DESCRIPTIVE NOTES ARE INSIDE POCKET

FOLK MUSIC BLUES
RADIO PROGRAMME
NUMBER 4
STUDS TERKEL'S
WEEKLY
ALMANAC
on
Folk Music
BLUES
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 received 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, saxophone, 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"............."
NUMERICAL LIST

FA2003  Darling Corey
FA2043  Pete Seeger Sampler
FA2045  Goofing-Off Suit
FA2175  Frontier Ballads (Vol. 1)
FA2176  Frontier Ballads (Vol. 2)
FA2319  American Ballads
FA2320  American Favorite Ballads
FA2321  American Favorite Ballads (Vol. 2)
FA2322  American Favorite Ballads (Vol. 3)
FA2323  American Favorite Ballads (Vol. 4)
FA2412  Pete Seeger at Carnegie Hall
FA2439  Nonesuch
FA2445  American Favorite Ballads, (Vol. 5)
FA2450  Pete Seeger at the Village Gate
FA2451  Pete Seeger at the Village Gate (Vol. 2)
FA2452  With Voices Together We Sing
FA2453  Love Songs fro Friends and Foes
FA2454  The Rainbow Quest
FA2455  Sing Out With Pete!
FN2501  Gazette
FN2502  Gazette, (Vol. 2)
FN2511  Hootenanny Tonight
FN2512  Hootenanny At Carnegie Hall
FN2513  Sing Out! Hootenanny
FG3531  Old Time Fiddle Tunes
FS3851  Indian Summer
FS3864  Radio Program No. 4
FH5003  Frontier Ballads
FH5210  Champlain Valley Songs
FH5251  American Industrial Ballads
FH5285  The Original Talking Union
FH5717  Songs of the Civil War
FH5801  American History in Ballad Song
FW6911  Folksongs of Four Continents
FW6912  Bantu Chroal Folk Songs
FC7001  American Folk Songs for Children
FC7002  American Game and Activity Songs for Children Sung by Pete Seeger
FC7010  Birds, Beasts, Bugs & Little Fishes
FC7011  Birds, Beasts, Bugs & Bigger Fishes
FC7020  Songs to Grow On
FC7028  Camp Songs
FC7525  Sleep-Time Songs and Stories
FC7526  Song and Play-Time With Pete Seeger
FC7532  Folk Songs For Young People
FC7604  American Playparties
FI3303  5-String Banjo Instructor
FI3854  The Folksinger's Guitar Guide
FB371A/B  The 12-String Guitar, Vol. 1
FB371C/D  The 12-String Guitar, Vol. 2
EPC-601  South African Freedom Songs
FA45-201  Battle of New Orleans
FA45-202  One Day As I Rambled
EPC #1  All Around The Kitchen, etc.
EPC #2  Bought Me A Cat, etc.
EPC #3  Jim Along Josey, etc.
BOOKS

American Favorite Ballads
How To Play The 5-String Banjo