



Scripts.com

# Give Me the Banjo

By Unknown

AMERICAN FOLK MUSIC,  
BLUE GRASS AND COUNTRY

**PROUDLY CALL:**

THE BLUE RIDGE MOUNTAINS HOME.  
NOT ONLY A SPOT ON THE MAP, BU AN EMOTIONAL TERRAIN AS WELL.  
YOU MAY WONDER WHY ME,  
AND WHY THE BANJO.  
I'M NOT A BANJO PLAYER MYSELF,  
BUT THE INSTRUMEN IS STILL CENTRAL  
TO MY OWN MUSICAL LINEAGE.  
OF COURSE MY FATHER,  
JOHNNY CASH,  
GREW UP HEARING THIS MUSIC  
IN ARKANSAS,  
AND THEN MARRIED INTO  
THE CARTER FAMILY,  
WHO GAVE BIRTH TO  
MODERN COUNTRY MUSIC.  
TONIGHT'S FILM,  
"GIVE ME THE BANJO,"  
CELEBRATES THIS ART FORM  
IN ALL ITS SPLENDOR.  
A COMBINATION OF TRADITIONAL  
CELTIC SONGS MELDED WITH  
AN AFRICAN SLAVE BANJO  
HAS CREATED A SOUND AND  
A MOOD BOTH FOOT POUNDING  
AND HEART WRENCHING,  
AND HAS AN INFECTIOUSNESS  
AND A SPIRIT UNIQUELY AMERICAN.  
OUR FILM TONIGHT IS PRESENTED  
BY STEVE MARTIN,  
NO STRANGER HIMSELF  
TO THE LURES OF THE BANJO,  
AND AN ACCOMPLISHED PLAYER.  
PLUS, OF COURSE,  
SO MANY LEGENDS.  
EARL SCRUGGS, PETE SEEGER,  
BELA FLECK AND MORE.  
SO GET COMFY BECAUSE  
THERE'S GONNA BE A LO OF TOE TAPPING MUSIC AHEAD.  
ENJOY "GIVE ME THE BANJO,".  
THE SOUTHERN HUMANITIES

MEDIA FUND.  
507 INDIVIDUAL DONORS  
ON KICKSTARTER.  
INNOVATIVE FILMS, INC.  
THE TIDES FOUNDATION.  
MASSACHUSETTS HUMANITIES...  
AND OTHERS.  
A COMPLETE LIST IS AVAILABLE  
FROM PBS.

[ APPLAUSE ]  
TO OPEN THE SHOW TONIGHT,

**WE WOULD LIKE:**

TO PLAY OUR FIRST SONG.  
[ LAUGHTER ]  
SO, LET'S KICK IT OFF.  
1, 2, 3, 4!

**I THINK PEOPLE:**

ARE CONTINUALLY TRANSFIXED  
BY THE FIVE-STRING BANJO,  
IN SOME MYSTERIOUS WAY.  
THE BANJO REALLY HAS A  
COMPLICATED AND CHECKERED PAST.  
THE BANJO HAS ALWAYS  
COMPLICATED AND CHECKERED PAST.  
THE BANJO HAS ALWAYS  
SYMBOLIZED SOMETHING OTHER  
THE BANJO HAS ALWAYS  
SYMBOLIZED SOMETHING OTHER  
THAN JUST MUSIC IN OUR CULTURE.  
SYMBOLIZED SOMETHING OTHER  
THAN JUST MUSIC IN OUR CULTURE.  
EVERY TIME YOU PICK UP A BANJO,  
THAN JUST MUSIC IN OUR CULTURE.  
EVERY TIME YOU PICK UP A BANJO,  
IT'S GOING TO SYMBOLIZE  
EVERY TIME YOU PICK UP A BANJO,  
IT'S GOING TO SYMBOLIZE  
WILD, RURAL, SIMPLE,  
IT'S GOING TO SYMBOLIZE  
WILD, RURAL, SIMPLE,  
AND EVEN CLOWNISH.  
WILD, RURAL, SIMPLE,

AND EVEN CLOWNISH.  
THE BANJO'S BEEN  
AND EVEN CLOWNISH.  
THE BANJO'S BEEN  
AN EMBLEM OF AMERICAN CULTURE.  
THE BANJO'S BEEN  
AN EMBLEM OF AMERICAN CULTURE.  
IT'S BEEN A...  
AN EMBLEM OF AMERICAN CULTURE.  
IT'S BEEN A...

**A STEREOTYPE:**

IT'S BEEN A...

**A STEREOTYPE:**

FROM ITS BEGINNING HERE.

**A STEREOTYPE:**

FROM ITS BEGINNING HERE.

IT WAS AN AFRICAN INSTRUMEN FROM ITS BEGINNING HERE.  
IT WAS AN AFRICAN INSTRUMEN WHEN IT CAME HERE.  
IT WAS AN AFRICAN INSTRUMEN WHEN IT CAME HERE.  
IT BECAME AN AFRICAN-AMERICAN  
WHEN IT CAME HERE.  
IT BECAME AN AFRICAN-AMERICAN

**INSTRUMENT HERE:**

IT BECAME AN AFRICAN-AMERICAN

**INSTRUMENT HERE:**

AND EVENTUALLY BEGAN

**INSTRUMENT HERE:**

AND EVENTUALLY BEGAN

**BEING PLAYED:**

AND EVENTUALLY BEGAN

**BEING PLAYED:**

BY THE EUROPEAN-AMERICANS.

**BEING PLAYED:**

BY THE EUROPEAN-AMERICANS.  
ONE OF THE GREAT DARK SECRETS

BY THE EUROPEAN-AMERICANS.  
ONE OF THE GREAT DARK SECRETS  
OF THE BANJO IS THA ONE OF THE GREAT DARK SECRETS  
OF THE BANJO IS THA IT REALLY IS  
OF THE BANJO IS THA IT REALLY IS  
AN EMOTIONAL INSTRUMENT.  
"GIVE ME THE BANJO!"  
WROTE MARK TWAIN IN 1865,  
"WHEN YOU WANT GENUINE MUSIC,  
WROTE MARK TWAIN IN 1865,  
"WHEN YOU WANT GENUINE MUSIC,  
MUSIC THAT WILL COME RIGHT HOME  
"WHEN YOU WANT GENUINE MUSIC,  
MUSIC THAT WILL COME RIGHT HOME  
TO YOU,  
MUSIC THAT WILL COME RIGHT HOME  
TO YOU,  
SUFFUSE YOUR SYSTEM  
TO YOU,  
SUFFUSE YOUR SYSTEM  
LIKE STRYCHNINE WHISKEY,  
SUFFUSE YOUR SYSTEM  
LIKE STRYCHNINE WHISKEY,  
RAMIFY YOUR WHOLE CONSTITUTION  
LIKE STRYCHNINE WHISKEY,  
RAMIFY YOUR WHOLE CONSTITUTION  
LIKE THE MEASLES  
RAMIFY YOUR WHOLE CONSTITUTION  
LIKE THE MEASLES  
AND BREAK OUT ON YOUR HIDE  
LIKE THE MEASLES  
AND BREAK OUT ON YOUR HIDE  
LIKE PINFEATHER PIMPLES  
AND BREAK OUT ON YOUR HIDE  
LIKE PINFEATHER PIMPLES  
ON A PICKED GOOSE.  
LIKE PINFEATHER PIMPLES  
ON A PICKED GOOSE.  
WHEN YOU WANT ALL THIS,  
ON A PICKED GOOSE.  
WHEN YOU WANT ALL THIS,  
JUST SMASH YOUR PIANO  
WHEN YOU WANT ALL THIS,  
JUST SMASH YOUR PIANO

**AND INVOKE:**

JUST SMASH YOUR PIANO

**AND INVOKE:**

THE GLORY BEAMING BANJO!"

[ CHEERING AND APPLAUSE ]

[ BANJO PLAYING ]

WE'RE GONNA PLAY FOR FISH.

THAT'S RIGHT, WE'RE GONNA PLAY

FOR THE HALIBUT (HELL-OF-IT).

THAT'S RIGHT, WE'RE GONNA PLAY

FOR THE HALIBUT (HELL-OF-IT).

HERE'S AN OLD SONG

FOR THE HALIBUT (HELL-OF-IT).

HERE'S AN OLD SONG

CALLED "CRIPPLE CREEK."

IT WAS GOOD BEING HERE,

KNOWING THAT THERE ARE

OTHER BLACK PEOPLE

KNOWING THAT THERE ARE

OTHER BLACK PEOPLE

WHO PLAY BANJO,

PLAY AND STUDY OLD-TIME MUSIC.

AND IT'S FUN JUST SEEING

PEOPLE IN GENERAL, I DON'T CARE

WHAT COLOR THEY ARE,

TAKE AN INTEREST IN ANYTHING

INVOLVING GOOD MUSIC.

GOIN' ON THE RUN

GOIN' UP T' CRIPPLE CREEK

HAVE A LITTLE FUN

YOU KNOW,

IT'S A SMALL CLUB.

IF THERE'S A HUNDRED BLACK BANJO

PLAYERS IN THE WORLD,

THAT'S A VERY SMALL MINORITY.

AND IT WAS FUN TO SEE

TWO DOZEN OF THEM.

YOU KNOW, IT'S, OH,

I'M NOT ALONE!

GOIN' ON THE RUN

GOIN' UP T' CRIPPLE CREEK

HAVE A LITTLE FUN

**Martin:**

REDISCOVERING AND REINVENTING  
THE BANJO AND ITS MUSIC  
REDISCOVERING AND REINVENTING  
THE BANJO AND ITS MUSIC  
FOR TWO CENTURIES OR MORE.  
THE BANJO AND ITS MUSIC  
FOR TWO CENTURIES OR MORE.  
IN 2005 AND AGAIN IN 2010,  
FOR TWO CENTURIES OR MORE.  
IN 2005 AND AGAIN IN 2010,  
MUSICIANS AND SCHOLARS CAME  
IN 2005 AND AGAIN IN 2010,  
MUSICIANS AND SCHOLARS CAME  
TO BOONE, NORTH CAROLINA,  
MUSICIANS AND SCHOLARS CAME  
TO BOONE, NORTH CAROLINA,  
FOR THE BLACK BANJO GATHERING,  
TO BOONE, NORTH CAROLINA,  
FOR THE BLACK BANJO GATHERING,  
TO CELEBRATE THE BANJO'S  
FOR THE BLACK BANJO GATHERING,  
TO CELEBRATE THE BANJO'S  
AFRICAN, CARIBBEAN,  
TO CELEBRATE THE BANJO'S  
AFRICAN, CARIBBEAN,  
AND AFRICAN-AMERICAN ORIGINS.  
FOR SOME, LIKE RHIANNON GIDDENS,  
IT WAS A CHANCE TO RECLAIM  
A MUSICAL HERITAGE.

**Giddens:**

ARE ALL HERE DOING THIS CONCERT BECAUSE THEY BELIEVE  
IN THE MISSION,  
GETTING PEOPLE TO KNOW MORE  
ABOUT WHERE THIS INSTRUMENT COMES FROM, 'CAUSE THEY AIN' HERE FOR THE MONEY.  
THEY AIN'T HERE FOR THE GLORY.  
IS THAT BETTER?  
OH, PLAY IT!

**Giddens:**

HISTORY IN THIS MUSIC THAT IS

**Giddens:**

HISTORY IN THIS MUSIC THAT IS  
NOT IN PUBLIC VIEW.

HISTORY IN THIS MUSIC THAT IS  
NOT IN PUBLIC VIEW.

**THE GOOD STUFF:**

NOT IN PUBLIC VIEW.

**THE GOOD STUFF:**

AND THE BAD STUFF.

**THE GOOD STUFF:**

AND THE BAD STUFF.

[ BLOWING KAZOO ]

THE CULTURAL RICHNESS OF IT,  
THE HISTORICAL RICHNESS OF IT,  
AND THEN THE MUSIC ITSELF  
THE HISTORICAL RICHNESS OF IT,  
AND THEN THE MUSIC ITSELF  
FILLS A HOLE,  
AND THEN THE MUSIC ITSELF  
FILLS A HOLE,  
AND IF WE CAN GET CLOSER  
FILLS A HOLE,  
AND IF WE CAN GET CLOSER  
TO FILLING THAT HOLE, YOU KNOW,  
AND IF WE CAN GET CLOSER  
TO FILLING THAT HOLE, YOU KNOW,  
I THINK EVERYBODY IS  
TO FILLING THAT HOLE, YOU KNOW,  
I THINK EVERYBODY IS  
ENRICHED BY IT.  
I THINK EVERYBODY IS  
ENRICHED BY IT.  
DON'T GET TROUBLE  
ENRICHED BY IT.  
DON'T GET TROUBLE

**IN YOUR MIND:**

DON'T GET TROUBLE

**IN YOUR MIND:**

DON'T GET TROUBLE



**IN YOUR MIND:**

DON'T GET TROUBLE

**IN YOUR MIND:**

TROUBLE, TROUBLE

TROUBLE IN MY MIND

IF TROUBLE DON'T KILL ME

TROUBLE IN MY MIND

IF TROUBLE DON'T KILL ME

I'M SURE I'LL LIVE FINE

IF TROUBLE DON'T KILL ME

I'M SURE I'LL LIVE FINE

DON'T GET TROUBLE

I'M SURE I'LL LIVE FINE

DON'T GET TROUBLE

**IN YOUR MIND:**

DON'T GET TROUBLE

**IN YOUR MIND:**

DON'T GET TROUBLE

**IN YOUR MIND:**

DON'T GET TROUBLE

**IN YOUR MIND:**

DON'T GET TROUBLE

**IN YOUR MIND:**

DON'T GET TROUBLE

**IN YOUR MIND:**

DON'T GET TROUBLE

**IN YOUR MIND:**

DON'T GET TROUBLE

**IN YOUR MIND:**

DON'T GET TROUBLE

**IN YOUR MIND:**

DON'T GET TROUBLE

**IN YOUR MIND:**

DON'T GET TROUBLE

**IN YOUR MIND:**

WEEER-EEER-EEER-EEER...

[ WINDING SPRING ]

YOU CAN'T TALK ABOUT THE HISTORY OF THE BANJO

IF YOU CAN'T TALK ABOUT RACISM,

THE HISTORY OF THE BANJO

IF YOU CAN'T TALK ABOUT RACISM,

SLAVERY, MISOGYNY,

IF YOU CAN'T TALK ABOUT RACISM,

SLAVERY, MISOGYNY,

APPROPRIATION, EXPLOITATION --

SLAVERY, MISOGYNY,

APPROPRIATION, EXPLOITATION --

ALL OF THE THINGS THAT RUN

APPROPRIATION, EXPLOITATION --

ALL OF THE THINGS THAT RUN

COUNTER TO WHAT WE LOVE

ALL OF THE THINGS THAT RUN

COUNTER TO WHAT WE LOVE

ABOUT THE BANJO.

WE'RE AT A POINT IN OUR

UNDERSTANDING OF THE HISTORY OF

THIS INSTRUMENT THAT IT'S NO

LONGER ACCEPTABLE TO PRETEND

THESE OTHER THINGS DON'T EXIST.

[ ORCHESTRA PLAYS ]

**Male chorus:**

BY THE MOONLIGHT...

THE MINSTREL STAGE WAS

LIKE GOING TO THE MOVIES TODAY.

I MEAN, IT WAS THE MOST POPULAR

FORM OF ENTERTAINMENT FROM ROUGHLY 1830 UNTIL

THE END OF THE CENTURY

THAN ANY OTHER ENTERTAINMENT IN THE WORLD.

BECAUSE IT WAS SO POPULAR,

ALL OF THAT WAS A PART OF THIS CARICATURE

ALL OF THAT WAS A PART OF THIS CARICATURE

THAT BEGAN AS A REALISTIC WAY

OF THIS CARICATURE

THAT BEGAN AS A REALISTIC WAY

OF TRYING TO UNDERSTAND  
THAT BEGAN AS A REALISTIC WAY  
OF TRYING TO UNDERSTAND  
THE BLACK COMMUNITY,  
OF TRYING TO UNDERSTAND  
THE BLACK COMMUNITY,  
BUT SHORTLY,  
THE BLACK COMMUNITY,  
BUT SHORTLY,  
BECAME A WAY OF DEGRADING  
BUT SHORTLY,  
BECAME A WAY OF DEGRADING  
AND BECAME A WAY OF TRIVIALIZING  
BECAME A WAY OF DEGRADING  
AND BECAME A WAY OF TRIVIALIZING  
THE AFRICAN-AMERICAN COMMUNITY.  
AND BECAME A WAY OF TRIVIALIZING  
THE AFRICAN-AMERICAN COMMUNITY.  
THE BANJO BECAME THE INSTRUMEN THE AFRICAN-AMERICAN COMMUNITY.  
THE BANJO BECAME THE INSTRUMEN THAT WAS THE IMAGE  
THE BANJO BECAME THE INSTRUMEN THAT WAS THE IMAGE  
OF SLAVE LIFE.

**IF YOU TAKE AN:**

AFRICAN-AMERICAN INSTRUMENT,  
WITH ITS AFRICAN ROOTS,  
AFRICAN-AMERICAN INSTRUMENT,  
WITH ITS AFRICAN ROOTS,  
AND YOU ADD TO I WITH ITS AFRICAN ROOTS,  
AND YOU ADD TO I THE CELTIC MUSICAL TRADITIONS  
AND YOU ADD TO I THE CELTIC MUSICAL TRADITIONS  
AND WESTERN EUROPEAN  
THE CELTIC MUSICAL TRADITIONS  
AND WESTERN EUROPEAN  
MUSICAL TRADITIONS  
AND WESTERN EUROPEAN  
MUSICAL TRADITIONS  
THAT THESE WHITE PERFORMERS HAD,  
MUSICAL TRADITIONS  
THAT THESE WHITE PERFORMERS HAD,  
WHAT YOU WIND UP WITH  
THAT THESE WHITE PERFORMERS HAD,  
WHAT YOU WIND UP WITH  
IS SOMETHING THAT'S TOTALLY NEW,

WHAT YOU WIND UP WITH  
IS SOMETHING THAT'S TOTALLY NEW,  
THAT COME TOGETHER  
IS SOMETHING THAT'S TOTALLY NEW,  
THAT COME TOGETHER  
FOR THE FIRST TIME AND MAKE  
THAT COME TOGETHER  
FOR THE FIRST TIME AND MAKE  
SOMETHING TRULY AMERICAN.  
THE STAGE IS SET VERY SIMPLY  
WHEN WE SEE THE TWO CULTURES  
COMING TOGETHER.  
IT DIDN'T TAKE ENTERTAINERS  
LONG TO FIGURE OUT, WOW, IF I GO  
OUT TO THE CIRCUS OR IF I GO  
DOWN TO MY LOCAL MUSIC PARLOR  
AND I PLAY THIS BANJO,  
WHICH NO ONE'S EVER SEEN  
A WHITE MAN PLAY BEFORE,  
AND I PLAY THIS MUSIC THAT NO  
ONE'S EVER HEARD BEFORE,  
I WILL MAKE MONEY.

**Martin:**

BROUGHT THE BANJO TO CENTER  
STAGE OF AMERICAN CULTURE.  
BORN IN APPOMATTOX, VIRGINIA,  
AROUND 1810, SWEENEY FOUND  
HIS CALLING WHEN HE HEARD  
THE "HALF-BARBARIC TWANG"  
OF THE GOURD BANJO AS PLAYED BY  
HIS NEIGHBOR SLAVES.  
FROM THEM HE LEARNED  
THE DOWNSTROKE STYLE  
AND HOW TO BUILD  
HIS OWN INSTRUMENT.  
HE MADE A NAME FOR HIMSELF  
AS A BLACK-FACE  
SONG-AND-DANCE MAN IN THE CIRCUS  
AND THEN CAME TO NEW YORK'S

**BOWERY THEATERS:**

WITH THE BANJO ON HIS KNEE.  
IT'S THE FIRST BIG BANG

OF THE BANJO.  
ALL THE GUYS WHO HAD BEEN  
DOING BLACK FACE  
ALL OF THE SUDDEN WANTED  
TO PLAY BANJO.  
NEW YORK WAS NOT ONLY  
THE JUMPING-OFF PLACE,  
BUT IT WAS ALSO A PLACE  
THE JUMPING-OFF PLACE,  
BUT IT WAS ALSO A PLACE  
FOR ALL THESE ACTS  
BUT IT WAS ALSO A PLACE  
FOR ALL THESE ACTS  
TO INTERMINGLE AND MIX  
FOR ALL THESE ACTS  
TO INTERMINGLE AND MIX  
AND COMPETE AND STEAL MATERIAL  
TO INTERMINGLE AND MIX  
AND COMPETE AND STEAL MATERIAL  
FROM EACH OTHER.  
AND COMPETE AND STEAL MATERIAL  
FROM EACH OTHER.  
AND SO HE FELL RIGHT INTO THAT.  
FROM EACH OTHER.  
AND SO HE FELL RIGHT INTO THAT.

**Martin:**

AND SO HE FELL RIGHT INTO THAT.

**Martin:**

WERE ALREADY WELL-ACQUAINTED

**Martin:**

WERE ALREADY WELL-ACQUAINTED  
WITH BLACK-FACE ENTERTAINERS.  
WERE ALREADY WELL-ACQUAINTED  
WITH BLACK-FACE ENTERTAINERS.  
BUT THE SEEMINGLY AUTHENTIC  
WITH BLACK-FACE ENTERTAINERS.  
BUT THE SEEMINGLY AUTHENTIC  
PLANTATION SONGS  
BUT THE SEEMINGLY AUTHENTIC  
PLANTATION SONGS  
AND PLAYING STYLE MADE SWEENEY

PLANTATION SONGS  
AND PLAYING STYLE MADE SWEENEY  
INTO ONE OF THE HOTTEST TICKETS  
AND PLAYING STYLE MADE SWEENEY  
INTO ONE OF THE HOTTEST TICKETS  
ON THE BOWERY STAGE.  
INTO ONE OF THE HOTTEST TICKETS  
ON THE BOWERY STAGE.  
FOLLOWING IN SWEENEY'S  
ON THE BOWERY STAGE.  
FOLLOWING IN SWEENEY'S  
FOOTSTEPS, FOUR BLACK-FACE  
FOLLOWING IN SWEENEY'S  
FOOTSTEPS, FOUR BLACK-FACE  
PERFORMERS JOINED FORCES  
FOOTSTEPS, FOUR BLACK-FACE  
PERFORMERS JOINED FORCES  
IN A BOWERY BOARDINGHOUSE  
PERFORMERS JOINED FORCES  
IN A BOWERY BOARDINGHOUSE  
AND CALLED THEMSELVES  
IN A BOWERY BOARDINGHOUSE  
AND CALLED THEMSELVES  
THE VIRGINIA MINSTRELS.  
AND CALLED THEMSELVES  
THE VIRGINIA MINSTRELS.  
IN THE WINTER OF 1843,  
THE VIRGINIA MINSTRELS.  
IN THE WINTER OF 1843,  
THEY DEBUTED A NEW FORM  
IN THE WINTER OF 1843,  
THEY DEBUTED A NEW FORM  
OF POPULAR ENTERTAINMEN THEY DEBUTED A NEW FORM  
OF POPULAR ENTERTAINMEN THAT WOULD DOMINATE  
OF POPULAR ENTERTAINMEN THAT WOULD DOMINATE  
THE AMERICAN STAGE  
THAT WOULD DOMINATE  
THE AMERICAN STAGE  
FOR THE NEXT HALF CENTURY --  
THE AMERICAN STAGE  
FOR THE NEXT HALF CENTURY --  
THE FIRST FULL-LENGTH  
FOR THE NEXT HALF CENTURY --  
THE FIRST FULL-LENGTH

BLACK-FACE MINSTREL SHOW.  
THE FIRST FULL-LENGTH  
BLACK-FACE MINSTREL SHOW.  
BECAUSE THE BANJO COMES  
BLACK-FACE MINSTREL SHOW.  
BECAUSE THE BANJO COMES  
INTO AMERICAN POPULAR MUSIC  
BECAUSE THE BANJO COMES  
INTO AMERICAN POPULAR MUSIC  
IN THE PERIOD OF THE EARLY 1840s  
INTO AMERICAN POPULAR MUSIC  
IN THE PERIOD OF THE EARLY 1840s  
WITH PLAYERS LIKE  
IN THE PERIOD OF THE EARLY 1840s  
WITH PLAYERS LIKE  
DANIEL DECATUR EMMET WITH PLAYERS LIKE  
DANIEL DECATUR EMMET AND JOEL WALKER SWEENEY,  
DANIEL DECATUR EMMET AND JOEL WALKER SWEENEY,  
THEY WERE BOTH, WE COULD SAY,  
AND JOEL WALKER SWEENEY,  
THEY WERE BOTH, WE COULD SAY,  
A VERY EARLY EXAMPLE  
THEY WERE BOTH, WE COULD SAY,  
A VERY EARLY EXAMPLE  
OF WHITE BOYS PLAYING THE BLUES.  
JUST AS A CENTURY LATER,  
ERIC CLAPTON OR JEFF BECK  
OR JIMMY PAGE IN BRITAIN  
LEARNED TO PLAY BLACK MUSIC  
FROM LISTENING TO RECORDINGS  
OF BLACK MUSICIANS,  
JOE SWEENEY AND DAN EMMET IN THE 1840s LEARNED TO PLAY  
THE BANJO FROM BLACK MODELS,  
IN THE 1840s LEARNED TO PLAY  
THE BANJO FROM BLACK MODELS,  
FROM BLACK MUSICIANS.  
THE MINSTREL SHOW WAS  
THE FIRST REAL STATEMENT ABOUT THE UNIQUENESS  
OF AMERICAN CULTURE.  
WE WEREN'T IMPORTING  
SHAKESPEARE.  
WE WEREN'T TRYING TO EMULATE  
EUROPEAN CULTURE.  
WE WERE TRYING TO CREATE OUR OWN

NATIONAL IDENTITY  
THROUGH THIS MUSIC,  
AS DEBASED AS IT MIGHT BE,  
BUT AN ATTEMPT TO CREATE  
SOMETHING OF NATIONAL TYPES  
BUT AN ATTEMPT TO CREATE  
SOMETHING OF NATIONAL TYPES  
THAT QUINTESENTIALLY  
SOMETHING OF NATIONAL TYPES  
THAT QUINTESENTIALLY  
IDENTIFY US.  
THAT QUINTESENTIALLY  
IDENTIFY US.

