAN AND HIS GAL

The New Lost City Ramblers // John Cohen, vocal and guitar;
Tom Paley, vocal and banjo; Mike Seeger, fiddle

(From *The New Lost City Ramblers, The Early Years, 1958–1962* Smithsonian Folkways 40036,
1991 / *Classic Old-Time Music from Smithsonian Folkways* SFW CD 40093, 2003)

The New Lost City Ramblers were a string band consisting of Tom Paley, Mike Seeger, and John Cohen, who came together during the folk revival of the late 1950s. The Ramblers were influenced by, and were students of, older 78-era recordings of string band and early country music, performing these songs in the original styles and crediting their sources.

The song “William Morgan” was first published in 1906.

9. YOU KEEP ON DOGGIN' ME

Sonny Terry, J. C. Burris, and Sticks McGhee // Sonny Terry, harmonica;
J. C. Burris, bones; Sticks McGhee, guitar

(From *On the Road* F 2369, 1959)

Sonny Terry was an entertaining harmonica player from Durham, North Carolina, primarily known for his decades-long partnership with guitarist Brownie McGhee. Terry spent most of his professional career in New York City. He was also known for his “whooping” harmonica tunes. He is joined here on this original by his cousin J. C. Burris and Brownie McGhee’s brother, Sticks. Sticks McGhee had a big hit of his own with the song “Drinking Wine, Spo-De-O-Dee.”

10. BOSCO STOMP

Nonc Allie Young, Bessyl Duhon, and Rodney Balfa // Nonc Allie Young, accordion;
Bessyl Duhon, fiddle; Rodney Balfa, guitar and vocal
(From *Cajun Social Music* SFW CD 40006, 1990)

Nonc Allie Young spent his retirement years recording and playing music with many luminaries of Cajun music, such as the Balfa Brothers, the Fruge Family, Nathan Abshire, Jimmy C. Newman, and Leo Solieau. Here, he performs with Rodney Balfa and Bessyl Duhon in a recording made by Gerard Dole in 1975. They perform “Bosco Stomp,” a Cajun dance-hall favorite.

11. WALKING BLUES

Arbee Stidham, Memphis Slim, and Jump Jackson // Arbee Stidham, vocal and guitar;
Memphis Slim, piano and organ; Jump Jackson, drums
(From *Arbee's Blues* F 3824, 1961)

This trio is made up of three well-known Chicago bluesmen, Arbee Stidham, Memphis Slim, and Jump Jackson, who frequently played the clubs on Chicago's south side. Stidham formerly played with Lucky Millinder's Orchestra before recording as a soloist for a number of record labels, including Folkways.



12. HEY BARTENDER, THERE'S A BIG BUG IN MY BEER

Warner Williams and Eddie Pennington // Warner Williams, guitar and vocal;

Eddie Pennington, guitar

(from *Blues Highway* SFW CD 40120, 2004)

Warner Williams is a retired truck driver from Takoma Park, Maryland. He has spent years performing for local events like parties and picnics. His repertoire includes blues, popular songs, country, and jazz. "Hey Bartender, There's a Big Bug in My Beer" is his most requested song.

The song was originally a country novelty song called "Big Bug Boogie" performed by Merrill Moore (Spitzer, notes to SFW 40120). Warner is accompanied by accomplished Kentucky thumpicker Eddie Pennington.

13. OH, BABY, YOU DON'T HAVE TO GO

The Chambers Brothers // George Chambers, bass; Will Chambers, guitar;

Lester Chambers, vocals; Joe Chambers, guitar; Brian Keenan, drums

(From *The Original Chambers Brothers: Groovin' Time* F31008 /

Classic Blues from Smithsonian Folkways SFW CD 40134, 2003)

Originally from Mississippi, the Chambers Brothers recorded one rhythm-and-blues album for *Folkways: Groovin' Time*. They later became well known as a funk-rock band. Their hit "The Time Has Come Today" was a psychedelic masterpiece, filling one whole side of an LP album. An excerpt from "Time Has Come Today" is used in a modern television advertisement.

This song originated with Chicago bluesman Jimmy Reed.

14. CHIQUITOS PERO PICOS

Los Polkeros de Ben Tavera King // Ben Tavera King, accordion;
Luis Gonzales, *bajo-sexto*; Jim Beal, bass; Alex Medina, drums
(from *Border Bash* Folkways 6528, 1983)

For Folkways Records, Ben Tavera King recorded two albums with his conjunto, Los Polkeros. An accomplished musician, he founded and has for many years been the owner of Talking Taco Records, a label specializing in Native American and new-age music.

15. UNCLE BUD

Boozoo Chavis and The Magic Sounds // Boozoo Chavis, diatonic accordion and vocals;
Carlton "Guitar" Thomas, guitar; Charles Chavis, *frottoir*; Cassie Ballou Jr., bass;
Nathan Fontenot, rhythm guitar; Rellis Chavis, drums
(from *Blues Roots* Smithsonian Folkways 40118, 1999)

Boozoo Chavis was one of the finest and earliest zydeco performers. Zydeco is the music of the Louisiana creoles, mixing Cajun music with rhythm and blues. Chavis had the first zydeco hit, "Paper in My Shoe," in 1954. After a long absence from the music business, he reemerged and began to perform again toward the end of his life. He passed away in 2001.



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ABOUT SMITHSONIAN FOLKWAYS

Smithsonian Folkways Recordings is the nonprofit record label of the Smithsonian Institution, the national museum of the United States. Our mission is the legacy of Moses Asch, who founded Folkways Records in 1948 to document music, spoken word, instruction, and sounds from around the world. The Smithsonian acquired Folkways from the Asch estate in 1987, and Smithsonian Folkways Recordings has continued the Folkways tradition by supporting the work of traditional artists and expressing a commitment to cultural diversity, education, and increased understanding.

Smithsonian Folkways recordings are available at record stores. Smithsonian Folkways Recordings, Folkways, Cook, Dyer-Bennet, Fast Folk, Monitor, and Paredon recordings are all available through:

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