**Martin:**

IDENTIFY US.

**Martin:**

OVER TWO DOZEN MINSTREL

**Martin:**

OVER TWO DOZEN MINSTREL  
COMPANIES WERE TOURING  
OVER TWO DOZEN MINSTREL  
COMPANIES WERE TOURING  
THROUGHOUT THE COUNTRY.  
COMPANIES WERE TOURING  
THROUGHOUT THE COUNTRY.  
MINSTREL TROUPES ON WAGON TRAINS  
THROUGHOUT THE COUNTRY.  
MINSTREL TROUPES ON WAGON TRAINS  
AND SHIPS ENTERTAINED PEOPLE  
MINSTREL TROUPES ON WAGON TRAINS  
AND SHIPS ENTERTAINED PEOPLE  
TRAVELING TO CALIFORNIA  
AND SHIPS ENTERTAINED PEOPLE  
TRAVELING TO CALIFORNIA  
TO SEARCH FOR GOLD.  
TRAVELING TO CALIFORNIA  
TO SEARCH FOR GOLD.  
WHEREVER AMERICANS WENT,  
TO SEARCH FOR GOLD.  
WHEREVER AMERICANS WENT,  
SO DID THE MINSTREL SHOW,



WHEREVER AMERICANS WENT,  
SO DID THE MINSTREL SHOW,  
AND WITH IT, THE BANJO.  
SO DID THE MINSTREL SHOW,  
AND WITH IT, THE BANJO.  
THE MINSTREL SHOW TRANSFORMED  
AND WITH IT, THE BANJO.  
THE MINSTREL SHOW TRANSFORMED

**THE BANJO:**

THE MINSTREL SHOW TRANSFORMED

**THE BANJO:**

FROM A BLACK FOLK INSTRUMEN THE BANJO  
FROM A BLACK FOLK INSTRUMEN INTO THE NEW MUST-HAVE ICON  
FROM A BLACK FOLK INSTRUMEN INTO THE NEW MUST-HAVE ICON  
OF POP CULTURE.  
INTO THE NEW MUST-HAVE ICON  
OF POP CULTURE.

**Wunderlich:**

OF POP CULTURE.

**Wunderlich:**

WE'RE BEGINNING TO SEE

**Wunderlich:**

WE'RE BEGINNING TO SEE  
A TRANSFORMATION OF THE BANJO  
WE'RE BEGINNING TO SEE  
A TRANSFORMATION OF THE BANJO  
FROM A PURELY CRAFT,  
A TRANSFORMATION OF THE BANJO  
FROM A PURELY CRAFT,  
HANDMADE INSTRUMEN FROM A PURELY CRAFT,  
HANDMADE INSTRUMEN BEING MADE BY THE PERFORMER,  
HANDMADE INSTRUMEN BEING MADE BY THE PERFORMER,  
TO SOMETHING THAT'S NOW BEING  
BEING MADE BY THE PERFORMER,  
TO SOMETHING THAT'S NOW BEING  
MANUFACTURED IN MAJOR CITIES.  
TO SOMETHING THAT'S NOW BEING  
MANUFACTURED IN MAJOR CITIES.  
THE DISSEMINATION IS INCREDIBLE

MANUFACTURED IN MAJOR CITIES.  
THE DISSEMINATION IS INCREDIBLE  
AND VERY QUICK.  
THE DISSEMINATION IS INCREDIBLE  
AND VERY QUICK.

IT ALMOST SEEMS, AS YOU GO AND VERY QUICK.  
IT ALMOST SEEMS, AS YOU GO TOWARDS THE CIVIL WAR,  
IT ALMOST SEEMS, AS YOU GO TOWARDS THE CIVIL WAR,  
THERE AREN'T ENOUGH  
TOWARDS THE CIVIL WAR,  
THERE AREN'T ENOUGH

**MANUFACTURERS:**

THERE AREN'T ENOUGH

**MANUFACTURERS:**

ABLE TO PRODUCE BANJOS

**MANUFACTURERS:**

ABLE TO PRODUCE BANJOS  
TO MEET THE NEED.  
ABLE TO PRODUCE BANJOS  
TO MEET THE NEED.

**Martin:**

TO MEET THE NEED.

**Martin:**

CIVIL WAR HAS BEEN CALLED

**Martin:**

CIVIL WAR HAS BEEN CALLED  
THE MOST MUSICAL WAR  
CIVIL WAR HAS BEEN CALLED  
THE MOST MUSICAL WAR  
IN OUR HISTORY.  
THE MOST MUSICAL WAR  
IN OUR HISTORY.  
MINSTRELSY REMAINED EQUALLY  
IN OUR HISTORY.  
MINSTRELSY REMAINED EQUALLY  
POPULAR ON BOTH SIDES  
MINSTRELSY REMAINED EQUALLY  
POPULAR ON BOTH SIDES

OF THE MASON-DIXON LINE.  
POPULAR ON BOTH SIDES  
OF THE MASON-DIXON LINE.  
[ BAND PLAYING "DIXIE"  
OF THE MASON-DIXON LINE.  
[ BAND PLAYING "DIXIE"  
ON OLD RECORDING ]  
[ BAND PLAYING "DIXIE"  
ON OLD RECORDING ]  
A YANKEE, DAN EMMETT,  
ON OLD RECORDING ]  
A YANKEE, DAN EMMETT,  
AND HIS BLACK NEIGHBORS  
A YANKEE, DAN EMMETT,  
AND HIS BLACK NEIGHBORS  
FROM OHIO, THE SNOWDENS,  
AND HIS BLACK NEIGHBORS  
FROM OHIO, THE SNOWDENS,  
PROVIDED THE UNOFFICIAL  
FROM OHIO, THE SNOWDENS,  
PROVIDED THE UNOFFICIAL  
CONFEDERATE ANTHEM.  
PROVIDED THE UNOFFICIAL  
CONFEDERATE ANTHEM.  
THE BANJO GAVE SOLACE  
CONFEDERATE ANTHEM.  
THE BANJO GAVE SOLACE  
AND DIVERSION TO FOOT SOLDIERS,  
THE BANJO GAVE SOLACE  
AND DIVERSION TO FOOT SOLDIERS,  
CIVILIANS AND GENERALS.  
AND DIVERSION TO FOOT SOLDIERS,  
CIVILIANS AND GENERALS.  
LINCOLN'S BODYGUARD PLAYED BANJO  
CIVILIANS AND GENERALS.  
LINCOLN'S BODYGUARD PLAYED BANJO  
TO LIFT THE PRESIDENT'S SPIRITS.  
LINCOLN'S BODYGUARD PLAYED BANJO  
TO LIFT THE PRESIDENT'S SPIRITS.  
MINSTRELSY EMERGED FROM THE WAR  
TO LIFT THE PRESIDENT'S SPIRITS.  
MINSTRELSY EMERGED FROM THE WAR  
AS A NATIONAL PHENOMENON.  
MINSTRELSY EMERGED FROM THE WAR

AS A NATIONAL PHENOMENON.  
BUT IT WASN'T LONG BEFORE  
AS A NATIONAL PHENOMENON.  
BUT IT WASN'T LONG BEFORE  
ENTREPRENEURS OF THE GILDED AGE  
BUT IT WASN'T LONG BEFORE  
ENTREPRENEURS OF THE GILDED AGE  
SAW THE VALUE IN ELEVATING  
ENTREPRENEURS OF THE GILDED AGE  
SAW THE VALUE IN ELEVATING  
THE BANJO'S IMAGE.  
SAW THE VALUE IN ELEVATING  
THE BANJO'S IMAGE.  
BANJO MAKERS LIKE A.C. FAIRBANKS  
THE BANJO'S IMAGE.  
BANJO MAKERS LIKE A.C. FAIRBANKS  
AND S.S. STEWAR BANJO MAKERS LIKE A.C. FAIRBANKS  
AND S.S. STEWAR DESIGNED ORNATE INSTRUMENTS  
AND S.S. STEWAR DESIGNED ORNATE INSTRUMENTS  
INTENDED FOR RESPECTABLE  
DESIGNED ORNATE INSTRUMENTS  
INTENDED FOR RESPECTABLE  
MEN AND WOMEN TO PLAY IN  
INTENDED FOR RESPECTABLE  
MEN AND WOMEN TO PLAY IN  
PARLORS, COLLEGE BANJO CLUBS,  
MEN AND WOMEN TO PLAY IN  
PARLORS, COLLEGE BANJO CLUBS,  
AND CONCERT HALLS.  
PARLORS, COLLEGE BANJO CLUBS,  
AND CONCERT HALLS.  
NEW PATENTS IN CONSTRUCTION  
AND CONCERT HALLS.  
NEW PATENTS IN CONSTRUCTION  
TURNED THE FOLK INSTRUMEN NEW PATENTS IN CONSTRUCTION  
TURNED THE FOLK INSTRUMEN INTO AN INDUSTRIAL MARVEL.  
TURNED THE FOLK INSTRUMEN INTO AN INDUSTRIAL MARVEL.  
BUT REINVENTING THE INSTRUMEN INTO AN INDUSTRIAL MARVEL.  
BUT REINVENTING THE INSTRUMEN WASN'T ENOUGH.  
BUT REINVENTING THE INSTRUMEN WASN'T ENOUGH.  
THEY HAD TO REINVENT THE MUSIC  
WASN'T ENOUGH.  
THEY HAD TO REINVENT THE MUSIC  
AND THE WAY IT SHOULD BE PLAYED.

THEY HAD TO REINVENT THE MUSIC  
AND THE WAY IT SHOULD BE PLAYED.  
THEY CALLED IT "CLASSIC."  
AND THE WAY IT SHOULD BE PLAYED.  
THEY CALLED IT "CLASSIC."

**Carlin:**

THEY CALLED IT "CLASSIC."

**Carlin:**

TO SEPARATE OU Carlin: AND SO THEY WANTED  
TO SEPARATE OU THIS INSTRUMENT FROM  
TO SEPARATE OU THIS INSTRUMENT FROM  
BLACK CULTURE.

THIS INSTRUMENT FROM  
BLACK CULTURE.

THEY WEREN'T SELLING TO BLACKS,  
BLACK CULTURE.

THEY WEREN'T SELLING TO BLACKS,  
THEY WERE SELLING TO WHITES.

THEY WEREN'T SELLING TO BLACKS,  
THEY WERE SELLING TO WHITES.

IT'S JUST ONE STEP REMOVED  
THEY WERE SELLING TO WHITES.

IT'S JUST ONE STEP REMOVED  
FROM SAYING,

IT'S JUST ONE STEP REMOVED  
FROM SAYING,

"THIS IS AN AFRICAN WAY  
FROM SAYING,

"THIS IS AN AFRICAN WAY  
AND THIS IS A EUROPEAN WAY."

"THIS IS AN AFRICAN WAY  
AND THIS IS A EUROPEAN WAY."

OR THIS IS THE OLD WAY,  
AND THIS IS A EUROPEAN WAY."

OR THIS IS THE OLD WAY,  
THIS IS THE MODERN WAY.

OR THIS IS THE OLD WAY,  
THIS IS THE MODERN WAY.

THIS IS THE SLAVE WAY, THIS IS  
THIS IS THE MODERN WAY.

THIS IS THE SLAVE WAY, THIS IS  
THE WHITE, MIDDLE-CLASS WAY.

MEMPHIS IS A REALLY  
AMAZING PLACE FOR THE BLUES  
AND FOR BLACK MUSIC  
IN GENERAL.

WHEN BOSS CRUMP WAS RUNNING  
THE SHOW AROUND HERE,  
THERE WAS A LOT OF MUSIC  
AND THERE WAS A LOT OF  
ENTERTAINMENT THAT WAS  
AROUND THE CITY.

I'M GOIN' DOWN TO MEMPHIS  
GOIN' DOWN FOR SOME BEER  
I'M GOIN' TO MEMPHIS  
GOIN' DOWN FOR THE BEER  
IF I CAN'T FIND ROBERTA  
I'M GONNA HAVE TO FIND

**LUCILLE:**

I'M GONNA HAVE TO FIND

**LUCILLE:**

SHE'LL SEE ME ANY TIME I WANT.

**LUCILLE:**

SHE'LL SEE ME ANY TIME I WANT.  
YOU GET TO SEE LIKE RAGTIME  
SHE'LL SEE ME ANY TIME I WANT.  
YOU GET TO SEE LIKE RAGTIME  
AND BRASS BAND MUSIC AND BLUES,  
AND COUNTRY BLUES AND OLD-TIME  
FIDDLE BANJO MUSIC  
AND THE SONGSTER MUSIC  
THAT WAS IN THERE.  
ALL PUT TOGETHER IN A REALLY  
AMAZING MELTING POT.

**Martin:**

A BANJO-PLAYING SONGSTER WHO  
EMBODIED THE CULTURAL CROSSROADS  
A BANJO-PLAYING SONGSTER WHO  
EMBODIED THE CULTURAL CROSSROADS  
THAT WAS MEMPHIS.  
EMBODIED THE CULTURAL CROSSROADS  
THAT WAS MEMPHIS.

HIS LONG CAREER LINKS  
THAT WAS MEMPHIS.  
HIS LONG CAREER LINKS  
BLACK FOLK STYLES AND MINSTRELSY  
HIS LONG CAREER LINKS  
BLACK FOLK STYLES AND MINSTRELSY  
WITH THE POPULAR MUSIC  
BLACK FOLK STYLES AND MINSTRELSY  
WITH THE POPULAR MUSIC  
OF THE 1920s.  
WITH THE POPULAR MUSIC  
OF THE 1920s.  
THE SON OF A SHARECROPPER  
OF THE 1920s.  
THE SON OF A SHARECROPPER  
AND FORMER SLAVE, GUS WAS BORN  
THE SON OF A SHARECROPPER  
AND FORMER SLAVE, GUS WAS BORN  
IN 1883 ON THE NEWELL PLANTATION  
AND FORMER SLAVE, GUS WAS BORN  
IN 1883 ON THE NEWELL PLANTATION  
IN THE NORTH MISSISSIPPI  
IN 1883 ON THE NEWELL PLANTATION  
IN THE NORTH MISSISSIPPI  
HILL COUNTRY.  
IN THE NORTH MISSISSIPPI  
HILL COUNTRY.  
HE WAS COMING FROM  
HILL COUNTRY.  
HE WAS COMING FROM  
A PLACE IN WHICH YOU HAD  
HE WAS COMING FROM  
A PLACE IN WHICH YOU HAD  
THIS HUGE BANJO CULTURE.  
THERE WAS FIDDLE AND BANJO  
PLAYING IN THE FAMILY.  
HE LEARNED TO FIDDLE FIRST, WHEN  
HE WAS STARTING, AROUND 8 YEARS  
OLD OR SOMETHING LIKE THAT.  
AND HE STARTED PLAYING BANJO  
WHEN HE WAS 12.

**Martin:**

WHEN HE WAS 12.

**Martin:**

THE TIME HE WAS 13 YEARS OLD,

**Martin:**

THE TIME HE WAS 13 YEARS OLD,

HE JOINED THOUSANDS OF OTHER

THE TIME HE WAS 13 YEARS OLD,

HE JOINED THOUSANDS OF OTHER

BLACKS SEARCHING

HE JOINED THOUSANDS OF OTHER

BLACKS SEARCHING

FOR SEASONAL WORK.

BLACKS SEARCHING

FOR SEASONAL WORK.

BY THE TIME HE WAS 20, HE HAD

FOR SEASONAL WORK.

BY THE TIME HE WAS 20, HE HAD

SHARECROPPED, BUILT LEVEES,

BY THE TIME HE WAS 20, HE HAD

SHARECROPPED, BUILT LEVEES,

DUG DITCHES, AND LOADED

SHARECROPPED, BUILT LEVEES,

DUG DITCHES, AND LOADED

RIVERBOATS.

DUG DITCHES, AND LOADED

RIVERBOATS.

WHEREVER CANNON HAPPENED TO BE

RIVERBOATS.

WHEREVER CANNON HAPPENED TO BE

WORKING, HE AND A FEW OF HIS

WHEREVER CANNON HAPPENED TO BE

WORKING, HE AND A FEW OF HIS

BUDDIES PLAYED FOR COUNTRY

WORKING, HE AND A FEW OF HIS

BUDDIES PLAYED FOR COUNTRY

DANCES, SUPPERS AND SPECIAL

BUDDIES PLAYED FOR COUNTRY

DANCES, SUPPERS AND SPECIAL

EVENTS.

DANCES, SUPPERS AND SPECIAL

EVENTS.

CANNON PRIDED HIMSELF ON BEING

EVENTS.



CANNON PRIDED HIMSELF ON BEING  
A PROFESSIONAL ENTERTAINER,  
CANNON PRIDED HIMSELF ON BEING  
A PROFESSIONAL ENTERTAINER,  
A "SONGSTER," PUTTING HIS  
A PROFESSIONAL ENTERTAINER,  
A "SONGSTER," PUTTING HIS  
DISTINCTIVE MARK ON WHATEVER HIS  
A "SONGSTER," PUTTING HIS  
DISTINCTIVE MARK ON WHATEVER HIS  
AUDIENCE WANTED TO HEAR.  
DISTINCTIVE MARK ON WHATEVER HIS  
AUDIENCE WANTED TO HEAR.  
THE TEENAGE CANNON WAS ALSO  
AUDIENCE WANTED TO HEAR.  
THE TEENAGE CANNON WAS ALSO  
PICKING UP ON A BLACK FOLK STYLE  
THE TEENAGE CANNON WAS ALSO  
PICKING UP ON A BLACK FOLK STYLE  
THAT WOULD SOON BE KNOWN AS  
PICKING UP ON A BLACK FOLK STYLE  
THAT WOULD SOON BE KNOWN AS  
THE BLUES.  
IN CLARKSDALE, MISSISSIPPI,  
A LOCAL GUITARIST SHOWED HIM HOW  
TO SLIDE A KNIFE ALONG  
THE FRETS OF HIS INSTRUMENT TO  
PRODUCE A METALLIC MOAN.  
WHILE THE YOUNGER MUSICIANS  
PREFERRED THE GUITAR FOR PLAYING  
THIS NEW STYLE, CANNON PUT IT ON  
THE BANJO.  
GUS CANNON WAS AMAZING  
BECAUSE HE COULD PLAY ALL  
THESE DIFFERENT STYLES.  
SO GUS CANNON'S THE ONLY ONE  
THAT I KNOW OF THAT WAS RECORDED  
PLAYING THAT FINGER STYLE  
WITH BLUES.  
I MEAN, EVERYBODY ELSE, IF  
THEY'RE PLAYING,  
THEY'RE PLECTRUM PLAYING.  
THEY'RE PLAYING,  
THEY'RE PLECTRUM PLAYING.

YOU KNOW, OR THEY'RE PLAYING  
THEY'RE PLECTRUM PLAYING.  
YOU KNOW, OR THEY'RE PLAYING  
A FOUR-STRING DOING CHORDAL  
YOU KNOW, OR THEY'RE PLAYING  
A FOUR-STRING DOING CHORDAL  
STUFF FOR JAZZ AND BLUES.  
A FOUR-STRING DOING CHORDAL  
STUFF FOR JAZZ AND BLUES.  
BUT HE'S THE ONLY ONE THAT'S  
STUFF FOR JAZZ AND BLUES.  
BUT HE'S THE ONLY ONE THAT'S  
DOING THIS OFF-TIME PICKING  
AND FINGER PICKING STYLE  
THAT WORKS FOR THE BLUES.  
BUT I GUESS I'LL HAVE TO  
CATCH A FRISCO OU IN THIS LAN'  
CATCH A FRISCO OUT

**Martin:**

ALSO HAD TO KEEP UP WITH  
THE LATEST POPULAR TUNES.  
"COON SONGS," AS THEY WERE  
COMMONLY CALLED, SWEP TIN PAN ALLEY IN THE 1890s.  
THESE SONGS TOOK THE MINSTREL  
SHOW CARICATURES TO NEW  
EXTREMES.  
ALONG WITH RAGTIME MUSIC AND  
THE CAKEWALK DANCE CRAZE,  
COON SONGS WERE FAVORITE  
DIVERSIONS FOR A COUNTRY  
INCREASINGLY DOMINATED BY  
THE BRUTAL RACISM OF JIM CROW.  
IRONICALLY, THEY PROVIDED  
A GATEWAY FOR AFRICAN-AMERICANS  
INTO MAINSTREAM SHOW BIZ.

**Flemons:**

STYLE WAS ONE OF THE FIRST TIMES  
I WAS REALLY HEARING A BLACK  
STYLE WAS ONE OF THE FIRST TIMES  
I WAS REALLY HEARING A BLACK  
PERSON, NOT SO MUCH DOING  
I WAS REALLY HEARING A BLACK

PERSON, NOT SO MUCH DOING  
THE STEREOTYPES OF THE MINSTREL  
PERSON, NOT SO MUCH DOING  
THE STEREOTYPES OF THE MINSTREL  
BUT HE WAS PLAYING UP TO THOSE  
THE STEREOTYPES OF THE MINSTREL  
BUT HE WAS PLAYING UP TO THOSE  
PERFORMANCE TYPES AND HE WAS  
BUT HE WAS PLAYING UP TO THOSE  
PERFORMANCE TYPES AND HE WAS  
MAKING IT A REALISTIC STATEMENT,  
PERFORMANCE TYPES AND HE WAS  
MAKING IT A REALISTIC STATEMENT,  
A PERSONAL STATEMENT.  
MAKING IT A REALISTIC STATEMENT,  
A PERSONAL STATEMENT.  
HE ADAPTED HIS COUNTRY STYLE OF  
A PERSONAL STATEMENT.  
HE ADAPTED HIS COUNTRY STYLE OF  
BANJO PLAYING INTO  
HE ADAPTED HIS COUNTRY STYLE OF  
BANJO PLAYING INTO  
THE POPULAR SONGS OF THE DAY.

**Martin:**

THE EARLY 1930s, GUS CANNON  
TOURED WITH MEDICINE SHOWS  
THE EARLY 1930s, GUS CANNON  
TOURED WITH MEDICINE SHOWS  
THROUGHOUT THE COTTON SOUTH.  
HE MADE A NAME FOR HIMSELF  
AS "BANJO JOE," BILLED AS  
THE COLORED CHAMPION BANJO  
PUGILIST OF THE WORLD.  
IN BETWEEN THE PITCHES FOR  
KICKAPOO SAGWA, WIZARD OIL  
AND VIMTONE, BANJOISTS,  
BLACK-FACE COMEDIANS, AND  
BLUES SINGERS WERE FAVORED  
ENTERTAINMENTS.  
THE LINEAMENTS AND SALVES  
PROMISED TO BE "GOOD FOR  
WHAT AILS YOU."  
PROMISED TO BE "GOOD FOR

WHAT AILS YOU. "  
BUT THE HEALTHIEST TONIC WAS  
WHAT AILS YOU. "  
BUT THE HEALTHIEST TONIC WAS  
PROBABLY THE MUSIC ITSELF.  
BUT THE HEALTHIEST TONIC WAS  
PROBABLY THE MUSIC ITSELF.  
SO JUST THE WHOLE IDEA OF  
PROBABLY THE MUSIC ITSELF.  
SO JUST THE WHOLE IDEA OF  
THE MEDICINE SHOWS BEING  
SO JUST THE WHOLE IDEA OF  
THE MEDICINE SHOWS BEING  
AN ENTERTAINMENT MELTING PO THE MEDICINE SHOWS BEING  
AN ENTERTAINMENT MELTING PO SORT OF APPEALS TO ME.  
AN ENTERTAINMENT MELTING PO SORT OF APPEALS TO ME.  
THERE ARE NO STRICT RULES.  
YOU CAN JUST TAKE FROM HERE AND  
TAKE FROM THERE AND JUST MIX  
AND MATCH AND PUT IT ALL  
TOGETHER ON THE STAGE AND SEE  
WHAT HAPPENS.

**Martin:**

CANNON JOINED THE THRIVING BLACK  
TOURING IN THE DOCTOR SHOWS,  
CANNON JOINED THE THRIVING BLACK  
MUSIC SCENE IN MEMPHIS.  
CANNON JOINED THE THRIVING BLACK  
MUSIC SCENE IN MEMPHIS.  
THE CONCENTRATION OF MUSICIANS  
MUSIC SCENE IN MEMPHIS.  
THE CONCENTRATION OF MUSICIANS  
DREW THE ATTENTION OF LEGENDARY  
THE CONCENTRATION OF MUSICIANS  
DREW THE ATTENTION OF LEGENDARY  
TALENT SCOUT RALPH PEER.  
DREW THE ATTENTION OF LEGENDARY  
TALENT SCOUT RALPH PEER.  
HE WAS LOOKING FOR THE NEXT BIG  
TALENT SCOUT RALPH PEER.  
HE WAS LOOKING FOR THE NEXT BIG  
THING IN RACE RECORDS.  
HE WAS LOOKING FOR THE NEXT BIG

THING IN RACE RECORDS.  
CANNON WAS READY TO JUMP ON  
THING IN RACE RECORDS.  
CANNON WAS READY TO JUMP ON  
THE OPPORTUNITY.  
CANNON WAS READY TO JUMP ON  
THE OPPORTUNITY.  
HE ASSEMBLED A NEW BAND  
THE OPPORTUNITY.  
HE ASSEMBLED A NEW BAND  
ESPECIALLY FOR THE SESSIONS.  
HE ASSEMBLED A NEW BAND  
ESPECIALLY FOR THE SESSIONS.

**HE CALLED THEM:**

ESPECIALLY FOR THE SESSIONS.

**HE CALLED THEM:**

"THE JUG STOMPERS."  
[ SINGING "TEAR IT DOWN" ]

**Martin:**

FIXTURES OF THE BUSTLING MUSIC  
SCENE ON BEALE STREE FIXTURES OF THE BUSTLING MUSIC  
SCENE ON BEALE STREE IN MEMPHIS.  
SCENE ON BEALE STREE IN MEMPHIS.  
BLACK STRING BANDS WITH  
IN MEMPHIS.  
BLACK STRING BANDS WITH  
A TWIST, FEATURING NOVELTY  
BLACK STRING BANDS WITH  
A TWIST, FEATURING NOVELTY  
INSTRUMENTS WITH AN EMPHASIS ON  
A TWIST, FEATURING NOVELTY  
INSTRUMENTS WITH AN EMPHASIS ON  
THE HOMEMADE AND THE RUSTIC.  
INSTRUMENTS WITH AN EMPHASIS ON  
THE HOMEMADE AND THE RUSTIC.  
THE BRASHNESS OF THE BANJO FI THE HOMEMADE AND THE RUSTIC.  
THE BRASHNESS OF THE BANJO FI WELL WITH THE SCRAPE OF  
THE BRASHNESS OF THE BANJO FI WELL WITH THE SCRAPE OF  
THE WASHBOARD AND THE BASS BUZZ  
WELL WITH THE SCRAPE OF  
THE WASHBOARD AND THE BASS BUZZ

OF THE JUG.  
THE WASHBOARD AND THE BASS BUZZ  
OF THE JUG.  
NO FASHIONABLE PRIVATE PARTY,  
OF THE JUG.  
NO FASHIONABLE PRIVATE PARTY,  
PICNIC OR RIVERBOAT CRUISE COULD  
NO FASHIONABLE PRIVATE PARTY,  
PICNIC OR RIVERBOAT CRUISE COULD  
TAKE PLACE WITHOUT THE MUSICAL  
PICNIC OR RIVERBOAT CRUISE COULD  
TAKE PLACE WITHOUT THE MUSICAL  
ANTICS OF A JUG BAND.  
TAKE PLACE WITHOUT THE MUSICAL  
ANTICS OF A JUG BAND.

**Wilson:**

ANTICS OF A JUG BAND.

**Wilson:**

THE STEREOTYPE IS,

**Wilson:**

THE STEREOTYPE IS,  
NUMBER ONE, THIS IS FUN MUSIC.  
THE STEREOTYPE IS,  
NUMBER ONE, THIS IS FUN MUSIC.  
JUST GRAB ANYTHING AND PLAY  
NUMBER ONE, THIS IS FUN MUSIC.  
JUST GRAB ANYTHING AND PLAY  
ANYTHING AND JUST HAVE FUN.  
JUST GRAB ANYTHING AND PLAY  
ANYTHING AND JUST HAVE FUN.  
NUMBER TWO, OH, THE POOR, THEY  
ANYTHING AND JUST HAVE FUN.  
NUMBER TWO, OH, THE POOR, THEY  
COULDN'T AFFORD REAL  
NUMBER TWO, OH, THE POOR, THEY  
COULDN'T AFFORD REAL  
INSTRUMENTS.  
COULDN'T AFFORD REAL  
INSTRUMENTS.  
AREN'T THOSE PEOPLE SO  
INSTRUMENTS.

AREN'T THOSE PEOPLE SO  
INVENTIVE?

AREN'T THOSE PEOPLE SO  
INVENTIVE?

NO. IT'S NOT ABOUT THEY COULDN' INVENTIVE?

NO. IT'S NOT ABOUT THEY COULDN' AFFORD SOMETHING.

NO. IT'S NOT ABOUT THEY COULDN' AFFORD SOMETHING.

IT'S, WELL, YOU DON'T HAVE  
AFFORD SOMETHING.

IT'S, WELL, YOU DON'T HAVE  
ANYTHING THAT MAKES THE SOUND

IT'S, WELL, YOU DON'T HAVE  
ANYTHING THAT MAKES THE SOUND

THAT WE NEED FOR OUR CULTURE,  
ANYTHING THAT MAKES THE SOUND  
THAT WE NEED FOR OUR CULTURE,  
FOR OUR CULTURAL ESTHETIC.

THAT WE NEED FOR OUR CULTURE,  
FOR OUR CULTURAL ESTHETIC.

SO WE HAVE TO MAKE AND USE.

I WENT TO AN OLD LADY'S HOUSE  
ONE DAY, AND SHE TOLD ME,  
"WALK RIGHT IN."

I SAID, "I THANK YOU."

SHE SAID, "WELL, WILL YOU  
SIT DOWN?"

I SAID, "THANK YOU, MA'AM."

SHE SAYS TO ME, SAYS, "WELL, HOW  
LONG YOU GONNA BE HERE?"

I SAY, "I'LL ONLY BE HERE  
BUT A LITTLE WHILE."

AND SO THAT NIGHT, SOME WAY OR  
ANOTHER, I COMMENCE A-DREAMIN'.

SO GOT OUT MY OLD BANJO,  
NOW, YOU KNOW I MUST GE SOMETHING OR OTHER ON IT.

**WALK RIGHT IN:**

**SIT RIGHT DOWN:**

AND, BABY, LET YOUR MIND

**SIT RIGHT DOWN:**

AND, BABY, LET YOUR MIND

**ROLL ON:**

AND, BABY, LET YOUR MIND

**ROLL ON:**

HEY, WALK RIGHT IN

**ROLL ON:**

HEY, WALK RIGHT IN

STAY A LITTLE WHILE

HEY, WALK RIGHT IN

STAY A LITTLE WHILE

'CAUSE, DADDY, YOU CAN' STAY A LITTLE WHILE

'CAUSE, DADDY, YOU CAN' STAY TOO LONG

'CAUSE, DADDY, YOU CAN' STAY TOO LONG

**Martin:**

**STAY TOO LONG:**

**Martin:**

AND HIS JUG STOMPERS RECORDED

**Martin:**

AND HIS JUG STOMPERS RECORDED

HIS SONG "WALK RIGHT IN."

AND HIS JUG STOMPERS RECORDED

HIS SONG "WALK RIGHT IN."

IT HAD THE PLAYFUL STRUT OF

HIS SONG "WALK RIGHT IN."

IT HAD THE PLAYFUL STRUT OF

AN OLD-FASHIONED CAKEWALK AND

IT HAD THE PLAYFUL STRUT OF

AN OLD-FASHIONED CAKEWALK AND

THE RECORDING REMAINED LARGELY

AN OLD-FASHIONED CAKEWALK AND

THE RECORDING REMAINED LARGELY

UNNOTICED FOR THE NEXT 30 YEARS.

THE RECORDING REMAINED LARGELY

UNNOTICED FOR THE NEXT 30 YEARS.

**WALK RIGHT IN:**

**SIT RIGHT DOWN:**

DADDY, LET YOUR MIND ROLL ON



**WALK RIGHT IN:**

**SIT RIGHT DOWN:**

DADDY, LET YOUR MIND ROLL ON

**SIT RIGHT DOWN:**

DADDY, LET YOUR MIND ROLL ON

**Martin:**

DADDY, LET YOUR MIND ROLL ON

**Martin:**

BANJOIST ERIC DARLING, WHO HAD

**Martin:**

BANJOIST ERIC DARLING, WHO HAD

REPLACED PETE SEEGER

BANJOIST ERIC DARLING, WHO HAD

REPLACED PETE SEEGER

AND THE WEAVERS, CREATED

REPLACED PETE SEEGER

AND THE WEAVERS, CREATED

A NEW GROUP CALLED

AND THE WEAVERS, CREATED

A NEW GROUP CALLED

THE ROOFTOP SINGERS TO RECORD

A NEW GROUP CALLED

THE ROOFTOP SINGERS TO RECORD

WHAT HE THOUGHT WAS AN OBSCURE

THE ROOFTOP SINGERS TO RECORD

WHAT HE THOUGHT WAS AN OBSCURE

JUG BAND TUNE.

WHAT HE THOUGHT WAS AN OBSCURE

JUG BAND TUNE.

THAT SAME YEAR, THINGS HAD

JUG BAND TUNE.

THAT SAME YEAR, THINGS HAD

GOTTEN SO BAD FOR CANNON THAT HE

THAT SAME YEAR, THINGS HAD

GOTTEN SO BAD FOR CANNON THAT HE

HAD TO HOCK HIS BANJO JUST TO

GOTTEN SO BAD FOR CANNON THAT HE

HAD TO HOCK HIS BANJO JUST TO

BUY COAL TO HEAT HIS HOUSE.  
HAD TO HOCK HIS BANJO JUST TO  
BUY COAL TO HEAT HIS HOUSE.  
"WALK RIGHT IN" SPENT THREE  
BUY COAL TO HEAT HIS HOUSE.  
"WALK RIGHT IN" SPENT THREE  
WEEKS AT NUMBER ONE AND SOLD  
"WALK RIGHT IN" SPENT THREE  
WEEKS AT NUMBER ONE AND SOLD  
OVER A MILLION COPIES.  
WEEKS AT NUMBER ONE AND SOLD  
OVER A MILLION COPIES.  
CANNON DREAMED OF GOING ON TOUR  
OVER A MILLION COPIES.  
CANNON DREAMED OF GOING ON TOUR  
AND RECORDING AGAIN.  
CANNON DREAMED OF GOING ON TOUR  
AND RECORDING AGAIN.  
HE WAS INVITED TO A FEW FOLK  
AND RECORDING AGAIN.  
HE WAS INVITED TO A FEW FOLK  
FESTIVALS UP NORTH  
AND THE MEMPHIS-BASED  
STAX RECORDS SET UP A RECORDING  
SESSION FOR HIM.  
BUT STAX WAS THE STUDIO OF  
THE NEW SOUL MUSIC, OTIS REDDING  
AND RUFUS THOMAS, AND THE  
THE NEW SOUL MUSIC, OTIS REDDING  
AND RUFUS THOMAS, AND THE  
AUDIENCE FOR THE BLACK BANJO  
AND RUFUS THOMAS, AND THE  
AUDIENCE FOR THE BLACK BANJO  
SONGSTER HAD LONG SINCE  
AUDIENCE FOR THE BLACK BANJO  
SONGSTER HAD LONG SINCE  
MOVED ON.  
SONGSTER HAD LONG SINCE  
MOVED ON.

**WALK RIGHT IN:**  
MOVED ON.

**WALK RIGHT IN:**

**SIT RIGHT DOWN:**

**WALK RIGHT IN:**

**SIT RIGHT DOWN:**

DADDY, LET YOUR MIND ROLL ON

**SIT RIGHT DOWN:**

DADDY, LET YOUR MIND ROLL ON

DADDY, LET YOUR MIND ROLL ON

DADDY, LET YOUR MIND ROLL ON

DADDY, LET YOUR MIND ROLL ON

[ APPLAUSE ]

FOR ME,

I NEVER SET OUT TO TRY AND BE  
SOMETHING THAT WAS DEFINED.

YOU KNOW, NO MATTER WHAT I'M  
PLAYING, I TRY TO PUT MYSELF  
INTO IT AND DO WHAT I CAN.

MY GENERATION AND THE ONE  
BEFORE ME FELT THE BANJO'S  
AN UNCLE TOM INSTRUMENT.

BEFORE ME FELT THE BANJO'S  
AN UNCLE TOM INSTRUMENT.

I'VE ALWAYS HAD A SORT OPEN MIND  
AN UNCLE TOM INSTRUMENT.

I'VE ALWAYS HAD A SORT OPEN MIND  
SO I'M NOT SURE IF I EVER REALLY  
I'VE ALWAYS HAD A SORT OPEN MIND  
SO I'M NOT SURE IF I EVER REALLY  
FELT THAT WAY.

SO I'M NOT SURE IF I EVER REALLY  
FELT THAT WAY.

IF WE CAN GET ANYTHING OU FELT THAT WAY.

IF WE CAN GET ANYTHING OU OF IT, WE SHOULD ALL TRY TO  
IF WE CAN GET ANYTHING OU OF IT, WE SHOULD ALL TRY TO  
EMBRACE EVERYTHING THAT I OF IT, WE SHOULD ALL TRY TO  
EMBRACE EVERYTHING THAT I STANDS FOR.

EMBRACE EVERYTHING THAT I STANDS FOR.

WE COULD LEARN A LOT FROM IT.

STANDS FOR.

WE COULD LEARN A LOT FROM IT.

[ SINGING "MAMSELLE JOSEPHINE" ]

WELL, CHARLIE, OLD BOY,  
IT'S BEEN A LONG TIME SINCE  
YOU AND I ALONE PLAYED  
IT'S BEEN A LONG TIME SINCE  
YOU AND I ALONE PLAYED  
ANY TOGETHER, HADN'T IT?  
YOU AND I ALONE PLAYED  
ANY TOGETHER, HADN'T IT?

**Charlie:**

ANY TOGETHER, HADN'T IT?

**Charlie:**

LET'S TRY A FEW OF THOSE OLD

**Charlie:**

LET'S TRY A FEW OF THOSE OLD  
SOUTHERN MELODIES FOR THE BOYS.  
LET'S TRY A FEW OF THOSE OLD  
SOUTHERN MELODIES FOR THE BOYS.

**Charlie:**

SOUTHERN MELODIES FOR THE BOYS.

**Charlie:**

TO HEAR YOU SAY THAT.

**Charlie:**

TO HEAR YOU SAY THAT.  
LET'S GO.  
TO HEAR YOU SAY THAT.  
LET'S GO.

**Charlie:**

LET'S GO.

**Charlie:**

STEP ON IT!

**Sapoznik:**

HOW EACH GENERATION PRODUCES A  
VISIONARY, WHO, IN ATTEMPTING TO  
CREATE SOMETHING FOR HIMSELF,  
CREATES A LIBERATING AND

REVOLUTIONARY LANDSCAPE FOR  
EVERYONE ELSE TO TAKE PART.

**BUY ME A HORSE:**

AND MAKE ME A SLED  
NOBODY RIDES WITH IDA RED  
AND MAKE ME A SLED  
NOBODY RIDES WITH IDA RED  
IDA RED, SHE LIVED IN TOWN  
NOBODY RIDES WITH IDA RED  
IDA RED, SHE LIVED IN TOWN  
SHE WEIGHED 440 POUNDS  
IDA RED, SHE LIVED IN TOWN  
SHE WEIGHED 440 POUNDS  
GOIN' UP SHOOTIN' CREEK  
SHE WEIGHED 440 POUNDS  
GOIN' UP SHOOTIN' CREEK  
GOIN' IN A RUN  
GOIN' UP SHOOTIN' CREEK  
GOIN' IN A RUN  
GOIN' UP SHOOTIN' CREEK  
GOIN' IN A RUN  
GOIN' UP SHOOTIN' CREEK  
GOIN' IN A RUN  
GOIN' UP SHOOTIN' CREEK  
HAVE A LITTLE FUN  
AS A KID, MY FATHER AND  
UNCLE WERE GREAT STORYTELLERS.  
AND THEY WERE ALWAYS TELLING  
UNCLE WERE GREAT STORYTELLERS.  
AND THEY WERE ALWAYS TELLING  
STORIES ABOUT THINGS  
AND THEY WERE ALWAYS TELLING  
STORIES ABOUT THINGS  
CHARLIE HAD DONE.  
STORIES ABOUT THINGS  
CHARLIE HAD DONE.  
WHERE A LOT OF KIDS HEAR  
CHARLIE HAD DONE.  
WHERE A LOT OF KIDS HEAR  
NURSERY RHYMES,  
WHERE A LOT OF KIDS HEAR  
NURSERY RHYMES,  
I HEARD CHARLIE POOLE STORIES.  
NURSERY RHYMES,  
I HEARD CHARLIE POOLE STORIES.

IDA RED,  
I HEARD CHARLIE POOLE STORIES.  
IDA RED,  
SHE'S A DARNED OLD FOOL  
IDA RED,  
SHE'S A DARNED OLD FOOL  
TRIED TO PUT A SADDLE  
SHE'S A DARNED OLD FOOL  
TRIED TO PUT A SADDLE  
ON A HUMPBACK MULE  
TRIED TO PUT A SADDLE  
ON A HUMPBACK MULE

**WE CAME UP HERE:**  
ON A HUMPBACK MULE

**WE CAME UP HERE:**  
TO FIND HIS GRAVE.

**WE CAME UP HERE:**  
TO FIND HIS GRAVE.  
WE HAD TO GET THE OLD MAP,  
TO FIND HIS GRAVE.  
WE HAD TO GET THE OLD MAP,  
YOU KNOW, TO FIND THE GRAVE.  
WE HAD TO GET THE OLD MAP,  
YOU KNOW, TO FIND THE GRAVE.  
AND WHEN WE FOUND HIS GRAVE,  
YOU KNOW, TO FIND THE GRAVE.  
AND WHEN WE FOUND HIS GRAVE,  
THERE WAS A LIQUOR BOTTLE  
AND WHEN WE FOUND HIS GRAVE,  
THERE WAS A LIQUOR BOTTLE  
ON THE GRAVE.  
THERE WAS A LIQUOR BOTTLE  
ON THE GRAVE.  
AND WE THOUGHT, "OKAY, THIS  
ON THE GRAVE.  
AND WE THOUGHT, "OKAY, THIS  
MUST BE IT."  
AND WE THOUGHT, "OKAY, THIS  
MUST BE IT."  
[ CHUCKLES ]  
MUST BE IT."

[ CHUCKLES ]

ONE OF THE THINGS I LOVE

[ CHUCKLES ]

ONE OF THE THINGS I LOVE

ABOUT CHARLIE'S MUSIC IS

HE WAS BONA FIDE,

AS THEY WOULD SAY.

HE WAS AUTHENTIC.

WHEN HE SANG HE RAMBLED,

IT COULD HAVE BEEN

AUTOBIOGRAPHICAL.

WHEN HE SANG, "TAKE A DRINK

ON ME," HE MEANT IT.

IT WAS PART AND PARCEL

ON ME," HE MEANT IT.

IT WAS PART AND PARCEL

OF THE WAY HE LIVED.

IT WAS PART AND PARCEL

OF THE WAY HE LIVED.

CHARLIE SANG WHAT HE LIVED AND

OF THE WAY HE LIVED.

CHARLIE SANG WHAT HE LIVED AND

LIVED WHAT HE SANG.

CHARLIE SANG WHAT HE LIVED AND

LIVED WHAT HE SANG.

**HE RAMBLED TILL:**

LIVED WHAT HE SANG.

**HE RAMBLED TILL:**

THE BUTCHERS CUT HIM DOWN

**HE RAMBLED TILL:**

THE BUTCHERS CUT HIM DOWN

**Martin:**

THE BUTCHERS CUT HIM DOWN

**Martin:**

RANDOLPH COUNTY, NORTH CAROLINA,

**Martin:**

RANDOLPH COUNTY, NORTH CAROLINA,

CHARLES CLEVELAND POOLE GREW UP

RANDOLPH COUNTY, NORTH CAROLINA,  
CHARLES CLEVELAND POOLE GREW UP  
IN MILL COMPANY HOUSES WITH  
CHARLES CLEVELAND POOLE GREW UP  
IN MILL COMPANY HOUSES WITH  
HIS EIGHT BROTHERS AND A SISTER.  
IN MILL COMPANY HOUSES WITH  
HIS EIGHT BROTHERS AND A SISTER.  
CHARLIE STARTED IN THE MILLS  
HIS EIGHT BROTHERS AND A SISTER.  
CHARLIE STARTED IN THE MILLS  
AT AGE 9 AS A DOFFER BOY,  
CHARLIE STARTED IN THE MILLS  
AT AGE 9 AS A DOFFER BOY,  
WORKING 12-HOUR DAYS, BUT HE HAD  
AT AGE 9 AS A DOFFER BOY,  
WORKING 12-HOUR DAYS, BUT HE HAD  
A HOMEMADE BANJO AND WAS EAGER  
WORKING 12-HOUR DAYS, BUT HE HAD  
A HOMEMADE BANJO AND WAS EAGER  
TO USE IT IN THE LIVELY  
A HOMEMADE BANJO AND WAS EAGER  
TO USE IT IN THE LIVELY  
LOCAL MUSIC SCENE.  
TO USE IT IN THE LIVELY  
LOCAL MUSIC SCENE.

**Rorrer:**

LOCAL MUSIC SCENE.

**Rorrer:**

CENTRAL NORTH CAROLINA AND

**Rorrer:**

CENTRAL NORTH CAROLINA AND  
SOUTH CENTRAL VIRGINIA AND FROM  
CENTRAL NORTH CAROLINA AND  
SOUTH CENTRAL VIRGINIA AND FROM  
HERE WEST PROBABLY HAD MORE  
SOUTH CENTRAL VIRGINIA AND FROM  
HERE WEST PROBABLY HAD MORE  
BANJO PLAYERS AND FIDDLERS PER  
HERE WEST PROBABLY HAD MORE  
BANJO PLAYERS AND FIDDLERS PER



SQUARE FOOT THAN ABOUT BANJO PLAYERS AND FIDDLERS PER  
SQUARE FOOT THAN ABOUT ANY PLACE IN THE COUNTRY.  
SQUARE FOOT THAN ABOUT ANY PLACE IN THE COUNTRY.  
ANY PLACE IN THE COUNTRY.

**Rorrer:**

**Rorrer:**

INADVERTENTLY, WITHOUT RORRER: MILLS, I THINK,  
INADVERTENTLY, WITHOUT REALIZING IT, HELPED THIS MUSIC  
INADVERTENTLY, WITHOUT REALIZING IT, HELPED THIS MUSIC  
DEVELOP BY BRINGING ALL  
REALIZING IT, HELPED THIS MUSIC  
DEVELOP BY BRINGING ALL  
THESE PEOPLE TOGETHER.  
DEVELOP BY BRINGING ALL  
THESE PEOPLE TOGETHER.  
AND THEY SWAPPED LICKS,  
THESE PEOPLE TOGETHER.  
AND THEY SWAPPED LICKS,  
THEY SWAPPED TUNES.  
[ OLD BANJO RECORDING PLAYS ]

**Rorrer:**

A JUKEBOX,  
WE WOULD NOW CLASSIFY AS  
A JUKEBOX,  
THAT YOU WOULD HAVE FOUND  
A JUKEBOX,  
THAT YOU WOULD HAVE FOUND  
IN A GENERAL STORE  
THAT YOU WOULD HAVE FOUND  
IN A GENERAL STORE  
OR IN A SALOON.  
IN A GENERAL STORE  
OR IN A SALOON.  
SO IF CHARLIE POOLE AS  
OR IN A SALOON.  
SO IF CHARLIE POOLE AS  
A 10-YEAR-OLD BOY HAD AN EXTRA  
SO IF CHARLIE POOLE AS  
A 10-YEAR-OLD BOY HAD AN EXTRA  
PENNY OR EXTRA NICKEL AND HE  
A 10-YEAR-OLD BOY HAD AN EXTRA

PENNY OR EXTRA NICKEL AND HE  
WENT IN THE COUNTRY STORE, HE  
PENNY OR EXTRA NICKEL AND HE  
WENT IN THE COUNTRY STORE, HE  
COULD HEAR A VESS OSSMAN  
WENT IN THE COUNTRY STORE, HE  
COULD HEAR A VESS OSSMAN  
BANJO RECORD.

COULD HEAR A VESS OSSMAN  
BANJO RECORD.

HE COULD HEAR A FRED VAN EPS  
BANJO RECORD.

HE COULD HEAR A FRED VAN EPS

**BANJO RECORD:**

HE COULD HEAR A FRED VAN EPS

**BANJO RECORD:**

AND PICK UP WHATEVER SONG WAS

**BANJO RECORD:**

AND PICK UP WHATEVER SONG WAS  
JUST OUT FROM TIN PAN ALLEY.

**Martin:**

THROUGHOUT THE SOUTH TAUGH THE CLASSIC GUITAR STYLE  
THROUGHOUT THE SOUTH TAUGH THE CLASSIC GUITAR STYLE  
PICKING.

THE CLASSIC GUITAR STYLE  
PICKING.

CHARLIE'S COUSIN, A LOCAL BANJO  
PICKING.

CHARLIE'S COUSIN, A LOCAL BANJO  
HERO NAMED DANER JOHNSON,

CHARLIE'S COUSIN, A LOCAL BANJO  
HERO NAMED DANER JOHNSON,

LEARNED THAT TECHNIQUE AND  
HERO NAMED DANER JOHNSON,

LEARNED THAT TECHNIQUE AND  
TAUGHT IT TO CHARLIE.

CHARLIE'S UNIQUE BANJO PICKING  
STYLE, HOWEVER, WAS ULTIMATELY  
THE RESULT OF A DRUNKEN BET.

**Rorrer:**

A FEW DRINKS,  
AND HE BET A GUY 50 CENTS THA THE GUY COULD THROW A BALL AS  
HARD AS HE WANTED AND CHARLIE  
COULD CATCH IT WITH  
HIS BARE HANDS.  
SO THE GUY THREW THE BALL AND  
THE BALL HIT HIM RIGHT ACROSS  
THE FINGERS AND BROKE ALL  
THE BALL HIT HIM RIGHT ACROSS  
THE FINGERS AND BROKE ALL  
OF HIS FINGERS.  
THE FINGERS AND BROKE ALL  
OF HIS FINGERS.  
SO HIS FINGERS HEALED BACK  
OF HIS FINGERS.  
SO HIS FINGERS HEALED BACK  
CROOKED.  
SO HIS FINGERS HEALED BACK  
CROOKED.  
SO WHEN CHARLIE PUT HIS HAND  
CROOKED.  
SO WHEN CHARLIE PUT HIS HAND  
AGAINST THE BANJO, HE WAS  
SO WHEN CHARLIE PUT HIS HAND  
AGAINST THE BANJO, HE WAS  
ALREADY IN A PICKING POSITION.  
AGAINST THE BANJO, HE WAS  
ALREADY IN A PICKING POSITION.  
HE HAD A CROOK.

**MAY I SLEEP:**

IN YOUR BARN TONIGHT, MISTER?  
IT'S TOO COLD LYING OU IN YOUR BARN TONIGHT, MISTER?  
IT'S TOO COLD LYING OU ON THE GROUND  
IT'S TOO COLD LYING OU ON THE GROUND

**Martin:**

**ON THE GROUND:**

**Martin:**

HIS BLOOD AND ESSENTIAL TO

**Martin:**

HIS BLOOD AND ESSENTIAL TO  
HIS SURVIVAL.

HIS BLOOD AND ESSENTIAL TO  
HIS SURVIVAL.

IT WAS THE ONLY WAY A  
HIS SURVIVAL.

IT WAS THE ONLY WAY A  
PROFESSIONAL MUSICIAN COULD MAKE

IT WAS THE ONLY WAY A  
PROFESSIONAL MUSICIAN COULD MAKE  
A LIVING IN THOSE DAYS.

PROFESSIONAL MUSICIAN COULD MAKE  
A LIVING IN THOSE DAYS.

IN COAL FIELDS, LUMBER CAMPS,  
A LIVING IN THOSE DAYS.

IN COAL FIELDS, LUMBER CAMPS,  
AND GENERAL STORES FROM

IN COAL FIELDS, LUMBER CAMPS,  
AND GENERAL STORES FROM

NORTH CAROLINA TO MONTANA,  
AND GENERAL STORES FROM

NORTH CAROLINA TO MONTANA,  
CHARLIE GRADUALLY BUILT A NAME

NORTH CAROLINA TO MONTANA,  
CHARLIE GRADUALLY BUILT A NAME  
FOR HIMSELF.

CHARLIE GRADUALLY BUILT A NAME  
FOR HIMSELF.

HE ALSO BEFRIENDED A CLUBFOOTED  
FOR HIMSELF.

HE ALSO BEFRIENDED A CLUBFOOTED  
YOUNG COAL MINER NAMED

HE ALSO BEFRIENDED A CLUBFOOTED  
YOUNG COAL MINER NAMED

POSEY RORRER, WHO SHARED HIS  
YOUNG COAL MINER NAMED

POSEY RORRER, WHO SHARED HIS  
LOVE OF BOOZE, STRING BANDS,

POSEY RORRER, WHO SHARED HIS  
LOVE OF BOOZE, STRING BANDS,  
AND RAMBLING.

LOVE OF BOOZE, STRING BANDS,  
AND RAMBLING.

POSEY, LIKE CHARLIE, STARTED  
AND RAMBLING.  
POSEY, LIKE CHARLIE, STARTED  
ON A HANDMADE BANJO, BUT SHOWED  
POSEY, LIKE CHARLIE, STARTED  
ON A HANDMADE BANJO, BUT SHOWED  
HIS REAL TALENTS  
ON A HANDMADE BANJO, BUT SHOWED  
HIS REAL TALENTS  
ON THE FIDDLE.  
HIS REAL TALENTS  
ON THE FIDDLE.  
WHEN YOU HEAR THEM PLAY  
ON THE FIDDLE.  
WHEN YOU HEAR THEM PLAY  
TOGETHER, THAT'S FROM YEARS OF  
WHEN YOU HEAR THEM PLAY  
TOGETHER, THAT'S FROM YEARS OF  
CONSTANTLY PLAYING TOGETHER.  
TOGETHER, THAT'S FROM YEARS OF  
CONSTANTLY PLAYING TOGETHER.  
EACH ONE KNEW WHAT THE OTHER  
CONSTANTLY PLAYING TOGETHER.  
EACH ONE KNEW WHAT THE OTHER

**WAS DOING:**

EACH ONE KNEW WHAT THE OTHER

**WAS DOING:**

AND THE RESULT WAS IT JUS WAS DOING  
AND THE RESULT WAS IT JUS DOVETAILED BEAUTIFULLY, BLENDED  
AND THE RESULT WAS IT JUS DOVETAILED BEAUTIFULLY, BLENDED  
BEAUTIFULLY.

**Martin:**

MUSIC AND THE BOTTLE,  
CHARLIE AND POSEY BECAME CLOSER  
MUSIC AND THE BOTTLE,  
CHARLIE AND POSEY BECAME CLOSER  
STILL WHEN CHARLIE MARRIED  
CHARLIE AND POSEY BECAME CLOSER  
STILL WHEN CHARLIE MARRIED  
POSEY'S OLDER SISTER LOU EMMA  
STILL WHEN CHARLIE MARRIED

POSEY'S OLDER SISTER LOU EMMA  
AND SETTLED IN THE TOWN  
POSEY'S OLDER SISTER LOU EMMA  
AND SETTLED IN THE TOWN  
OF SPRAY.

AND SETTLED IN THE TOWN  
OF SPRAY.

SHE SUFFERED HIS WANDERLUST BU OF SPRAY.

SHE SUFFERED HIS WANDERLUST BU REPEATEDLY BAILED HIM OUT OF  
SHE SUFFERED HIS WANDERLUST BU REPEATEDLY BAILED HIM OUT OF  
THE DRUNK TANK AND SENT HIM  
REPEATEDLY BAILED HIM OUT OF  
THE DRUNK TANK AND SENT HIM  
TRAIN FARE HOME.

THE DRUNK TANK AND SENT HIM  
TRAIN FARE HOME.

BUT AS SOON AS CHARLIE RETURNED  
TRAIN FARE HOME.

BUT AS SOON AS CHARLIE RETURNED  
TO HIS OLD JOB IN THE SPINNING  
BUT AS SOON AS CHARLIE RETURNED  
TO HIS OLD JOB IN THE SPINNING  
ROOM, HE LOOKED FOR ANOTHER  
TO HIS OLD JOB IN THE SPINNING  
ROOM, HE LOOKED FOR ANOTHER  
EXCUSE TO ESCAPE.

ROOM, HE LOOKED FOR ANOTHER  
EXCUSE TO ESCAPE.

WE'RE GONNA DO YOU A SONG  
EXCUSE TO ESCAPE.

WE'RE GONNA DO YOU A SONG  
THAT CHARLIE POOLE DID.

WE'RE GONNA DO YOU A SONG  
THAT CHARLIE POOLE DID.

CHARLIE AND POSEY USED TO PLAY  
THAT CHARLIE POOLE DID.

CHARLIE AND POSEY USED TO PLAY  
BACK HERE IN FRONT OF THIS GRAY  
CHARLIE AND POSEY USED TO PLAY  
BACK HERE IN FRONT OF THIS GRAY  
MERCANTILE BUILDING.

THIS IS CHARLIE'S BIGGEST HI FROM 1925.  
IT'S CALLED "DON'T LE YOUR DEAL GO DOWN."

**BEEN ALL AROUND:**

THIS WHOLE WIDE WORLD  
DOWN TO MEMPHIS, TENNESSEE  
THIS WHOLE WIDE WORLD  
DOWN TO MEMPHIS, TENNESSEE

**Rorrer:**

DOWN TO MEMPHIS, TENNESSEE

**Rorrer:**

CHARLIE AND POSEY CAME IN TO

**Rorrer:**

CHARLIE AND POSEY CAME IN TO  
COLLECT THEIR PAY.

CHARLIE AND POSEY CAME IN TO  
COLLECT THEIR PAY.

HE SAID THEY WERE GOING TO  
COLLECT THEIR PAY.

HE SAID THEY WERE GOING TO  
NEW YORK AND TRY THEIR HAND

HE SAID THEY WERE GOING TO  
NEW YORK AND TRY THEIR HAND

AT MAKING RECORDS.

NEW YORK AND TRY THEIR HAND  
AT MAKING RECORDS.

HIS BANJO WAS HIS TICKE AT MAKING RECORDS.

HIS BANJO WAS HIS TICKE OUT OF THE MILLS.

HIS BANJO WAS HIS TICKE OUT OF THE MILLS.

**Martin:**

**Martin:**

**Martin:**

IN NEW YORK, ALL IT TOOK WERE  
TO THE COLUMBIA OFFICES

IN NEW YORK, ALL IT TOOK WERE

A FEW BARS OF "DON'T LE IN NEW YORK, ALL IT TOOK WERE

A FEW BARS OF "DON'T LE YOUR DEAL GO DOWN" AND HE HAD

A FEW BARS OF "DON'T LE YOUR DEAL GO DOWN" AND HE HAD

A RECORDING CONTRACT.

YOUR DEAL GO DOWN" AND HE HAD

A RECORDING CONTRACT.

**Rorrer:**

A RECORDING CONTRACT.

**Rorrer:**

SOLD 102,000 COPIES.

**Rorrer:**

SOLD 102,000 COPIES.

IT WAS RELEASED IN SEPTEMBER

SOLD 102,000 COPIES.

IT WAS RELEASED IN SEPTEMBER

IT WAS RELEASED IN SEPTEMBER

NOW, WHAT YOU'VE GOT TO REMEMBER

NOW, WHAT YOU'VE GOT TO REMEMBER

IS, AT THAT TIME ANY RECORD

NOW, WHAT YOU'VE GOT TO REMEMBER

IS, AT THAT TIME ANY RECORD

THAT SOLD OVER 5,000 COPIES WAS

IS, AT THAT TIME ANY RECORD

THAT SOLD OVER 5,000 COPIES WAS

CONSIDERED A HIT.

THAT SOLD OVER 5,000 COPIES WAS

CONSIDERED A HIT.

ANYTHING THAT SOLD 20,000 -- AND

CONSIDERED A HIT.

ANYTHING THAT SOLD 20,000 -- AND

WE'RE TALKING ABOUT EVEN

ANYTHING THAT SOLD 20,000 -- AND

WE'RE TALKING ABOUT EVEN

THE POP SINGERS -- IF IT SOLD

WE'RE TALKING ABOUT EVEN

THE POP SINGERS -- IF IT SOLD

20,000, IT WAS A MAJOR HIT.

THE POP SINGERS -- IF IT SOLD

20,000, IT WAS A MAJOR HIT.

WELL, FOR A COTTON MILL WORKER

20,000, IT WAS A MAJOR HIT.

WELL, FOR A COTTON MILL WORKER

FROM SPRAY, NORTH CAROLINA, TO

WELL, FOR A COTTON MILL WORKER

FROM SPRAY, NORTH CAROLINA, TO

COME IN AND RECORD A RECORD THAT FROM SPRAY, NORTH CAROLINA, TO

COME IN AND RECORD A RECORD THAT SOLD 102,000 COPIES



COME IN AND RECORD A RECORD THA SOLD 102,000 COPIES  
WAS PHENOMENAL.  
SOLD 102,000 COPIES  
WAS PHENOMENAL.  
HE BECAME UNBELIEVABLY  
WAS PHENOMENAL.  
HE BECAME UNBELIEVABLY  
POPULAR BECAUSE OF HIS ABILITY  
HE BECAME UNBELIEVABLY  
POPULAR BECAUSE OF HIS ABILITY  
TO GIVE HIS AUDIENCE A SENSE  
POPULAR BECAUSE OF HIS ABILITY  
TO GIVE HIS AUDIENCE A SENSE  
THAT THEY WERE HEARING STUFF  
TO GIVE HIS AUDIENCE A SENSE  
THAT THEY WERE HEARING STUFF  
THAT WAS NEW AND NATTY AND  
THAT THEY WERE HEARING STUFF  
THAT WAS NEW AND NATTY AND  
EXCITING, BUT ALSO IN A TONALITY  
THAT WAS NEW AND NATTY AND  
EXCITING, BUT ALSO IN A TONALITY  
THAT WAS INCREDIBLY FAMILIAR.  
EXCITING, BUT ALSO IN A TONALITY  
THAT WAS INCREDIBLY FAMILIAR.  
[ SPINDLES CLICKING  
THAT WAS INCREDIBLY FAMILIAR.  
[ SPINDLES CLICKING  
RHYTHMICALLY ]

**Rorrer:**

RAMBLERS HAVE BEEN COMPARED TO  
LIKE A STRING ORCHESTRA.  
RAMBLERS HAVE BEEN COMPARED TO  
LIKE A STRING ORCHESTRA.  
THEIR MUSIC IS ALMOST LIKE  
LIKE A STRING ORCHESTRA.  
THEIR MUSIC IS ALMOST LIKE  
A METRONOME.  
THEIR MUSIC IS ALMOST LIKE  
A METRONOME.  
THE CLICKING BACK AND FORTH.  
A METRONOME.  
THE CLICKING BACK AND FORTH.

THE TIMING IS IMPECCABLE.  
THE CLICKING BACK AND FORTH.  
THE TIMING IS IMPECCABLE.  
IT'S LIKE A SPINDLE IN  
THE TIMING IS IMPECCABLE.  
IT'S LIKE A SPINDLE IN  
THE LOOM FLYING BACK AND FORTH.  
IT'S LIKE A SPINDLE IN  
THE LOOM FLYING BACK AND FORTH.  
THE OLD LOOMS MAKE  
THE LOOM FLYING BACK AND FORTH.  
THE OLD LOOMS MAKE  
A "CLICK-CLACK, CLICK-CLACK,"  
THE OLD LOOMS MAKE  
A "CLICK-CLACK, CLICK-CLACK,"  
AS THE SPOOLS GO BACK AND FORTH,  
A "CLICK-CLACK, CLICK-CLACK,"  
AS THE SPOOLS GO BACK AND FORTH,  
THE YARN SHOOTS BACK AND FORTH  
AS THE SPOOLS GO BACK AND FORTH,  
THE YARN SHOOTS BACK AND FORTH  
LIKE OUT OF A CANNON.  
AND YOU GET THIS KIND OF,  
YOU COULD PAT YOUR FEE TO THE SOUND, THE METRONOME  
YOU COULD PAT YOUR FEE TO THE SOUND, THE METRONOME  
SOUND THAT THE LOOMS ARE MAKING.  
TO THE SOUND, THE METRONOME  
SOUND THAT THE LOOMS ARE MAKING.  
I MEAN, EVERYTHING FLOWS AND  
SOUND THAT THE LOOMS ARE MAKING.  
I MEAN, EVERYTHING FLOWS AND  
INTERLOCKS, ALMOST LIKE  
I MEAN, EVERYTHING FLOWS AND  
INTERLOCKS, ALMOST LIKE  
A DOVETAILING.  
INTERLOCKS, ALMOST LIKE  
A DOVETAILING.  
CHARLIE IS PICKING THE BANJO THE  
A DOVETAILING.  
CHARLIE IS PICKING THE BANJO THE  
WAY ROY HARVEY IS PICKING  
CHARLIE IS PICKING THE BANJO THE  
WAY ROY HARVEY IS PICKING  
GUITAR, AND THEY'RE MAKING

WAY ROY HARVEY IS PICKING  
GUITAR, AND THEY'RE MAKING  
BASICALLY THE SAME RUNS,  
GUITAR, AND THEY'RE MAKING  
BASICALLY THE SAME RUNS,  
THESE BASS RUNS.  
BASICALLY THE SAME RUNS,  
THESE BASS RUNS.  
AND SO THEY'RE RIGHT TOGETHER.  
THESE BASS RUNS.  
AND SO THEY'RE RIGHT TOGETHER.  
BOOM-BOOM-BOOM-BOOM  
AND SO THEY'RE RIGHT TOGETHER.  
BOOM-BOOM-BOOM-BOOM  
AS THEY GO THROUGH THE RECORD.  
SO, WHAT YOU ENDED UP WITH  
WAS THIS BEAUTIFUL OVERLAP OF  
ARPEGGIATED CHORDS, CREATING  
WAS THIS BEAUTIFUL OVERLAP OF  
ARPEGGIATED CHORDS, CREATING  
A KIND OF LITTLE CHAMBER TRIO.  
ARPEGGIATED CHORDS, CREATING  
A KIND OF LITTLE CHAMBER TRIO.

**Martin:**

A KIND OF LITTLE CHAMBER TRIO.

**Martin:**

CONTRACT WITH COLUMBIA GAVE HIM

**Martin:**

CONTRACT WITH COLUMBIA GAVE HIM  
THE MONEY TO BUY ONE OF THE NEW  
CONTRACT WITH COLUMBIA GAVE HIM  
THE MONEY TO BUY ONE OF THE NEW  
GIBSON RB4 MASTERTONES, ONE OF  
THE MONEY TO BUY ONE OF THE NEW  
GIBSON RB4 MASTERTONES, ONE OF  
THE MOST COVETED BANJOS  
GIBSON RB4 MASTERTONES, ONE OF  
THE MOST COVETED BANJOS  
OF THE TIME.  
THE MOST COVETED BANJOS  
OF THE TIME.

BUT INSTEAD OF GIVING POSEY HIS  
OF THE TIME.  
BUT INSTEAD OF GIVING POSEY HIS  
SHARE OF THE MONEY, CHARLIE  
BUT INSTEAD OF GIVING POSEY HIS  
SHARE OF THE MONEY, CHARLIE  
APPARENTLY DRANK UP THE RES SHARE OF THE MONEY, CHARLIE  
APPARENTLY DRANK UP THE RES OF THEIR ROYALTY PAYMENTS.  
APPARENTLY DRANK UP THE RES OF THEIR ROYALTY PAYMENTS.  
THE FALLING OUT DESTROYED  
OF THEIR ROYALTY PAYMENTS.  
THE FALLING OUT DESTROYED  
THEIR MUSICAL PARTNERSHIP AND  
THE FALLING OUT DESTROYED  
THEIR MUSICAL PARTNERSHIP AND  
THE TWO NEVER SPOKE AGAIN.  
THEIR MUSICAL PARTNERSHIP AND  
THE TWO NEVER SPOKE AGAIN.  
BY 1930, THE DEPRESSION WAS  
THE TWO NEVER SPOKE AGAIN.  
BY 1930, THE DEPRESSION WAS  
HAVING A DEVASTATING EFFEC BY 1930, THE DEPRESSION WAS  
HAVING A DEVASTATING EFFEC ON THE RURAL SOUTH.  
HAVING A DEVASTATING EFFEC ON THE RURAL SOUTH.  
RECORD SALES PLUNGED.  
ON THE RURAL SOUTH.  
RECORD SALES PLUNGED.  
AND AFTER A FINAL RECORDING  
RECORD SALES PLUNGED.  
AND AFTER A FINAL RECORDING  
SESSION IN NEW YORK, COLUMBIA  
AND AFTER A FINAL RECORDING  
SESSION IN NEW YORK, COLUMBIA  
DROPPED THE NORTH CAROLINA  
SESSION IN NEW YORK, COLUMBIA  
DROPPED THE NORTH CAROLINA  
RAMBLERS FROM ITS ROSTER.  
DROPPED THE NORTH CAROLINA  
RAMBLERS FROM ITS ROSTER.  
SO CHARLIE'S CAREER SEEMED TO  
RAMBLERS FROM ITS ROSTER.  
SO CHARLIE'S CAREER SEEMED TO  
BE KIND OF A DEAD END.  
SO CHARLIE'S CAREER SEEMED TO

BE KIND OF A DEAD END.  
IN FACT, THINGS HAD GOTTEN SO  
BE KIND OF A DEAD END.  
IN FACT, THINGS HAD GOTTEN SO  
DIFFICULT FOR HIM, HE WENT BACK  
IN FACT, THINGS HAD GOTTEN SO  
DIFFICULT FOR HIM, HE WENT BACK  
TO THE MILLS TO WORK.  
DIFFICULT FOR HIM, HE WENT BACK  
TO THE MILLS TO WORK.  
FOR A FEW MONTHS, HE'D BE CLEAN,  
TO THE MILLS TO WORK.  
FOR A FEW MONTHS, HE'D BE CLEAN,  
HE'D BE SOBER, AND HE'D WORK.

**Martin:**

SOUND, HOLLYWOOD BEGAN CALLING  
ON POP MUSIC STARS IN EVERY  
SOUND, HOLLYWOOD BEGAN CALLING  
ON POP MUSIC STARS IN EVERY  
GENRE TO MAKE SHORT SOUND FILMS.  
HELLO, FOLKS.  
HOW 'BOUT A COUPLE OF GOOD OLD  
BANJO NUMBERS?  
WHAT WOULD YOU LIKE TO HEAR?  
"OH, SUSANNA!"  
[ PLAYING "OH, SUSANNA!" ]

**Rorrer:**

HE GOT A LETTER FROM A MOVIE

**Rorrer:**

HE GOT A LETTER FROM A MOVIE  
COMPANY.  
HE GOT A LETTER FROM A MOVIE  
COMPANY.  
THEY SENT HIM THE TRAIN TICKETS  
COMPANY.  
THEY SENT HIM THE TRAIN TICKETS  
AND THE CONTRACT TO COME TO  
THEY SENT HIM THE TRAIN TICKETS  
AND THE CONTRACT TO COME TO  
HOLLYWOOD AND PLAY BACKUP  
AND THE CONTRACT TO COME TO

HOLLYWOOD AND PLAY BACKUP  
IN A MOVIE.  
HOLLYWOOD AND PLAY BACKUP  
IN A MOVIE.

**Martin:**

IN A MOVIE.

**Martin:**

MUSIC BECAME HIS TICKET OU Martin: ONCE AGAIN, CHARLIE'S  
MUSIC BECAME HIS TICKET OU OF THE MILLS, SO HE CELEBRATED  
MUSIC BECAME HIS TICKET OU OF THE MILLS, SO HE CELEBRATED  
BY EMBARKING ON AN EPIC BINGE  
OF THE MILLS, SO HE CELEBRATED  
BY EMBARKING ON AN EPIC BINGE  
OF DRINKING AND RAMBLING.  
13 WEEKS LATER, HE WAS BACK  
IN SPRAY, WANDERING THE STREETS  
AND DRINKING FROM A FLASK  
IN SPRAY, WANDERING THE STREETS  
AND DRINKING FROM A FLASK  
OF RAW ALCOHOL.  
AND DRINKING FROM A FLASK  
OF RAW ALCOHOL.  
HE COLLAPSED ON HIS SISTER'S  
OF RAW ALCOHOL.  
HE COLLAPSED ON HIS SISTER'S  
PORCH AND DIED THAT EVENING,  
HE COLLAPSED ON HIS SISTER'S  
PORCH AND DIED THAT EVENING,  
THE TRAIN TICKETS TO HOLLYWOOD  
PORCH AND DIED THAT EVENING,  
THE TRAIN TICKETS TO HOLLYWOOD  
STILL PROPPED ON HIS DRESSER.  
THE TRAIN TICKETS TO HOLLYWOOD  
STILL PROPPED ON HIS DRESSER.  
HE WAS 39 YEARS OLD.

**Rorrer:**

THAT CHARLIE HAD DIED,  
POSEY'S IMMEDIATE REACTION WAS,  
THAT CHARLIE HAD DIED,  
POSEY'S IMMEDIATE REACTION WAS,  
"IT'S A SHAME A MAN LIKE THA POSEY'S IMMEDIATE REACTION WAS,

"IT'S A SHAME A MAN LIKE THA WOULD DRINK HIMSELF TO DEATH."  
FIVE YEARS LATER, POSEY HAD DONE  
THE SAME THING, HE DRANK HIMSELF  
TO DEATH.

**Sapoznik:**

BACK AND SEE EVERYTHING HE DID  
AND SAY, "OH, MY GOD, HE WAS  
BACK AND SEE EVERYTHING HE DID  
AND SAY, "OH, MY GOD, HE WAS  
ANTICIPATING STUFF."  
AND SAY, "OH, MY GOD, HE WAS  
ANTICIPATING STUFF."  
HE'S DOING SOMETHING THAT IS  
ANTICIPATING STUFF."  
HE'S DOING SOMETHING THAT IS  
THE DNA OF BLUEGRASS BANJO.  
HE'S DOING SOMETHING THAT IS  
THE DNA OF BLUEGRASS BANJO.  
SO THOSE RECORDS WERE INCREDIBLY  
THE DNA OF BLUEGRASS BANJO.  
SO THOSE RECORDS WERE INCREDIBLY  
IMPORTANT WAY BEYOND THE MOMENT.  
SO THOSE RECORDS WERE INCREDIBLY  
IMPORTANT WAY BEYOND THE MOMENT.  
THOSE BECAME THE TEMPLATE  
IMPORTANT WAY BEYOND THE MOMENT.  
THOSE BECAME THE TEMPLATE  
FOR ALL THIS FUTURE PLAYING.  
THOSE BECAME THE TEMPLATE  
FOR ALL THIS FUTURE PLAYING.  
POOLE ACHIEVED NEAR LEGENDARY  
FOR ALL THIS FUTURE PLAYING.  
POOLE ACHIEVED NEAR LEGENDARY  
STATUS AS THE HARD-LIVING,  
POOLE ACHIEVED NEAR LEGENDARY  
STATUS AS THE HARD-LIVING,  
HELL-RAISING  
STATUS AS THE HARD-LIVING,  
HELL-RAISING  
"MILLBILLY" SONGSTER,  
HELL-RAISING  
"MILLBILLY" SONGSTER,  
THE PROTOTYPICAL COUNTRY MUSIC

"MILLBILLY" SONGSTER,  
THE PROTOTYPICAL COUNTRY MUSIC  
STAR.

THE PROTOTYPICAL COUNTRY MUSIC  
STAR.

THE CRISP ROLLING SOUND OF  
STAR.

THE CRISP ROLLING SOUND OF  
POOLE'S BANJO AS THE DRIVING  
THE CRISP ROLLING SOUND OF  
POOLE'S BANJO AS THE DRIVING  
FORCE OF A TIGHT STRING BAND  
POOLE'S BANJO AS THE DRIVING  
FORCE OF A TIGHT STRING BAND  
TRANSFORMED THE LOCAL FOLK STYLE  
FORCE OF A TIGHT STRING BAND  
TRANSFORMED THE LOCAL FOLK STYLE  
AND LAID THE FOUNDATION FOR  
TRANSFORMED THE LOCAL FOLK STYLE  
AND LAID THE FOUNDATION FOR  
A NEW GENRE OF POPULAR MUSIC  
AND LAID THE FOUNDATION FOR  
A NEW GENRE OF POPULAR MUSIC  
THAT WOULD COME TO BE KNOWN  
A NEW GENRE OF POPULAR MUSIC  
THAT WOULD COME TO BE KNOWN  
AS "BLUEGRASS."

MY STORY AS A COLLECTOR  
STARTED AT A YOUNG AGE.

I'D BEEN COLLECTING OBJECTS  
STARTED AT A YOUNG AGE.

I'D BEEN COLLECTING OBJECTS  
SINCE I WAS 4 OR 5 YEARS OLD.

I'D BEEN COLLECTING OBJECTS  
SINCE I WAS 4 OR 5 YEARS OLD.

I HAVE THIS DEFECTIVE COLLECTING  
SINCE I WAS 4 OR 5 YEARS OLD.

I HAVE THIS DEFECTIVE COLLECTING  
GENE THAT'S BEEN WITH ME

I HAVE THIS DEFECTIVE COLLECTING  
GENE THAT'S BEEN WITH ME

MY WHOLE LIFE.

GENE THAT'S BEEN WITH ME  
MY WHOLE LIFE.



THESE INSTRUMENTS WERE MADE  
MY WHOLE LIFE.

THESE INSTRUMENTS WERE MADE  
PRIMARILY NOT TO BE PLAYED  
BUT THEY WERE MADE AS DESIGN  
EXERCISES TO BE USED  
IN EXHIBITIONS.

THE COMPANIES VIED AT VARIOUS  
MECHANICS FAIRS AND EXHIBITIONS  
FOR PRIZES AND THEY WOULD USE  
THEIR GOLD MEDALS IN  
THEIR ADVERTISING.

WELL, THESE PARTICULAR  
INSTRUMENTS, I THINK THEY SORT OF CHARACTERIZE VICTORIAN  
INSTRUMENTS, I THINK THEY SORT OF CHARACTERIZE VICTORIAN  
EXCESS.

OF CHARACTERIZE VICTORIAN  
EXCESS.

VERY FANCY, NEOCLASSICAL DESIGN.  
EXCESS.

VERY FANCY, NEOCLASSICAL DESIGN.  
I COLLECTED OBJECTS.

VERY FANCY, NEOCLASSICAL DESIGN.  
I COLLECTED OBJECTS.

I BOUGHT A FEW BANJOS, AND  
I COLLECTED OBJECTS.

I BOUGHT A FEW BANJOS, AND  
SUDDENLY I WAS A COLLECTOR AND  
I BOUGHT A FEW BANJOS, AND  
SUDDENLY I WAS A COLLECTOR AND  
FOUND THAT THERE WAS SUCH

SUDDENLY I WAS A COLLECTOR AND  
FOUND THAT THERE WAS SUCH  
AN INCREDIBLE VARIETY OF  
FOUND THAT THERE WAS SUCH  
AN INCREDIBLE VARIETY OF

INSTRUMENTS, AND SOME OF THEM  
AN INCREDIBLE VARIETY OF  
INSTRUMENTS, AND SOME OF THEM  
WERE SO BEAUTIFUL ESTHETICALLY  
INSTRUMENTS, AND SOME OF THEM  
WERE SO BEAUTIFUL ESTHETICALLY

THAT I DECIDED THAT THAT'S WHAT WERE SO BEAUTIFUL ESTHETICALLY  
THAT I DECIDED THAT THAT'S WHAT I WANTED TO DO WITH MY LIFE,

THAT I DECIDED THAT THAT'S WHA I WANTED TO DO WITH MY LIFE,  
IS LEARN MORE ABOUT THEM.  
I WANTED TO DO WITH MY LIFE,  
IS LEARN MORE ABOUT THEM.  
I'VE NEVER LOST MY PASSION FOR  
IS LEARN MORE ABOUT THEM.  
I'VE NEVER LOST MY PASSION FOR  
INSTRUMENTS AND I STILL GET,  
I'VE NEVER LOST MY PASSION FOR  
INSTRUMENTS AND I STILL GET,  
I THINK, JUST AS EXCITED OVER  
INSTRUMENTS AND I STILL GET,  
I THINK, JUST AS EXCITED OVER  
A RARE INSTRUMENT TURNING UP AS  
I THINK, JUST AS EXCITED OVER  
A RARE INSTRUMENT TURNING UP AS  
I DID 30 OR 40 YEARS AGO.  
OH, HAD I A GOLDEN THREAD  
AND NEEDLE SO FINE  
I'D WEAVE A MAGIC STRAND  
OF RAINBOW DESIGN  
THIS BANJO CAN DO THINGS  
OF RAINBOW DESIGN  
THIS BANJO CAN DO THINGS  
WHICH A GUITAR CAN'T DO.  
THIS BANJO CAN DO THINGS  
WHICH A GUITAR CAN'T DO.  
YOU CAN GET THESE NEEDLE POINTS  
WHICH A GUITAR CAN'T DO.  
YOU CAN GET THESE NEEDLE POINTS  
OF TONE.  
YOU CAN GET THESE NEEDLE POINTS  
OF TONE.  
NEEDLE POINTS ARE LIKE  
OF TONE.  
NEEDLE POINTS ARE LIKE  
A STAR IN THE SKY.  
YOU KNOW, THERE'S THOUSANDS OF  
STARS UP THERE, BUT YOU CAN PICK  
OUT A CONSTELLATION AMONG THEM,  
SO HERE YOU'RE HEARING A LOT OF  
NOTES, BUT SOMEHOW THERE'S  
A MELODY THERE, TOO.

**Martin:**

WITH HIS LONG-NECK BANJO, ALWAYS  
CLAIMED THAT HE WAS MORE  
WITH HIS LONG-NECK BANJO, ALWAYS  
CLAIMED THAT HE WAS MORE  
CONCERNED WITH DOING GOOD  
CLAIMED THAT HE WAS MORE  
CONCERNED WITH DOING GOOD  
THAN PLAYING GOOD, BUT HE COULD  
CONCERNED WITH DOING GOOD  
THAN PLAYING GOOD, BUT HE COULD  
STILL PICK A MEAN BANJO.

INSPIRED BY THE MUSIC HE HEARD  
ON THE FIELD RECORDINGS OF  
JOHN AND ALAN LOMAX, PETE  
ON THE FIELD RECORDINGS OF  
JOHN AND ALAN LOMAX, PETE  
EAGERLY ACCOMPANIED HIS FATHER,  
JOHN AND ALAN LOMAX, PETE  
EAGERLY ACCOMPANIED HIS FATHER,  
CHARLES, ON A ROAD TRIP SOUTH  
EAGERLY ACCOMPANIED HIS FATHER,  
CHARLES, ON A ROAD TRIP SOUTH  
TO HEAR REAL MOUNTAIN MUSIC.  
CHARLES, ON A ROAD TRIP SOUTH  
TO HEAR REAL MOUNTAIN MUSIC.

BYE-BYE, BYE-BYE  
TO HEAR REAL MOUNTAIN MUSIC.  
BYE-BYE, BYE-BYE  
BYE-BYE  
BYE-BYE, BYE-BYE  
BYE-BYE

BYE-BYE, MY WOMAN, I'M GONE  
BYE-BYE  
BYE-BYE, MY WOMAN, I'M GONE  
BYE-BYE, MY WOMAN, I'M GONE  
BYE-BYE, MY WOMAN, I'M GONE  
BYE-BYE, MY WOMAN, I'M GONE

**Martin:**

BYE-BYE, MY WOMAN, I'M GONE

**Martin:**

1936, PETE SEEGER SAW

**Martin:**

1936, PETE SEEGER SAW  
THE FIVE-STRING BANJO PLAYED  
1936, PETE SEEGER SAW  
THE FIVE-STRING BANJO PLAYED  
FOR THE FIRST TIME A THE FIVE-STRING BANJO PLAYED  
FOR THE FIRST TIME A THE NINTH ANNUAL FOLK SONG AND  
FOR THE FIRST TIME A THE NINTH ANNUAL FOLK SONG AND  
DANCE FESTIVAL IN ASHEVILLE,  
THE NINTH ANNUAL FOLK SONG AND  
DANCE FESTIVAL IN ASHEVILLE,  
NORTH CAROLINA.  
DANCE FESTIVAL IN ASHEVILLE,  
NORTH CAROLINA.  
THE SYMBOLIC CONNECTION BETWEEN  
NORTH CAROLINA.  
THE SYMBOLIC CONNECTION BETWEEN  
THE BANJO, THE PEOPLE WHO PLAYED  
THE SYMBOLIC CONNECTION BETWEEN  
THE BANJO, THE PEOPLE WHO PLAYED  
IT AND THE SONGS THEY PLAYED  
THE BANJO, THE PEOPLE WHO PLAYED  
IT AND THE SONGS THEY PLAYED  
LEFT A LASTING IMPRESSION.  
THE FESTIVAL WAS THE BRAINCHILD  
OF A COUNTRY LAWYER AND MUSICIAN  
NAMED BASCOM LAMAR LUNSFORD, WHO  
MADE IT HIS MISSION TO SAVE  
THE OLD MOUNTAIN MUSIC  
AND FOLKWAYS.  
HE HAD A GREAT BIG STAGE  
IN THE LOCAL BASEBALL PARK.  
ABOUT 2,000, 3,000 PEOPLE WERE  
THERE.  
AND HE'D GET A STRING BAND  
THERE.  
AND HE'D GET A STRING BAND  
PLAYING ON STAGE RIGHT, AND HE  
AND HE'D GET A STRING BAND  
PLAYING ON STAGE RIGHT, AND HE  
SAID, "NOW, YOU'RE ALL IN TUNE  
PLAYING ON STAGE RIGHT, AND HE  
SAID, "NOW, YOU'RE ALL IN TUNE

WITH EACH OTHER AND YOU KNOW  
SAID, "NOW, YOU'RE ALL IN TUNE  
WITH EACH OTHER AND YOU KNOW  
WHAT YOU'RE GONNA DO, AND WHEN  
WITH EACH OTHER AND YOU KNOW  
WHAT YOU'RE GONNA DO, AND WHEN  
THE LIGHT COMES ON,  
WHAT YOU'RE GONNA DO, AND WHEN  
THE LIGHT COMES ON,  
YOU START PLAYING."  
THE LIGHT COMES ON,  
YOU START PLAYING."  
BASCOM LAMAR LUNSFORD WAS  
YOU START PLAYING."  
BASCOM LAMAR LUNSFORD WAS  
A VERY SAVVY CHARACTER AND WAS  
BASCOM LAMAR LUNSFORD WAS  
A VERY SAVVY CHARACTER AND WAS  
COMMODYFING THE CULTURE  
FOR EASY CONSUMPTION, AND THA MADE IT VERY SIMPLE FOR  
PETE SEEGER TO COME DOWN AND  
FEEL THAT HE HAD PLUGGED  
INTO THIS.

**Martin:**

HIMSELF INTO THE  
JOHNNY APPLESEED OF FOLK MUSIC.  
HIMSELF INTO THE  
JOHNNY APPLESEED OF FOLK MUSIC.  
THE INSTRUMENT HE CHOSE AS  
JOHNNY APPLESEED OF FOLK MUSIC.  
THE INSTRUMENT HE CHOSE AS  
HIS PLANTING TOOL WAS  
THE INSTRUMENT HE CHOSE AS  
HIS PLANTING TOOL WAS  
THE EMBODIMENT OF HIS POLITICAL  
HIS PLANTING TOOL WAS  
THE EMBODIMENT OF HIS POLITICAL  
MESSAGE.  
THE EMBODIMENT OF HIS POLITICAL  
MESSAGE.  
HE FOUND FERTILE GROUND AMONG  
MESSAGE.  
HE FOUND FERTILE GROUND AMONG

YOUNG URBAN AUDIENCES.  
HE FOUND FERTILE GROUND AMONG  
YOUNG URBAN AUDIENCES.  
IT WAS AN ASTOUNDING TIME OF  
YOUNG URBAN AUDIENCES.  
IT WAS AN ASTOUNDING TIME OF  
SELF-INVENTION.  
IT WAS AN ASTOUNDING TIME OF  
SELF-INVENTION.  
THE IDEA OF BRINGING THE  
SELF-INVENTION.  
THE IDEA OF BRINGING THE  
SOUTHERN CULTURE TO THE URBAN  
THE IDEA OF BRINGING THE  
SOUTHERN CULTURE TO THE URBAN  
SETTING SET IN MOTION  
SOUTHERN CULTURE TO THE URBAN  
SETTING SET IN MOTION  
A CONTINUITY THAT IS  
SETTING SET IN MOTION  
A CONTINUITY THAT IS  
UNBROKEN TO TODAY.  
HELLO THERE, PETER.  
HOWDY.  
MIGHTY NICE MUSIC  
YOU'RE MAKING, PETE.  
OH, I'M JUST WARMING UP.  
WHAT'S THAT FUNNY-LOOKING  
GUITAR YOU'RE PLAYING?  
OH, THIS ISN'T A GUITAR.  
THIS IS A BANJO.  
TELL ME,  
IS THE BANJO SOMETHING NEW?  
NEW? ABOUT AS NEW  
AS AMERICA IS.

**Martin:**

THE FIVE-STRING BANJO TOOK ON  
NEW MEANING AND NEW USES.  
THE FIVE-STRING BANJO TOOK ON  
NEW MEANING AND NEW USES.  
IT BECAME A METAPHOR FOR  
NEW MEANING AND NEW USES.  
IT BECAME A METAPHOR FOR

THE RURAL WORKING CLASS AND  
IT BECAME A METAPHOR FOR  
THE RURAL WORKING CLASS AND  
A TOOL FOR EXPRESSING THE  
THE RURAL WORKING CLASS AND  
A TOOL FOR EXPRESSING THE  
PLIGHT OF THE UNDERDOG.

A TOOL FOR EXPRESSING THE  
PLIGHT OF THE UNDERDOG.

PETE'S BANJO RANG OUT A PLIGHT OF THE UNDERDOG.

PETE'S BANJO RANG OUT A UNION RALLIES AND LEFT-WING

PETE'S BANJO RANG OUT A UNION RALLIES AND LEFT-WING

HOOTENANNIES AS HE PLAYED WITH

UNION RALLIES AND LEFT-WING

HOOTENANNIES AS HE PLAYED WITH

THE ALMANAC SINGERS.

HOOTENANNIES AS HE PLAYED WITH

THE ALMANAC SINGERS.

I DON'T WAN THE ALMANAC SINGERS.

I DON'T WAN YOUR MILLIONS, MISTER

I DON'T WAN YOUR MILLIONS, MISTER

I DON'T WAN YOUR MILLIONS, MISTER

I DON'T WAN YOUR DIAMOND RING

I DON'T WAN YOUR DIAMOND RING

ALL I WAN YOUR DIAMOND RING

ALL I WAN IS THE RIGHT TO LIVE, MISTER

ALL I WAN IS THE RIGHT TO LIVE, MISTER

**GIVE ME BACK:**

IS THE RIGHT TO LIVE, MISTER

**GIVE ME BACK:**

**MY JOB AGAIN:**

**GIVE ME BACK:**

**MY JOB AGAIN:**

**Martin:**

**MY JOB AGAIN:**

**Martin:**

FARM WORKERS, PETE ME Martin: AT A BENEFIT FOR  
FARM WORKERS, PETE ME AN INSPIRATIONAL HILLBILLY  
FARM WORKERS, PETE ME AN INSPIRATIONAL HILLBILLY  
SONGWRITER NAMED WOODY GUTHRIE,  
AN INSPIRATIONAL HILLBILLY  
SONGWRITER NAMED WOODY GUTHRIE,  
WHO SOON JOINED THE ALMANACS.  
SONGWRITER NAMED WOODY GUTHRIE,  
WHO SOON JOINED THE ALMANACS.  
HITCHHIKING AND HOBOING ACROSS  
WHO SOON JOINED THE ALMANACS.  
HITCHHIKING AND HOBOING ACROSS  
COUNTRY WITH WOODY, PETE LEARNED  
HITCHHIKING AND HOBOING ACROSS  
COUNTRY WITH WOODY, PETE LEARNED  
THAT ANYTHING WORTH STRUGGLING  
COUNTRY WITH WOODY, PETE LEARNED  
THAT ANYTHING WORTH STRUGGLING  
FOR WAS WORTH SINGING ABOUT.  
THAT ANYTHING WORTH STRUGGLING  
FOR WAS WORTH SINGING ABOUT.  
IT WAS A VALUABLE LESSON ABOUT FOR WAS WORTH SINGING ABOUT.  
IT WAS A VALUABLE LESSON ABOUT THE PURPOSE AND POWER OF  
IT WAS A VALUABLE LESSON ABOUT THE PURPOSE AND POWER OF  
FOLK SONGS.  
I DIDN'T REALLY KNOW HOW  
TO PLAY THE BANJO,  
TILL I SPENT FOUR MONTHS IN  
TO PLAY THE BANJO,  
TILL I SPENT FOUR MONTHS IN  
THE SOUTH HITCHHIKING AROUND.  
EVERY TIME I RAN INTO  
A BANJO PICKER,  
I'D WATCH CLOSELY.  
AND TRY AND FIGURE OU WHAT HE WAS DOING.  
AND THAT'S WHEN I FOUND OU ABOUT FRAILING.

**Martin:**

A MISSION, FOLK MUSIC WAS NO JUST ABOUT COLLECTING OLD SONGS,  
BUT CREATING AND SPREADING  
NEW ONES BY EVERY AVAILABLE  
MEANS.  
FIRST I'LL ASSUME THAT YOU  
KNOW HOW TO TUNE A BANJO.



[ TUNING ]

KNOW HOW TO TUNE A BANJO.

[ TUNING ]

**Martin:**

[ TUNING ]

**Martin:**

A PIONEERING BANJO MANUAL.

**Martin:**

A PIONEERING BANJO MANUAL.

AND LATER IN THE '50s, FOLLOWED  
A PIONEERING BANJO MANUAL.

AND LATER IN THE '50s, FOLLOWED  
IT WITH AN INSTRUCTIONAL LP

AND LATER IN THE '50s, FOLLOWED  
IT WITH AN INSTRUCTIONAL LP

AND EVEN A 16-MILLIMETER

IT WITH AN INSTRUCTIONAL LP

AND EVEN A 16-MILLIMETER

FILM LOOP.

NOW, PLACE THE FINGERS OF  
YOUR LEFT HAND FIRMLY SO.

AND THAT SHOULD MAKE A C CHORD.

I REALIZED I WANTED TO TEACH  
PEOPLE DIFFERENT WAYS OF  
PLAYING IT.

PEOPLE DIFFERENT WAYS OF  
PLAYING IT.

SOMETIMES YOU KIND OF STRUM IT.  
PLAYING IT.

SOMETIMES YOU KIND OF STRUM IT.

THAT'S WHERE I SAID,

SOMETIMES YOU KIND OF STRUM IT.

THAT'S WHERE I SAID,

GET "BUMP-DITTY."

AND THEN I SHOWED HOW YOU GET AN EXTRA NOTE WITH YOUR  
LEFT HAND.

I CALLED IT "HAMMERING ON."

DID YOU INVENT THAT TERM?

I INVENTED THAT WORD.

DID YOU INVENT THAT TERM?

I INVENTED THAT WORD.

IT'S USED THROUGHOUT THE ENTIRE  
I INVENTED THAT WORD.  
IT'S USED THROUGHOUT THE ENTIRE  
IT'S USED THROUGHOUT THE ENTIRE  
BY GUITAR PICKERS NOW.  
BY GUITAR PICKERS NOW.  
IF YOU COME DOWN ON A STRING,  
BY GUITAR PICKERS NOW.  
IF YOU COME DOWN ON A STRING,  
GET A NOTE WITH YOUR LEFT HAND,  
IF YOU COME DOWN ON A STRING,  
GET A NOTE WITH YOUR LEFT HAND,  
IT'S CALLED "HAMMERING ON."  
GET A NOTE WITH YOUR LEFT HAND,  
IT'S CALLED "HAMMERING ON."  
AND I INVENTED THE WORD  
IT'S CALLED "HAMMERING ON."  
AND I INVENTED THE WORD  
"PULLING OFF."  
AND I INVENTED THE WORD  
"PULLING OFF."  
MY MOTHER SAID, "THAT'S CALLED  
"PULLING OFF."  
MY MOTHER SAID, "THAT'S CALLED  
LEFT-HAND PIZZICATO."  
MY MOTHER SAID, "THAT'S CALLED  
LEFT-HAND PIZZICATO."  
THAT'S WHAT VIOLINISTS CALL IT.  
LEFT-HAND PIZZICATO."  
THAT'S WHAT VIOLINISTS CALL IT.  
I SAID, "EH, I CALL I THAT'S WHAT VIOLINISTS CALL IT.  
I SAID, "EH, I CALL I 'PULLING OFF.'"  
I SAID, "EH, I CALL I 'PULLING OFF.'"

**Martin:**

'PULLING OFF.'

**Martin:**

GROWING UP IN THE '50s,

**Martin:**

GROWING UP IN THE '50s,  
MYSELF INCLUDED, PETE'S  
GROWING UP IN THE '50s,

MYSELF INCLUDED, PETE'S  
HOMEMADE MANUAL WAS  
MYSELF INCLUDED, PETE'S  
HOMEMADE MANUAL WAS  
AN OPEN SESAME TO A NEW WORLD  
HOMEMADE MANUAL WAS  
AN OPEN SESAME TO A NEW WORLD  
OF MUSICAL POSSIBILITIES.  
CHILDREN, GO  
WHERE I SEND THEE  
HOW SHALL I SEND THEE?  
GUESS WHO BOUGHT ONE OF  
THOSE COPIES?  
A STUDENT AT STANFORD  
THOSE COPIES?  
A STUDENT AT STANFORD  
NAMED DAVE GUARD.  
A STUDENT AT STANFORD  
NAMED DAVE GUARD.  
AND A YEAR LATER, I GE NAMED DAVE GUARD.  
AND A YEAR LATER, I GE A LETTER.  
AND A YEAR LATER, I GE A LETTER.  
"PETE, I'VE BEEN PUTTING THA A LETTER.  
"PETE, I'VE BEEN PUTTING THA BOOK TO HARD USE.  
"PETE, I'VE BEEN PUTTING THA BOOK TO HARD USE.  
I AND TWO OTHERS HAVE A GROUP  
BOOK TO HARD USE.  
I AND TWO OTHERS HAVE A GROUP  
WE CALL THE KINGSTON TRIO."  
I AND TWO OTHERS HAVE A GROUP  
WE CALL THE KINGSTON TRIO."

**ONE FOR THE:**

WE CALL THE KINGSTON TRIO."

**ONE FOR THE:**

LITTLE-BITTY BABY

**ONE FOR THE:**

LITTLE-BITTY BABY

SO, LIKE IT OR NOT, YOU'VE

LITTLE-BITTY BABY

SO, LIKE IT OR NOT, YOU'VE

INFLUENCED A WHOLE GENERATION

SO, LIKE IT OR NOT, YOU'VE  
INFLUENCED A WHOLE GENERATION  
OR TWO OF BANJO PLAYERS,  
INFLUENCED A WHOLE GENERATION  
OR TWO OF BANJO PLAYERS,  
I GUESS.  
OR TWO OF BANJO PLAYERS,  
I GUESS.

IT WAS THE MOST IMPORTANT I GUESS.

IT WAS THE MOST IMPORTANT THING I'D EVER DID IN MY LIFE,  
IT WAS THE MOST IMPORTANT THING I'D EVER DID IN MY LIFE,  
WAS WHAT I DID IN THE '50s.

THING I'D EVER DID IN MY LIFE,  
WAS WHAT I DID IN THE '50s.

I COULD HAVE KICKED THE BUCKLE WAS WHAT I DID IN THE '50s.  
I COULD HAVE KICKED THE BUCKLE IN 1960, AND MY MAIN WORK ON  
I COULD HAVE KICKED THE BUCKLE IN 1960, AND MY MAIN WORK ON  
THIS WORLD HAD BEEN DONE.

IN 1960, AND MY MAIN WORK ON  
THIS WORLD HAD BEEN DONE.

NOW, IF YOU HAD PATIENCE  
THIS WORLD HAD BEEN DONE.

NOW, IF YOU HAD PATIENCE  
TO SIT THROUGH 25 MINUTES OF

NOW, IF YOU HAD PATIENCE

TO SIT THROUGH 25 MINUTES OF  
THIS BANJO AND ME, I GUESS YOU

TO SIT THROUGH 25 MINUTES OF

THIS BANJO AND ME, I GUESS YOU

MUST REALLY WANT TO LEARN HOW TO

THIS BANJO AND ME, I GUESS YOU

MUST REALLY WANT TO LEARN HOW TO

PLAY THE INSTRUMENT.

ZENA, ZENA, ZENA, ZENA

CAN'T YOU HEAR THE MUSIC PLAYING  
IN THE CITY SQUARE?

CAN'T YOU HEAR THE MUSIC PLAYING  
IN THE CITY SQUARE?

**Martin:**

IN THE CITY SQUARE?

**Martin:**

1952, PETE SEEGER AND HIS

**Martin:**

1952, PETE SEEGER AND HIS  
BANDMATES IN THE WEAVERS SOLD  
1952, PETE SEEGER AND HIS  
BANDMATES IN THE WEAVERS SOLD  
OVER 4 MILLION RECORDS WITH  
BANDMATES IN THE WEAVERS SOLD  
OVER 4 MILLION RECORDS WITH  
THEIR INTERPRETATIONS OF  
OVER 4 MILLION RECORDS WITH  
THEIR INTERPRETATIONS OF

**FOLK SONGS LIKE:**

THEIR INTERPRETATIONS OF

**FOLK SONGS LIKE:**

"GOOD NIGHT, IRENE, "

**FOLK SONGS LIKE:**

"GOOD NIGHT, IRENE, "

"ZENA ZENA, " AND

"GOOD NIGHT, IRENE, "

"ZENA ZENA, " AND

"KISSES SWEETER THAN WINE. "

"ZENA ZENA, " AND

"KISSES SWEETER THAN WINE. "

IT SHOULD HAVE BEEN A TRIUMPHAN "KISSES SWEETER THAN WINE. "

IT SHOULD HAVE BEEN A TRIUMPHAN TIME FOR THEM.

IT SHOULD HAVE BEEN A TRIUMPHAN TIME FOR THEM.

WHILE THE WEAVERS' COMMERCIAL

TIME FOR THEM.

WHILE THE WEAVERS' COMMERCIAL

SUCCESS SPARKED MAINSTREAM

WHILE THE WEAVERS' COMMERCIAL

SUCCESS SPARKED MAINSTREAM

INTEREST IN FOLK MUSIC, THEIR

SUCCESS SPARKED MAINSTREAM

INTEREST IN FOLK MUSIC, THEIR

POLITICAL CAUSES AND PAS INTEREST IN FOLK MUSIC, THEIR

POLITICAL CAUSES AND PAS ASSOCIATIONS DREW THE ATTENTION

POLITICAL CAUSES AND PAS ASSOCIATIONS DREW THE ATTENTION

OF THE HOUSE UN-AMERICAN

ASSOCIATIONS DREW THE ATTENTION

OF THE HOUSE UN-AMERICAN  
ACTIVITIES COMMITTEE.

OF THE HOUSE UN-AMERICAN  
ACTIVITIES COMMITTEE.

WE FIND IN SOME OF OUR  
ACTIVITIES COMMITTEE.

WE FIND IN SOME OF OUR  
LONG-PLAYING ALBUMS

WE FIND IN SOME OF OUR  
LONG-PLAYING ALBUMS

SUCH MUSICAL COMBINATIONS AS  
LONG-PLAYING ALBUMS

SUCH MUSICAL COMBINATIONS AS  
THE WEAVERS.

SUCH MUSICAL COMBINATIONS AS  
THE WEAVERS.

THIS PARTICULAR ALBUM,  
THE WEAVERS.

THIS PARTICULAR ALBUM,  
"THE WEAVERS ON TOUR."

THIS PARTICULAR ALBUM,  
"THE WEAVERS ON TOUR."

THREE OF THESE PEOPLE MENTIONED  
"THE WEAVERS ON TOUR."

THREE OF THESE PEOPLE MENTIONED  
IN GOVERNMENT PUBLICATIONS

THREE OF THESE PEOPLE MENTIONED  
IN GOVERNMENT PUBLICATIONS

AS HAVING BEEN IDENTIFIED AS  
IN GOVERNMENT PUBLICATIONS

AS HAVING BEEN IDENTIFIED AS  
MEMBERS OF THE COMMUNIS AS HAVING BEEN IDENTIFIED AS

MEMBERS OF THE COMMUNIS CONSPIRACY.  
MEMBERS OF THE COMMUNIS CONSPIRACY.

AND NOW WE ARE CONCERNED THA CONSPIRACY.

AND NOW WE ARE CONCERNED THA THE COMMUNISTS ARE MOVING INTO

AND NOW WE ARE CONCERNED THA THE COMMUNISTS ARE MOVING INTO

THIS FIELD AND THAT THEY'RE

THE COMMUNISTS ARE MOVING INTO

THIS FIELD AND THAT THEY'RE

GOING TO PERVERT THIS WONDERFUL

THIS FIELD AND THAT THEY'RE

GOING TO PERVERT THIS WONDERFUL

FORM OF ENTERTAINMEN GOING TO PERVERT THIS WONDERFUL

FORM OF ENTERTAINMEN SO IT WILL SATISFY  
FORM OF ENTERTAINMEN SO IT WILL SATISFY  
THEIR OWN NEEDS.  
SO IT WILL SATISFY  
THEIR OWN NEEDS.

**Martin:**

THEIR OWN NEEDS.

**Martin:**

BLACKLIST THE WEAVERS CAUSED

**Martin:**

BLACKLIST THE WEAVERS CAUSED  
THEIR TOURS AND RECORDING DEALS  
BLACKLIST THE WEAVERS CAUSED  
THEIR TOURS AND RECORDING DEALS  
TO BE CANCELED.  
THEIR TOURS AND RECORDING DEALS  
TO BE CANCELED.  
ALL DURING THE '50s, I WAS  
TO BE CANCELED.  
ALL DURING THE '50s, I WAS  
BLACKLISTED FROM COMMERCIAL  
ALL DURING THE '50s, I WAS  
BLACKLISTED FROM COMMERCIAL  
WORK, BUT I WENT FROM COLLEGE TO  
BLACKLISTED FROM COMMERCIAL  
WORK, BUT I WENT FROM COLLEGE TO  
COLLEGE TO COLLEGE TO COLLEGE  
WORK, BUT I WENT FROM COLLEGE TO  
COLLEGE TO COLLEGE TO COLLEGE  
TO COLLEGE.  
COLLEGE TO COLLEGE TO COLLEGE  
TO COLLEGE.  
I SHOWED A WHOLE BATCH OF PEOPLE  
TO COLLEGE.  
I SHOWED A WHOLE BATCH OF PEOPLE  
THE SONGS OF WOODY GUTHRIE  
I SHOWED A WHOLE BATCH OF PEOPLE  
THE SONGS OF WOODY GUTHRIE  
AND LEADBELLY AND SAID, "THERE'S  
THE SONGS OF WOODY GUTHRIE  
AND LEADBELLY AND SAID, "THERE'S

A LOT OF GREAT MUSIC IN THIS  
AND LEADBELLY AND SAID, "THERE'S  
A LOT OF GREAT MUSIC IN THIS  
COUNTRY THAT YOU HARDLY EVER  
A LOT OF GREAT MUSIC IN THIS  
COUNTRY THAT YOU HARDLY EVER  
HEAR ON THE RADIO."  
COUNTRY THAT YOU HARDLY EVER  
HEAR ON THE RADIO."

**RAILROAD BILL:**  
HEAR ON THE RADIO."

**RAILROAD BILL:**

**RAILROAD BILL:**

**RAILROAD BILL:**

**RAILROAD BILL:**

**HE NEVER WORKED:**

**RAILROAD BILL:**

**HE NEVER WORKED:**  
AND HE NEVER EVER WILL

**HE NEVER WORKED:**  
AND HE NEVER EVER WILL

**Martin:**  
AND HE NEVER EVER WILL

**Martin:**  
THE BLACKLIST, THE NETWORKS

**Martin:**  
THE BLACKLIST, THE NETWORKS  
BANNED HIM FROM TELEVISION,  
THE BLACKLIST, THE NETWORKS  
BANNED HIM FROM TELEVISION,  
INCLUDING SOME OF THE SAME SHOWS  
BANNED HIM FROM TELEVISION,



INCLUDING SOME OF THE SAME SHOWS  
THAT HIS MUSIC HAD INSPIRED.  
BUT HE MANAGED TO GET HIS OWN  
PUBLIC ACCESS SHOW, AND WITH HIS  
TIRELESS APPEARANCES AT FOLK  
PUBLIC ACCESS SHOW, AND WITH HIS  
TIRELESS APPEARANCES AT FOLK  
FESTIVALS, CIVIL RIGHTS  
TIRELESS APPEARANCES AT FOLK  
FESTIVALS, CIVIL RIGHTS  
DEMONSTRATIONS, AND IN PRINT,  
FESTIVALS, CIVIL RIGHTS  
DEMONSTRATIONS, AND IN PRINT,  
SEEGER PASSED ALONG HIS PASSION  
DEMONSTRATIONS, AND IN PRINT,  
SEEGER PASSED ALONG HIS PASSION  
FOR RURAL FOLK MUSIC TO  
SEEGER PASSED ALONG HIS PASSION  
FOR RURAL FOLK MUSIC TO  
A NEW GENERATION OF MUSICIANS  
FOR RURAL FOLK MUSIC TO  
A NEW GENERATION OF MUSICIANS  
AND FANS.  
HIS MESSAGE IS WRITTEN  
ON HIS BANJO.

**Seeger:**

WORLD WAR II WITH A SIGN ON  
HIS GUITAR SAYING,  
WORLD WAR II WITH A SIGN ON  
HIS GUITAR SAYING,  
"THIS MACHINE KILLS FASCISTS."  
HIS GUITAR SAYING,  
"THIS MACHINE KILLS FASCISTS."  
I WAS THINKING OVER THAT SIGN  
"THIS MACHINE KILLS FASCISTS."  
I WAS THINKING OVER THAT SIGN  
AND I DECIDED TO MAKE SOMETHING  
I WAS THINKING OVER THAT SIGN  
AND I DECIDED TO MAKE SOMETHING  
A LITTLE BIT MORE PEACEFUL.  
AND I DECIDED TO MAKE SOMETHING  
A LITTLE BIT MORE PEACEFUL.  
HERE, YOU CAN READ IT.

A LITTLE BIT MORE PEACEFUL.  
HERE, YOU CAN READ IT.  
"THIS MACHINE SURROUNDS HATE  
HERE, YOU CAN READ IT.  
"THIS MACHINE SURROUNDS HATE  
AND FORCES IT TO SURRENDER."  
"THIS MACHINE SURROUNDS HATE  
AND FORCES IT TO SURRENDER."  
I HOPE.  
AND FORCES IT TO SURRENDER."  
I HOPE.  
YOU NEVER CAN TELL.

[ APPLAUSE ]

FINE LITTLE DARLIN'.  
THANK YOU SO MUCH.  
FINE LITTLE DARLIN'.  
THANK YOU SO MUCH.  
TIME FOR SOME FIVE-STRING  
THANK YOU SO MUCH.  
TIME FOR SOME FIVE-STRING  
BANJO PICKIN' NOW.  
TIME FOR SOME FIVE-STRING  
BANJO PICKIN' NOW.  
WE'RE GONNA CALL ON A FELLOW  
BANJO PICKIN' NOW.  
WE'RE GONNA CALL ON A FELLOW  
THAT CAN DO JUST THAT.  
WE'RE GONNA CALL ON A FELLOW  
THAT CAN DO JUST THAT.  
MY BUDDY EARL SCRUGGS WITH  
THAT CAN DO JUST THAT.  
MY BUDDY EARL SCRUGGS WITH

**A TUNE CALLED:**

MY BUDDY EARL SCRUGGS WITH

**A TUNE CALLED:**

"THE RANDY LYNN RAG."

**A TUNE CALLED:**

"THE RANDY LYNN RAG."

EARL?

BACK WHEN EARL FIRS CAME ALONG AND THE BANJO WAS  
BEING PLAYED IN THE FRAILING

CAME ALONG AND THE BANJO WAS  
BEING PLAYED IN THE FRAILING  
STYLE AND TWO-FINGER STYLE AND  
BEING PLAYED IN THE FRAILING  
STYLE AND TWO-FINGER STYLE AND  
WAS CONSIDERED MORE OF A PROP  
BUT WASN'T TAKEN SERIOUSLY AS  
A MUSICAL INSTRUMENT.  
BUT EARL CHANGED ALL THAT.  
IT BECAME A VERY DEFINITE  
MUSICAL INSTRUMENT IN HIS HANDS.  
WHEN EARL GOT IN THERE,  
THAT TURNED IT ALTOGETHER  
AROUND, JUST LIKE DAYLIGH AND NIGHT WITH THE MUSIC.  
IT JUST MADE IT A DIFFEREN SOUND T-TOTALLY.  
AND GOODNESS GRACIOUS,  
IT'S GOOD.

**Martin:**

EARL SCRUGGS GREW UP ON  
A SMALL FARM OUTSIDE  
EARL SCRUGGS GREW UP ON  
A SMALL FARM OUTSIDE  
THE MILL TOWN OF SHELBY,  
A SMALL FARM OUTSIDE  
THE MILL TOWN OF SHELBY,  
NORTH CAROLINA.  
THE MILL TOWN OF SHELBY,  
NORTH CAROLINA.  
IT WAS ONE OF THE FEW PARTS OF  
NORTH CAROLINA.  
IT WAS ONE OF THE FEW PARTS OF  
THE COUNTRY WHERE THE  
IT WAS ONE OF THE FEW PARTS OF  
THE COUNTRY WHERE THE  
FIVE-STRING BANJO WAS STILL  
THE COUNTRY WHERE THE  
FIVE-STRING BANJO WAS STILL  
AN ACTIVE PART OF THE CULTURE.  
FIVE-STRING BANJO WAS STILL  
AN ACTIVE PART OF THE CULTURE.  
THERE'S A PICTURE OF  
AN ACTIVE PART OF THE CULTURE.  
THERE'S A PICTURE OF

HORACE AND EARL WHEN THEY WERE  
THERE'S A PICTURE OF  
HORACE AND EARL WHEN THEY WERE  
LITTLE BOYS, 5 AND 6 YEARS OLD.  
HORACE WITH A GUITAR AND  
EARL WITH A BANJO,  
PLAYING UNDER ONE  
OF THESE TREES.  
I BELIEVE IT'S THIS ONE.  
THE WAY HORACE TELLS ME,  
THEY WOULD START AT ONE END  
OF THE HOUSE.  
I DON'T KNOW IF THEY STARTED ON  
THE FRONT OR THE BACK.  
THEY WOULD START OUT BACK TO  
BACK AND THEY WOULD PLAY  
A SONG TOGETHER.  
BACK AND THEY WOULD PLAY  
A SONG TOGETHER.  
AND THE ONE THAT I RECALL  
A SONG TOGETHER.  
AND THE ONE THAT I RECALL  
HORACE TALKING ABOUT WAS  
AND THE ONE THAT I RECALL  
HORACE TALKING ABOUT WAS  
"SALLY GOODIN" ACTUALLY.  
HORACE TALKING ABOUT WAS  
"SALLY GOODIN" ACTUALLY.  
SO ONE WOULD WALK THIS WAY AND  
"SALLY GOODIN" ACTUALLY.  
SO ONE WOULD WALK THIS WAY AND  
ONE WOULD WALK THAT WAY AND THEY  
SO ONE WOULD WALK THIS WAY AND  
ONE WOULD WALK THAT WAY AND THEY  
WOULD GO ALL THE WAY AROUND THE  
ONE WOULD WALK THAT WAY AND THEY  
WOULD GO ALL THE WAY AROUND THE  
HOUSE.  
WOULD GO ALL THE WAY AROUND THE  
HOUSE.  
THEY WOULD PLAY AND HOPE TO BE  
HOUSE.  
THEY WOULD PLAY AND HOPE TO BE  
IN TIME WITH EACH OTHER

THEY WOULD PLAY AND HOPE TO BE  
IN TIME WITH EACH OTHER  
WHEN THEY GOT AROUND TO  
IN TIME WITH EACH OTHER  
WHEN THEY GOT AROUND TO  
THE BACK SIDE OF THE HOUSE.  
WHEN THEY GOT AROUND TO  
THE BACK SIDE OF THE HOUSE.  
WHEN THEY GOT AROUND HERE  
THE BACK SIDE OF THE HOUSE.  
WHEN THEY GOT AROUND HERE  
TO THE BACK, IF THEY WERE IN  
WHEN THEY GOT AROUND HERE  
TO THE BACK, IF THEY WERE IN  
PERFECT TIME, THAT WAS GREAT.  
TO THE BACK, IF THEY WERE IN  
PERFECT TIME, THAT WAS GREAT.  
IF THEY WEREN'T, THEY'D PU PERFECT TIME, THAT WAS GREAT.  
IF THEY WEREN'T, THEY'D PU THEIR BACKS TO EACH OTHER AGAIN  
IF THEY WEREN'T, THEY'D PU THEIR BACKS TO EACH OTHER AGAIN  
AND THEY'D GO AROUND, AND I'M  
THEIR BACKS TO EACH OTHER AGAIN  
AND THEY'D GO AROUND, AND I'M  
SURE THAT THEY WORE OUT A PATH  
AND THEY'D GO AROUND, AND I'M  
SURE THAT THEY WORE OUT A PATH  
ALL THE WAY AROUND THIS HOUSE  
SURE THAT THEY WORE OUT A PATH  
ALL THE WAY AROUND THIS HOUSE  
GETTING THAT TIMING RIGHT.  
DO YOU READ MUSIC?  
NO, I DON'T.  
WELL, HOW DO YOU DEVELOP  
SOMETHING SO COMPLICATED?  
WELL, I STARTED PLAYING  
LIKE WHEN I WAS 5 YEARS OLD.  
UH, AND, UH...  
I'VE PRETTY WELL LIVED  
AND BREATHED THE BANJO  
ALL THE WAY.  
SO, A LOT OF IT...  
WELL, MOST OF IT IS SELF-TAUGHT,  
YOU MIGHT SAY.

**Martin:**

FIVE-STRING BANJO EMERGED WHEN  
ULTIMATELY REVIVED THE  
FIVE-STRING BANJO EMERGED WHEN  
10-YEAR-OLD EARL WAS COOLING HIS  
FIVE-STRING BANJO EMERGED WHEN  
10-YEAR-OLD EARL WAS COOLING HIS  
TEMPER AFTER A BROTHERLY  
10-YEAR-OLD EARL WAS COOLING HIS  
TEMPER AFTER A BROTHERLY  
ARGUMENT.

TEMPER AFTER A BROTHERLY  
ARGUMENT.

I WAS SITTING IN THAT ROOM,  
ARGUMENT.

I WAS SITTING IN THAT ROOM,  
JUST BY MYSELF ONE DAY, PLAYING  
I WAS SITTING IN THAT ROOM,  
JUST BY MYSELF ONE DAY, PLAYING  
"REUBEN."

AND ALL OF THE SUDDEN,  
I REALIZED THAT I HAD  
THE OTHER FINGER GOING,  
PLAYING "REUBEN."

AND, BOY, THAT REALLY  
SHOCKED ME.

I DIDN'T KNOW WHERE IT CAME FROM  
OR ANYTHING.

I KNEW WHAT I WAS PLAYING WITH  
THE THUMB AND ONE FINGER WAS...

I COULDN'T GET A ROLL THA SUITED ME JUST RIGHT.  
AND THEN ALL OF THE SUDDEN,  
I STARTED USING THA MIDDLE FINGER.

**Martin:**

PICKERS IN THE COMMUNITY WHO  
MADE LASTING IMPRESSIONS.

A DISTANT COUSIN NAMED  
SMITH HAMMETT WHO VISITED OFTEN  
WITH A LITTLE BANJO THAT EARL  
WAS ABLE TO HOLD AND MAKE  
CHORDS ON.

DEWITT "SNUFFY" JENKINS,  
WHOSE POPULAR RADIO PERFORMANCES

WERE SPONSORED BY A PATEN MEDICINE COMPANY.  
HE WAS THE FIRST THREE-FINGER  
PICKER EARL HEARD  
ON THE RADIO.  
AND THERE WAS ANOTHER YOUNG  
CAROLINA BANJO PHENOM BY THE  
NAME OF DON RENO, WHO WAS  
CAROLINA BANJO PHENOM BY THE  
NAME OF DON RENO, WHO WAS  
DEVELOPING HIS OWN SOPHISTICATED  
NAME OF DON RENO, WHO WAS  
DEVELOPING HIS OWN SOPHISTICATED  
THREE-FINGER STYLE.  
DEVELOPING HIS OWN SOPHISTICATED  
THREE-FINGER STYLE.  
RENO ALSO ACKNOWLEDGED  
THREE-FINGER STYLE.  
RENO ALSO ACKNOWLEDGED  
THE INFLUENCE OF SNUFFY JENKINS  
RENO ALSO ACKNOWLEDGED  
THE INFLUENCE OF SNUFFY JENKINS  
AND WENT ON TO BECOME  
THE INFLUENCE OF SNUFFY JENKINS  
AND WENT ON TO BECOME  
A BLUEGRASS LEGEND IN HIS  
AND WENT ON TO BECOME  
A BLUEGRASS LEGEND IN HIS  
OWN RIGHT.  
A BLUEGRASS LEGEND IN HIS  
OWN RIGHT.  
WHY DON'T WE GIVE RENO  
OWN RIGHT.  
WHY DON'T WE GIVE RENO  
THE CREDIT?  
WHY DON'T WE GIVE RENO  
THE CREDIT?  
WHY DON'T WE GIVE  
THE CREDIT?  
WHY DON'T WE GIVE  
SNUFFY JENKINS THE CREDIT?  
WHY DON'T WE GIVE ANY OF  
THESE OTHER MUSICIANS CREDIT FOR  
PLAYING WITH THREE FINGERS?  
WELL, THE ACTUAL REALITY IS,

THERE WERE LOTS OF PEOPLE  
PLAYING WITH THREE FINGERS  
THERE WERE LOTS OF PEOPLE  
PLAYING WITH THREE FINGERS  
BEFORE ANY OF THESE GUYS WERE.  
PLAYING WITH THREE FINGERS  
BEFORE ANY OF THESE GUYS WERE.  
AND ALL IT TOOK WAS EARL  
BEFORE ANY OF THESE GUYS WERE.  
AND ALL IT TOOK WAS EARL  
TWEAKING THIS STYLE, THIS KIND  
AND ALL IT TOOK WAS EARL  
TWEAKING THIS STYLE, THIS KIND  
OF ROLLING ARPEGGIATED STYLE,  
THAT WAS A SMOOTHED-OUT VERSION  
OF CLASSIC STYLE, FILTERED  
THROUGH CHARLIE POOLE AND PEOPLE  
OF HIS GENERATION.  
AND SO EARL HAD SOMETHING  
SPECIAL THAT PEOPLE  
REACTED TO IT.  
HERE AND NOW, THERE'S  
A BULL MARKET IN  
A TRADITIONAL ART FORM --  
COUNTRY MUSIC.  
AT A 10-YEAR PEAK OF POPULARITY,  
IT'S A RESILIENT, VIRILE STRAIN,  
NOT EASILY IGNORED  
OR FORGOTTEN.  
AND THE FRESHEST SOUND OF ALL,  
THE FIVE-STRING BANJO,  
CONSIDERED AMERICA'S ONLY  
NATIONAL INSTRUMENT.  
IN 1945, A YOUNG CAROLINA  
BANJOIST, EARL SCRUGGS, DAZZLED  
AUDIENCES WITH A NEW  
HARD-DRIVING, THREE-FINGERED  
TECHNIQUE OF PLAYING.  
IT WAS ARTISTRY WHICH GAVE LIFE  
TO A BAND STYLE CALLED  
BLUEGRASS.  
POWERFUL AND EXCITING.

**Martin:**



YOUNG PICKER FROM SHELBY WAS  
PERSUADED BY A FRIEND TO ASK  
YOUNG PICKER FROM SHELBY WAS  
PERSUADED BY A FRIEND TO ASK  
FOR AN AUDITION WITH ONE OF  
PERSUADED BY A FRIEND TO ASK  
FOR AN AUDITION WITH ONE OF  
THE GRAND OLE OPRY'S  
FOR AN AUDITION WITH ONE OF  
THE GRAND OLE OPRY'S  
BIGGEST STARS.  
THE GRAND OLE OPRY'S  
BIGGEST STARS.  
ALTHOUGH HE ACTED UNIMPRESSED,  
BIGGEST STARS.  
ALTHOUGH HE ACTED UNIMPRESSED,  
BILL MONROE INVITED EARL SCRUGGS  
ALTHOUGH HE ACTED UNIMPRESSED,  
BILL MONROE INVITED EARL SCRUGGS  
TO THE OPRY TO PICK WITH  
BILL MONROE INVITED EARL SCRUGGS  
TO THE OPRY TO PICK WITH  
HIS BAND, THE BLUEGRASS BOYS.  
TO THE OPRY TO PICK WITH  
HIS BAND, THE BLUEGRASS BOYS.  
BILL MONROE HAD ALREADY SPEN HIS BAND, THE BLUEGRASS BOYS.  
BILL MONROE HAD ALREADY SPEN THE BETTER PART OF A DECADE  
BILL MONROE HAD ALREADY SPEN THE BETTER PART OF A DECADE  
DEVELOPING A NEW STRING BAND  
THE BETTER PART OF A DECADE  
DEVELOPING A NEW STRING BAND  
SOUND, THE STYLE THAT WOULD COME  
DEVELOPING A NEW STRING BAND  
SOUND, THE STYLE THAT WOULD COME  
TO BE KNOWN AS BLUEGRASS.  
SOUND, THE STYLE THAT WOULD COME  
TO BE KNOWN AS BLUEGRASS.  
BUT IT WAS EARL SCRUGGS' BANJO  
TO BE KNOWN AS BLUEGRASS.  
BUT IT WAS EARL SCRUGGS' BANJO  
THAT PROVED TO BE  
BUT IT WAS EARL SCRUGGS' BANJO  
THAT PROVED TO BE  
THE MISSING INGREDIENT.

WHEN BLUEGRASS MUSIC  
TOOK OFF, THAT'S WHEN PEOPLE  
SAID, "I'VE GOT TO LEARN  
TOOK OFF, THAT'S WHEN PEOPLE  
SAID, "I'VE GOT TO LEARN  
THE BANJO."  
SAID, "I'VE GOT TO LEARN  
THE BANJO."  
YOU CAN'T TALK ABOUT THE BANJO."  
YOU CAN'T TALK ABOUT BLUEGRASS MUSIC WITHOUT TALKING  
YOU CAN'T TALK ABOUT BLUEGRASS MUSIC WITHOUT TALKING  
ABOUT EARL SCRUGGS AND WITHOU BLUEGRASS MUSIC WITHOUT TALKING  
ABOUT EARL SCRUGGS AND WITHOU TALKING ABOUT THE BANJO,  
ABOUT EARL SCRUGGS AND WITHOU TALKING ABOUT THE BANJO,  
BECAUSE, UNFORTUNATELY FOR  
TALKING ABOUT THE BANJO,  
BECAUSE, UNFORTUNATELY FOR  
MONROE, THAT'S THE MAIN THING  
BECAUSE, UNFORTUNATELY FOR  
MONROE, THAT'S THE MAIN THING  
THAT DIFFERENTIATES IT, AND  
MONROE, THAT'S THE MAIN THING  
THAT DIFFERENTIATES IT, AND  
THAT'S THE MAIN THING THA THAT DIFFERENTIATES IT, AND  
THAT'S THE MAIN THING THA MADE IT EXCITING.  
THAT'S THE MAIN THING THA MADE IT EXCITING.

**Martin:**

MADE IT EXCITING.

**Martin:**

BLUEGRASS BOYS' LINEUP LASTED

**Martin:**

BLUEGRASS BOYS' LINEUP LASTED  
JUST OVER TWO YEARS BEFORE LOW  
BLUEGRASS BOYS' LINEUP LASTED  
JUST OVER TWO YEARS BEFORE LOW  
PAY AND NONSTOP TOURING  
JUST OVER TWO YEARS BEFORE LOW  
PAY AND NONSTOP TOURING  
TOOK ITS TOLL.  
PAY AND NONSTOP TOURING  
TOOK ITS TOLL.

OF COURSE, WHEN SCRUGGS TOLD  
TOOK ITS TOLL.

OF COURSE, WHEN SCRUGGS TOLD  
MONROE THAT HE WAS LEAVING,  
HE SAID, "YOU'LL NEVER AMOUN TO ANYTHING WITHOUT ME."  
WELL, HE WAS FAR WRONG.

THE DAY EARL LEFT, HE TOOK  
HIS SOUND WITH HIM, AND IT'S  
THE DAY EARL LEFT, HE TOOK  
HIS SOUND WITH HIM, AND IT'S  
STILL GOING TODAY.

TODAY, MOVING AT TOP VOLUME,  
HEAVY SYNCOPATION, AND MORE  
THAN 2,500 MILES WEEKLY,  
HEAVY SYNCOPATION, AND MORE  
THAN 2,500 MILES WEEKLY,  
IN A SPECIALLY OUTFITTED BUS,  
THAN 2,500 MILES WEEKLY,  
IN A SPECIALLY OUTFITTED BUS,  
ARE THE ACKNOWLEDGED KINGS  
IN A SPECIALLY OUTFITTED BUS,  
ARE THE ACKNOWLEDGED KINGS  
OF BLUEGRASS --  
ARE THE ACKNOWLEDGED KINGS  
OF BLUEGRASS --

TENNESSEE-BORN LESTER FLAT OF BLUEGRASS --  
TENNESSEE-BORN LESTER FLAT AND BANJO VIRTUOSO EARL SCRUGGS.  
TENNESSEE-BORN LESTER FLAT AND BANJO VIRTUOSO EARL SCRUGGS.

**Martin:**

AND BANJO VIRTUOSO EARL SCRUGGS.

**Martin:**

QUIT MONROE, HE WAS PLANNING TO

**Martin:**

QUIT MONROE, HE WAS PLANNING TO  
RETURN HOME AND GO BACK TO WORK  
QUIT MONROE, HE WAS PLANNING TO  
RETURN HOME AND GO BACK TO WORK  
IN THE MILL.

RETURN HOME AND GO BACK TO WORK  
IN THE MILL.

BUT FLATS SUGGESTED THA IN THE MILL.

BUT FLATS SUGGESTED THA THEY FORM THEIR OWN BAND AND  
BUT FLATS SUGGESTED THA THEY FORM THEIR OWN BAND AND  
JUST PLAY CLOSE TO HOME.  
THEY FORM THEIR OWN BAND AND  
JUST PLAY CLOSE TO HOME.  
FOR THE NEXT 21 YEARS,  
JUST PLAY CLOSE TO HOME.  
FOR THE NEXT 21 YEARS,  
FLATT AND SCRUGGS WERE ONE OF  
FOR THE NEXT 21 YEARS,  
FLATT AND SCRUGGS WERE ONE OF  
THE BUSIEST AND MOST SUCCESSFUL  
FLATT AND SCRUGGS WERE ONE OF  
THE BUSIEST AND MOST SUCCESSFUL  
COUNTRY MUSIC GROUPS.  
THE BUSIEST AND MOST SUCCESSFUL  
COUNTRY MUSIC GROUPS.  
THANKS TO SHREWD MANAGEMENT BY  
COUNTRY MUSIC GROUPS.  
THANKS TO SHREWD MANAGEMENT BY  
EARL'S WIFE, LOUISE,  
THANKS TO SHREWD MANAGEMENT BY  
EARL'S WIFE, LOUISE,  
FLATT & SCRUGGS WENT FROM BEING  
EARL'S WIFE, LOUISE,  
FLATT & SCRUGGS WENT FROM BEING  
A REGIONAL ACT TO BEING  
FLATT & SCRUGGS WENT FROM BEING  
A REGIONAL ACT TO BEING  
NATIONAL FOLK STARS,  
A REGIONAL ACT TO BEING  
NATIONAL FOLK STARS,  
ALL THE WHILE ATTRACTING  
NATIONAL FOLK STARS,  
ALL THE WHILE ATTRACTING  
A NEW GENERATION OF BLUEGRASS  
ALL THE WHILE ATTRACTING  
A NEW GENERATION OF BLUEGRASS  
DISCIPLES.  
OF COURSE, WE ALL HAVE  
OUR MENTORS.  
WE ALL HAVE FOLLOWED PEOPLE THA WE LEARNED FROM.  
AND I FOLLOWED EARL, OF COURSE.  
I MEAN, HAD IT NOT BEEN FOR HIM,

I WOULD NOT BE SITTING HERE  
TALKING ABOUT PLAYING THE BANJO.  
IF YOU'RE TALKING ABOUT BLUEGRASS --  
GOOD, SOLID, HARD-DRIVIN' --  
BLUEGRASS --  
GOOD, SOLID, HARD-DRIVIN' --  
THAT'S IT.  
GOOD, SOLID, HARD-DRIVIN' --  
THAT'S IT.  
THAT'S WHERE IT IS.  
THAT'S IT.  
THAT'S WHERE IT IS.  
I HAVEN'T HEARD A BAND YE THAT'S WHERE IT IS.  
I HAVEN'T HEARD A BAND YE THAT COULD BEAT HIM.  
I WAS AN EARL SCRUGGS  
DISCIPLE, THAT'S GOOD.  
AND I STUDIED EARL...  
YOU COULDN'T BELIEVE.  
I COULD LISTEN TO EARL PLAY  
ON A RADIO SHOW SOMEWHERE  
I COULD LISTEN TO EARL PLAY  
ON A RADIO SHOW SOMEWHERE  
AND I COULD TELL YOU WHAT KIND  
ON A RADIO SHOW SOMEWHERE  
AND I COULD TELL YOU WHAT KIND  
OF MOOD HE WAS IN.  
AND I COULD TELL YOU WHAT KIND  
OF MOOD HE WAS IN.  
I'D REALLY, I'D LISTEN TO HIM  
OF MOOD HE WAS IN.  
I'D REALLY, I'D LISTEN TO HIM  
SO MUCH BECAUSE HE HAD  
I'D REALLY, I'D LISTEN TO HIM  
SO MUCH BECAUSE HE HAD  
EVERYTHING YOU NEEDED  
SO MUCH BECAUSE HE HAD  
EVERYTHING YOU NEEDED  
IN HIS RIGHT HAND.  
EVERYTHING YOU NEEDED  
IN HIS RIGHT HAND.  
EVERYTHING.  
IN HIS RIGHT HAND.  
EVERYTHING.  
[ APPLAUSE ]

EVERYTHING.

[ APPLAUSE ]

NOW WE'D LIKE TO INTRODUCE

[ APPLAUSE ]

NOW WE'D LIKE TO INTRODUCE

A GENTLEMAN THAT'S BEEN ON

NOW WE'D LIKE TO INTRODUCE

A GENTLEMAN THAT'S BEEN ON

THE GRAND OLE OPRY A LONG TIME

A GENTLEMAN THAT'S BEEN ON

THE GRAND OLE OPRY A LONG TIME

AND STARTED WITH ME ABOUT THE GRAND OLE OPRY A LONG TIME

AND STARTED WITH ME ABOUT 22 YEARS AGO HERE.

AND STARTED WITH ME ABOUT 22 YEARS AGO HERE.

THE SECOND BANJO PLAYER

22 YEARS AGO HERE.

THE SECOND BANJO PLAYER

THAT EVER PLAYED FOR ME.

THE SECOND BANJO PLAYER

THAT EVER PLAYED FOR ME.

HIM AND HIS TWO SONS ARE GONNA

THAT EVER PLAYED FOR ME.

HIM AND HIS TWO SONS ARE GONNA

PICK FOR YOU HERE TONIGHT.

HIM AND HIS TWO SONS ARE GONNA

PICK FOR YOU HERE TONIGHT.

EARL SCRUGGS AND HIS TWO SONS,

PICK FOR YOU HERE TONIGHT.

EARL SCRUGGS AND HIS TWO SONS,

GARY AND RANDALL.

EARL SCRUGGS AND HIS TWO SONS,

GARY AND RANDALL.

LET'S GIVE THEM A NICE HAND

GARY AND RANDALL.

LET'S GIVE THEM A NICE HAND

HERE TONIGHT,

LET'S GIVE THEM A NICE HAND

HERE TONIGHT,

WHAT DO YOU SAY?

HERE TONIGHT,

WHAT DO YOU SAY?

**Martin:**

WHAT DO YOU SAY?

**Martin:**

FINALLY SPLIT UP IN 1969 BECAUSE

**Martin:**

FINALLY SPLIT UP IN 1969 BECAUSE

EARL WANTED TO EXPAND BEYOND

FINALLY SPLIT UP IN 1969 BECAUSE

EARL WANTED TO EXPAND BEYOND

THE TRADITIONAL BLUEGRASS

EARL WANTED TO EXPAND BEYOND

THE TRADITIONAL BLUEGRASS

REPERTOIRE.

THE TRADITIONAL BLUEGRASS

REPERTOIRE.

HE CONTINUED TO LOOK FOR NEW

REPERTOIRE.

HE CONTINUED TO LOOK FOR NEW

WAYS TO USE THE BANJO, DRAWING

HE CONTINUED TO LOOK FOR NEW

WAYS TO USE THE BANJO, DRAWING

INSPIRATION FROM HIS FAMILY

WAYS TO USE THE BANJO, DRAWING

INSPIRATION FROM HIS FAMILY

AND THE NEW MUSIC OF THE ERA.

INSPIRATION FROM HIS FAMILY

AND THE NEW MUSIC OF THE ERA.

THIS NINE POUND HAMMER

AND THE NEW MUSIC OF THE ERA.

THIS NINE POUND HAMMER

IS A LITTLE TOO HEAVY

THIS NINE POUND HAMMER

IS A LITTLE TOO HEAVY

**FOR MY SIZE:**

IS A LITTLE TOO HEAVY

**FOR MY SIZE:**

**FOR MY SIZE:**

NOW ROLL ON, BUDDY

ROLL ON, BUDDY

DON'T YA ROLL SO SLOW

**HOW CAN I ROLL:**

WHEN THE WHEELS DON'T GO?

MY BOYS, GARY AND RANDY

PLAYED THEIR STEELS, JUS GETTING TOO GOOD TO NOT GO

PLAYED THEIR STEELS, JUS GETTING TOO GOOD TO NOT GO

TO WORK WITH THEM.

GETTING TOO GOOD TO NOT GO

TO WORK WITH THEM.

THAT'S THE FIRST TIME I'D EVER

TO WORK WITH THEM.

THAT'S THE FIRST TIME I'D EVER

HEARD ANYTHING LIKE THAT.

THAT'S THE FIRST TIME I'D EVER

HEARD ANYTHING LIKE THAT.

I WAS ALWAYS TRYING TO FIGURE

HEARD ANYTHING LIKE THAT.

I WAS ALWAYS TRYING TO FIGURE

OUT HOW TO PUT A BANJO IN ON

I WAS ALWAYS TRYING TO FIGURE

OUT HOW TO PUT A BANJO IN ON

THAT KIND OF STUFF, YOU KNOW.

**Martin:**

REVUE MADE BLUEGRASS PURISTS

UNCOMFORTABLE.

REVUE MADE BLUEGRASS PURISTS

UNCOMFORTABLE.

BUT SCRUGGS WAS DETERMINED TO

UNCOMFORTABLE.

BUT SCRUGGS WAS DETERMINED TO

EXPLORE NEW MUSICAL TERRITORY

BUT SCRUGGS WAS DETERMINED TO

EXPLORE NEW MUSICAL TERRITORY

AND CONNECT WITH NEW AUDIENCES.

EXPLORE NEW MUSICAL TERRITORY

AND CONNECT WITH NEW AUDIENCES.

THE BANJO, HE SAID, WAS NO AND CONNECT WITH NEW AUDIENCES.

THE BANJO, HE SAID, WAS NO AN INSTRUMENT THAT HAD TO BE

THE BANJO, HE SAID, WAS NO AN INSTRUMENT THAT HAD TO BE

CORNERED OFF INTO ANY PARTICULAR

AN INSTRUMENT THAT HAD TO BE

CORNERED OFF INTO ANY PARTICULAR

TYPE OF MUSIC.

CORNERED OFF INTO ANY PARTICULAR



TYPE OF MUSIC.

NOW, ROLL ON, BUDDY

TYPE OF MUSIC.

NOW, ROLL ON, BUDDY

ROLL ON, BUDDY

NOW, ROLL ON, BUDDY

ROLL ON, BUDDY

DON'T YOU ROLL SO SLOW

ROLL ON, BUDDY

DON'T YOU ROLL SO SLOW

**HOW CAN I ROLL:**

DON'T YOU ROLL SO SLOW

**HOW CAN I ROLL:**

WHEN THE WHEELS DON'T GO?

**HOW CAN I ROLL:**

WHEN THE WHEELS DON'T GO?

[ APPLAUSE ]

THAT'S PRETTY COOL, MAN.

SO HE CHANGED THE HEAD?

I'VE GOT TONS OF STUDENTS.

AND I TRY TO TELL THEM ALL THA IT'S AN ART THAT'S NOT ABOUT WHO'S BETTER THAN WHO.

IT'S AN ART THAT'S NOT ABOUT WHO'S BETTER THAN WHO.

IT'S AN ART ABOUT MAKING IT WHA WHO'S BETTER THAN WHO.

IT'S AN ART ABOUT MAKING IT WHA YOU WANT TO MAKE OF IT.

IT'S AN ART ABOUT MAKING IT WHA YOU WANT TO MAKE OF IT.

I'VE SEEN MUSIC SAVE PEOPLE'S

YOU WANT TO MAKE OF IT.

I'VE SEEN MUSIC SAVE PEOPLE'S LIVES.

I'VE SEEN MUSIC SAVE PEOPLE'S LIVES.

I'VE SEEN MUSIC SOOTHE LIVES.

I'VE SEEN MUSIC SOOTHE PEOPLE'S LIVES.

I'VE SEEN MUSIC SOOTHE PEOPLE'S LIVES.

AND I THINK THAT THE BANJO IS PEOPLE'S LIVES.

AND I THINK THAT THE BANJO IS

SOMETHING THAT, IF YOU DO IT AND  
AND I THINK THAT THE BANJO IS  
SOMETHING THAT, IF YOU DO IT AND  
YOU KEEP PLAYING IT, IT WILL  
SOMETHING THAT, IF YOU DO IT AND  
YOU KEEP PLAYING IT, IT WILL  
SURELY HELP YOU IN YOUR LIFE.  
YOU KEEP PLAYING IT, IT WILL  
SURELY HELP YOU IN YOUR LIFE.  
AND THAT'S THE REASON I  
SURELY HELP YOU IN YOUR LIFE.  
AND THAT'S THE REASON I  
PASSED IT ALONG TO OTHER KIDS.  
AND THAT'S THE REASON I  
PASSED IT ALONG TO OTHER KIDS.  
AND I HAD A LOT OF PEOPLE  
PASSED IT ALONG TO OTHER KIDS.  
AND I HAD A LOT OF PEOPLE  
PASS IT ALONG TO ME.

[ LAUGHTER ]

WELL, WE ARE IN  
GREENWICH VILLAGE NOW WHERE  
PEOPLE COME TO GET AWAY  
FROM AMERICA.  
IT'S NOT JAZZ AROUND HERE  
ANYMORE, IT'S FOLK MUSIC.  
THE YOUNG PEOPLE HAVE GONE MAD  
OVER BALLADS AND BLUES,  
GUITAR PLAYING AND BANJO  
OVER BALLADS AND BLUES,  
GUITAR PLAYING AND BANJO  
PICKING.  
GUITAR PLAYING AND BANJO  
PICKING.  
WE'RE RECORDING HERE TONIGHT.  
PICKING.  
WE'RE RECORDING HERE TONIGHT.  
WE'RE HAVING A PARTY,  
WE'RE RECORDING HERE TONIGHT.  
WE'RE HAVING A PARTY,  
SO COME ON IN.  
WE'RE HAVING A PARTY,  
SO COME ON IN.  
THE INSTRUMENTS ARE PLAYED BY

SO COME ON IN.  
THE INSTRUMENTS ARE PLAYED BY  
YOUNG PEOPLE LIKE  
THE INSTRUMENTS ARE PLAYED BY  
YOUNG PEOPLE LIKE  
THE NEW LOST CITY RAMBLERS,  
YOUNG PEOPLE LIKE  
THE NEW LOST CITY RAMBLERS,  
WITH MIKE SEEGER,  
THE NEW LOST CITY RAMBLERS,  
WITH MIKE SEEGER,  
AN ELECTRONICS ENGINEER;  
WITH MIKE SEEGER,  
AN ELECTRONICS ENGINEER;  
TOM PALEY, PROFESSOR OF  
AN ELECTRONICS ENGINEER;  
TOM PALEY, PROFESSOR OF  
MATHEMATICS; AND JOHN COHEN,  
TOM PALEY, PROFESSOR OF  
MATHEMATICS; AND JOHN COHEN,  
A PHOTOGRAPHER.  
MATHEMATICS; AND JOHN COHEN,  
A PHOTOGRAPHER.  
BUT THOSE BOYS REALLY KNOW HOW  
A PHOTOGRAPHER.  
BUT THOSE BOYS REALLY KNOW HOW  
TO PLAY MOUNTAIN MUSIC.

**Martin:**

MUSIC MADE BY NEIGHBORS  
FOR THEIR NEIGHBORS.  
MUSIC MADE BY NEIGHBORS  
FOR THEIR NEIGHBORS.  
MIKE SEEGER AND THE NEW LOS FOR THEIR NEIGHBORS.  
MIKE SEEGER AND THE NEW LOS CITY RAMBLERS CAME TOGETHER TO  
MIKE SEEGER AND THE NEW LOS CITY RAMBLERS CAME TOGETHER TO  
PRESENT AND PRESERVE THE RURAL  
CITY RAMBLERS CAME TOGETHER TO  
PRESENT AND PRESERVE THE RURAL  
MUSIC OF THE '20s AND '30s.  
PRESENT AND PRESERVE THE RURAL  
MUSIC OF THE '20s AND '30s.  
THEY REFERRED TO THIS MUSIC  
MUSIC OF THE '20s AND '30s.

THEY REFERRED TO THIS MUSIC  
AS "OLD-TIME," AND THE LABEL  
THEY REFERRED TO THIS MUSIC  
AS "OLD-TIME," AND THE LABEL  
CAUGHT ON.

SOMEBODY SAID, "THE NEW  
LOST CITY RAMBLERS -- CRUSADERS  
FOR OLD-TIME MUSIC."

IN A WAY, IT WAS ACCURATE.  
WE KIND OF GOT INTO THAT ROLE  
AND TRAVELED ALL OVER  
WE KIND OF GOT INTO THAT ROLE  
AND TRAVELED ALL OVER  
THE COUNTRY.

WE REALIZED THE DEPTH AND  
THE BREADTH OF THE MUSIC  
AND THEN STARTED TO ADVOCATE  
FOR THE TRADITIONAL MUSICIANS  
IN THE NORTH.

FOR THE TRADITIONAL MUSICIANS  
IN THE NORTH.

SOMETHIN' I WANT TO TELL  
IN THE NORTH.

SOMETHIN' I WANT TO TELL

TELL HER NOT TO BE

SOMETHIN' I WANT TO TELL

TELL HER NOT TO BE

A-WASTIN' HER TIME

TELL HER NOT TO BE

A-WASTIN' HER TIME

RUNNIN' AROUND WITH

A-WASTIN' HER TIME

RUNNIN' AROUND WITH

SOME OTHER FELLER

RUNNIN' AROUND WITH

SOME OTHER FELLER

**IF ONLY I WAS:**

SOME OTHER FELLER

**IF ONLY I WAS:**

ON SOME FOGGY MOUNTAINTOP

**IF ONLY I WAS:**

ON SOME FOGGY MOUNTAINTOP  
I'D SAIL AWAY TO THE WEST  
ON SOME FOGGY MOUNTAINTOP  
I'D SAIL AWAY TO THE WEST  
I'D SAIL ALL AROUND  
I'D SAIL AWAY TO THE WEST  
I'D SAIL ALL AROUND  
THIS WHOLE WIDE WORLD  
I'D SAIL ALL AROUND  
THIS WHOLE WIDE WORLD  
TO THE GIRL I LOVE  
THIS WHOLE WIDE WORLD  
TO THE GIRL I LOVE

**THE BEST:**

TO THE GIRL I LOVE

**THE BEST:**

[ YODELING ]

**Martin:**

LEARNING FROM THE DISEMBODIED  
VOICES ON THE RECORDINGS,  
LEARNING FROM THE DISEMBODIED  
VOICES ON THE RECORDINGS,  
THEY WANTED TO TRACK DOWN  
VOICES ON THE RECORDINGS,  
THEY WANTED TO TRACK DOWN  
THE SOURCES.

THEY WANTED TO TRACK DOWN  
THE SOURCES.

IN 1959, SHORTLY AFTER  
THE SOURCES.

IN 1959, SHORTLY AFTER  
THE NEW LOST CITY RAMBLERS

IN 1959, SHORTLY AFTER  
THE NEW LOST CITY RAMBLERS

STARTED, WE WERE DOING A PROJEC THE NEW LOST CITY RAMBLERS  
STARTED, WE WERE DOING A PROJEC ABOUT SONGS FROM  
STARTED, WE WERE DOING A PROJEC ABOUT SONGS FROM  
THE DEPRESSION, AND I THOUGH ABOUT SONGS FROM  
THE DEPRESSION, AND I THOUGH IT WOULD BE GOOD FOR ME TO  
THE DEPRESSION, AND I THOUGH IT WOULD BE GOOD FOR ME TO  
EXPERIENCE ONE IN PERSON,

IT WOULD BE GOOD FOR ME TO  
EXPERIENCE ONE IN PERSON,  
IF I COULD, AND MAYBE FIND  
EXPERIENCE ONE IN PERSON,  
IF I COULD, AND MAYBE FIND  
SOME OLD SONGS.  
IF I COULD, AND MAYBE FIND  
SOME OLD SONGS.  
SO I WENT TO EASTERN KENTUCKY.  
SOME OLD SONGS.  
SO I WENT TO EASTERN KENTUCKY.

**Martin:**

**Martin:**

**Martin:**

PERRY COUNTY, KENTUCKY, LOOKING  
SIX WEEKS ONE SUMMER IN  
PERRY COUNTY, KENTUCKY, LOOKING  
FOR BANJO PLAYERS.  
PERRY COUNTY, KENTUCKY, LOOKING  
FOR BANJO PLAYERS.  
AT THE END OF A HOT,  
FOR BANJO PLAYERS.  
AT THE END OF A HOT,  
DISCOURAGING DAY, ON A WHIM,  
AT THE END OF A HOT,  
DISCOURAGING DAY, ON A WHIM,  
HE TURNED ONTO A DIRT ROAD TO  
DISCOURAGING DAY, ON A WHIM,  
HE TURNED ONTO A DIRT ROAD TO  
SEE WHERE IT MIGHT LEAD.  
HE TURNED ONTO A DIRT ROAD TO  
SEE WHERE IT MIGHT LEAD.  
HE STARTS TO PLAY AND SING  
SEE WHERE IT MIGHT LEAD.  
HE STARTS TO PLAY AND SING  
AND, OOH, MY HAIR STOOD ON EDGE.  
HE STARTS TO PLAY AND SING  
AND, OOH, MY HAIR STOOD ON EDGE.  
IT WAS JUST THIS INCREDIBLE  
AND, OOH, MY HAIR STOOD ON EDGE.  
IT WAS JUST THIS INCREDIBLE

SOUND.

IT WAS JUST THIS INCREDIBLE

SOUND.

THAT WAS ROSCOE HOLCOMB.

SOUND.

THAT WAS ROSCOE HOLCOMB.

IT WAS ONE OF THE WONDERFUL

THAT WAS ROSCOE HOLCOMB.

IT WAS ONE OF THE WONDERFUL

MOMENTS OF MY LIFE.

WHEN I WAS SINGLE

I'D GO TO STORE AND BUY

NOW, I'M A MARRIED GIRL

I ROCK THE CRADLE AND CRY

LORDY, WISH I WAS

A SINGLE GIRL AGAIN...

I'LL WAIT FOR YOU TO LEAD.

I KNOW THE FIDDLE'S

SUPPOSED TO LEAD.

I GOT A \$25 S.S. STEWAR BANJO AND STARTED PLAYING LIKE

THE PEOPLE I WANTED TO LEARN

BANJO AND STARTED PLAYING LIKE

THE PEOPLE I WANTED TO LEARN

FROM.

THE PEOPLE I WANTED TO LEARN

FROM.

WHICH INCLUDED MY BROTHER PETE

FROM.

WHICH INCLUDED MY BROTHER PETE

AND WADE WARD AND

WHICH INCLUDED MY BROTHER PETE

AND WADE WARD AND

BASCOM LUNSFORD.

AND WADE WARD AND

BASCOM LUNSFORD.

AND THAT WAS ABOUT THE TIME I

BASCOM LUNSFORD.

AND THAT WAS ABOUT THE TIME I

WAS GOING TO COLLEGE

AND THAT WAS ABOUT THE TIME I

WAS GOING TO COLLEGE

AND I FLUNKED OUT OF COLLEGE

WAS GOING TO COLLEGE

AND I FLUNKED OUT OF COLLEGE

AND PLAYED THE BANJO.  
AND I FLUNKED OUT OF COLLEGE  
AND PLAYED THE BANJO.

**Martin:**

AND PLAYED THE BANJO.

**Martin:**

MIKE SEEGER HAD ALREADY MADE

**Martin:**

MIKE SEEGER HAD ALREADY MADE

A NAME FOR HIMSELF AS

MIKE SEEGER HAD ALREADY MADE

A NAME FOR HIMSELF AS

A MULTI-INSTRUMENTALIST AND

A NAME FOR HIMSELF AS

A MULTI-INSTRUMENTALIST AND

FIELD RECORDIST FOR SOUTHERN

A MULTI-INSTRUMENTALIST AND

FIELD RECORDIST FOR SOUTHERN

FOLK MUSICIANS.

FIELD RECORDIST FOR SOUTHERN

FOLK MUSICIANS.

I TEND TO BE INTERESTED IN

FOLK MUSICIANS.

I TEND TO BE INTERESTED IN

THE MUSIC THAT'S MADE A I TEND TO BE INTERESTED IN

THE MUSIC THAT'S MADE A THE GRASSROOTS AND NO THE MUSIC THAT'S MADE A THE  
GRASSROOTS AND NO SO MUCH FOR STAGE.

THE GRASSROOTS AND NO SO MUCH FOR STAGE.

I FOCUSED IN MOSTLY ON MUSIC OF  
SO MUCH FOR STAGE.

I FOCUSED IN MOSTLY ON MUSIC OF  
THE BANJO PLAYERS THAT I CAN  
I FOCUSED IN MOSTLY ON MUSIC OF  
THE BANJO PLAYERS THAT I CAN  
ACTUALLY MEET.

THE BANJO PLAYERS THAT I CAN  
ACTUALLY MEET.

[ PLAYING "DOWN SOUTH BLUES" ]

ACTUALLY MEET.

[ PLAYING "DOWN SOUTH BLUES" ]



**Martin:**

[ PLAYING "DOWN SOUTH BLUES" ]

**Martin:**

A VIRGINIA COAL MINER

**Martin:**

A VIRGINIA COAL MINER

AND MOONSHINER NAMED DOCK BOGGS

A VIRGINIA COAL MINER

AND MOONSHINER NAMED DOCK BOGGS

RECORDED 12 SIDES OF HAUNTING

AND MOONSHINER NAMED DOCK BOGGS

RECORDED 12 SIDES OF HAUNTING

COUNTRY BLUES.

RECORDED 12 SIDES OF HAUNTING

COUNTRY BLUES.

HE THEN RETURNED HOME, SOLD HIS

COUNTRY BLUES.

HE THEN RETURNED HOME, SOLD HIS

BANJO, AND WORKED IN THE MINES

HE THEN RETURNED HOME, SOLD HIS

BANJO, AND WORKED IN THE MINES

FOR 30 MORE YEARS UNTIL

BANJO, AND WORKED IN THE MINES

FOR 30 MORE YEARS UNTIL

MIKE SEEGER SEARCHED HIM OUT.

FOR 30 MORE YEARS UNTIL

MIKE SEEGER SEARCHED HIM OUT.

WHAT FIRST CAUGHT ME ABOUT MIKE SEEGER SEARCHED HIM OUT.

WHAT FIRST CAUGHT ME ABOUT DOCK WAS THE ORIGINAL RECORDINGS

WHAT FIRST CAUGHT ME ABOUT DOCK WAS THE ORIGINAL RECORDINGS

THAT HE MADE IN 1927.

DOCK WAS THE ORIGINAL RECORDINGS

THAT HE MADE IN 1927.

DOCK'S SOUND WAS SO RAW AND

THAT HE MADE IN 1927.

DOCK'S SOUND WAS SO RAW AND

ELEMENTAL THAT I JUST WANTED

DOCK'S SOUND WAS SO RAW AND

ELEMENTAL THAT I JUST WANTED

TO FIND HIM.

ELEMENTAL THAT I JUST WANTED

TO FIND HIM.

I'VE BEEN PLAYING.  
TO FIND HIM.  
I'VE BEEN PLAYING.  
SOME PEOPLE LIKE TO HEAR  
I'VE BEEN PLAYING.  
SOME PEOPLE LIKE TO HEAR

**THE WAY I PLAY:**

SOME PEOPLE LIKE TO HEAR

**THE WAY I PLAY:**

AND SOME DOESN'T SO MUCH.  
WELL, YOU CAN'T EXPECT EVERYBODY  
TO LIKE IT, BUT I'M GOING TO  
PLAY YOU A LITTLE BIT OF  
"PRETTY POLLY" THE WAY I PUT I ON RECORD YEARS AGO.  
WHEN WE FIRST MET, WE WERE  
BOTH INCREDULOUS.  
HE DIDN'T BELIEVE THAT ANYBODY  
BOTH INCREDULOUS.  
HE DIDN'T BELIEVE THAT ANYBODY  
WOULD REMEMBER THOSE OLD  
HE DIDN'T BELIEVE THAT ANYBODY  
WOULD REMEMBER THOSE OLD  
RECORDS.  
WOULD REMEMBER THOSE OLD  
RECORDS.  
AND I COULDN'T BELIEVE THA RECORDS.  
AND I COULDN'T BELIEVE THA THE PERSON WHO MADE THOSE  
AND I COULDN'T BELIEVE THA THE PERSON WHO MADE THOSE  
RECORDS WAS SITTING  
THE PERSON WHO MADE THOSE  
RECORDS WAS SITTING  
IN FRONT OF ME.  
RECORDS WAS SITTING  
IN FRONT OF ME.

**PRETTY POLLY:**

IN FRONT OF ME.

**PRETTY POLLY:**

SUCH BEAUTY'S NEVER BEEN FOUND

**PRETTY POLLY:**

SUCH BEAUTY'S NEVER BEEN FOUND  
PRETTY POLLY, PRETTY POLLY  
SUCH BEAUTY'S NEVER BEEN FOUND  
PRETTY POLLY, PRETTY POLLY  
OH, YONDER SHE STANDS  
PRETTY POLLY, PRETTY POLLY  
OH, YONDER SHE STANDS  
PRETTY POLLY, PRETTY POLLY  
OH, YONDER SHE STANDS  
PRETTY POLLY, PRETTY POLLY  
OH, YONDER SHE STANDS  
PRETTY POLLY, PRETTY POLLY  
OH, YONDER SHE STANDS  
A GOLD RING ON HER FINGER  
OH, YONDER SHE STANDS  
A GOLD RING ON HER FINGER  
AND LILY-WHITE HAIR  
A GOLD RING ON HER FINGER  
AND LILY-WHITE HAIR  
PRETTY POLLY, PRETTY POLLY  
AND LILY-WHITE HAIR  
PRETTY POLLY, PRETTY POLLY  
COME TAKE A WALK WITH ME  
PRETTY POLLY, PRETTY POLLY  
COME TAKE A WALK WITH ME  
PRETTY POLLY, PRETTY POLLY  
COME TAKE A WALK WITH ME  
PRETTY POLLY, PRETTY POLLY  
COME TAKE A WALK WITH ME  
PRETTY POLLY, PRETTY POLLY  
COME TAKE A WALK WITH ME  
OH, WHEN WE GET MARRIED  
COME TAKE A WALK WITH ME  
OH, WHEN WE GET MARRIED  
SOME PLEASURE TO SEE  
OH, WHEN WE GET MARRIED  
SOME PLEASURE TO SEE

**Martin:**

**Martin:**

**Martin:**

VISIONARY FOLK MUSICIANS,

THE REVIVALIST PROFILE OF  
VISIONARY FOLK MUSICIANS,  
REPRESENTING A VANISHING BREED,  
VISIONARY FOLK MUSICIANS,  
REPRESENTING A VANISHING BREED,  
WHO HELD ON TO THEIR TRADITIONS  
REPRESENTING A VANISHING BREED,  
WHO HELD ON TO THEIR TRADITIONS  
DESPITE MASS CULTURE.  
WHO HELD ON TO THEIR TRADITIONS  
DESPITE MASS CULTURE.  
THIS MUSIC EXISTS TO  
DESPITE MASS CULTURE.  
THIS MUSIC EXISTS TO  
ENTERTAIN A FEW FRIENDS  
THIS MUSIC EXISTS TO  
ENTERTAIN A FEW FRIENDS  
AND NOT FOR PERFORMANCE.  
ENTERTAIN A FEW FRIENDS  
AND NOT FOR PERFORMANCE.  
AND IT CAN HAPPEN ANY TIME,  
AND NOT FOR PERFORMANCE.  
AND IT CAN HAPPEN ANY TIME,  
ANYWHERE,  
AND IT CAN HAPPEN ANY TIME,  
ANYWHERE,  
AND I THINK IT'S WONDERFUL  
ANYWHERE,  
AND I THINK IT'S WONDERFUL  
FOR THAT REASON.  
WHAT ELSE YOU GO IN MIND, BABY?  
HOW ABOUT "THE OLD 97."  
OKAY, "THE OLD 97."

**Martin:**

SURRY COUNTY, NORTH CAROLINA,  
NEIGHBORS KEEP ALIVE  
SURRY COUNTY, NORTH CAROLINA,  
NEIGHBORS KEEP ALIVE  
THE OLD-TIME TRADITIONS ADMIRE  
NEIGHBORS KEEP ALIVE  
THE OLD-TIME TRADITIONS ADMIRE  
BY THE REVIVALISTS.  
THE OLD-TIME TRADITIONS ADMIRE

BY THE REVIVALISTS.  
AS ONE PLAYER ASKED,  
BY THE REVIVALISTS.  
AS ONE PLAYER ASKED,  
"WHAT FOLK REVIVAL?  
AS ONE PLAYER ASKED,  
"WHAT FOLK REVIVAL?  
WE'RE STILL PLAYING THE SAME  
"WHAT FOLK REVIVAL?  
WE'RE STILL PLAYING THE SAME  
MUSIC WE'VE ALWAYS PLAYED."  
WE'RE STILL PLAYING THE SAME  
MUSIC WE'VE ALWAYS PLAYED."  
PEOPLE ARE PLAYING MUSIC IN  
MUSIC WE'VE ALWAYS PLAYED."  
PEOPLE ARE PLAYING MUSIC IN  
THIS REGION SOMEWHERE ALMOST EVERY NIGHT OF THE WEEK.  
THIS REGION SOMEWHERE ALMOST EVERY NIGHT OF THE WEEK.  
THE TRADITION OF MUSIC MEANS  
EVERY NIGHT OF THE WEEK.  
THE TRADITION OF MUSIC MEANS  
A LOT TO THE PEOPLE WHO  
THE TRADITION OF MUSIC MEANS  
A LOT TO THE PEOPLE WHO  
LIVE HERE.  
A LOT TO THE PEOPLE WHO  
LIVE HERE.  
YOU KNOW, TO BE ABLE  
TO GIVE BACK TO OLD-TIME MUSIC  
BY HELPING, YOU KNOW, PASS IT ON TO OTHERS.  
MOUNTAIN MUSICIANS TUNE  
BETTER AND LONGER  
THAN ANYBODY ELSE.  
BETTER AND LONGER  
THAN ANYBODY ELSE.  
[ CHUCKLES ]

**Martin:**

OF SEARCHING OUT AND PERFORMING  
THE MUSIC OF SOUTHERN RURAL  
OF SEARCHING OUT AND PERFORMING  
THE MUSIC OF SOUTHERN RURAL  
MASTERS, THE STUDENT HAS BECOME

THE MUSIC OF SOUTHERN RURAL  
MASTERS, THE STUDENT HAS BECOME  
THE MENTOR AND A SOURCE THA MASTERS, THE STUDENT HAS BECOME  
THE MENTOR AND A SOURCE THA OTHERS NOW SEEK OUT.  
THE MENTOR AND A SOURCE THA OTHERS NOW SEEK OUT.  
I'M AS PRETTY A LITTLE BIRD  
OTHERS NOW SEEK OUT.  
I'M AS PRETTY A LITTLE BIRD

**AS I CAN BE:**

I'M AS PRETTY A LITTLE BIRD

**AS I CAN BE:**

I'M AS PRETTY A LITTLE BIRD

**AS I CAN BE:**

I'M AS PRETTY A LITTLE BIRD

**AS I CAN BE:**

I'M AS PRETTY A LITTLE BIRD

**AS I CAN BE:**

I SIT IN THE HILLS

**AS I CAN BE:**

I SIT IN THE HILLS  
AND I SING ALL THE DAY  
I SIT IN THE HILLS  
AND I SING ALL THE DAY  
NO ONE EVER BOTHERS ME  
AND I SING ALL THE DAY  
NO ONE EVER BOTHERS ME  
OH, IF I WAS A LITTLE BIRD  
NO ONE EVER BOTHERS ME  
OH, IF I WAS A LITTLE BIRD  
I WOULD NOT BUILD MY NES OH, IF I WAS A LITTLE BIRD  
I WOULD NOT BUILD MY NES ON THE GROUND  
I WOULD NOT BUILD MY NES ON THE GROUND  
I WOULD BUILD MY NES ON THE GROUND  
I WOULD BUILD MY NES IN THE HIGHEST OAK TREE  
I WOULD BUILD MY NES IN THE HIGHEST OAK TREE  
WHERE THE BAD BOYS  
IN THE HIGHEST OAK TREE  
WHERE THE BAD BOYS

COULDN'T TEAR IT DOWN  
WHERE THE BAD BOYS  
COULDN'T TEAR IT DOWN  
I'M AS PRETTY A LITTLE BIRD  
COULDN'T TEAR IT DOWN  
I'M AS PRETTY A LITTLE BIRD  
AS I CAN BE, I CAN BE  
I'M AS PRETTY A LITTLE BIRD  
AS I CAN BE, I CAN BE  
I'M AS PRETTY A LITTLE BIRD  
AS I CAN BE, I CAN BE  
I'M AS PRETTY A LITTLE BIRD  
AS I CAN BE, I CAN BE

**AS I CAN BE:**

I'M AS PRETTY A LITTLE BIRD

**AS I CAN BE:**

I SIT IN THE HILLS

**AS I CAN BE:**

I SIT IN THE HILLS  
AND I SING ALL THE DAY  
I SIT IN THE HILLS  
AND I SING ALL THE DAY  
NO ONE EVER BOTHERS ME  
FIRST STRING, SECOND FRET.  
THAT'S THE C CHORD.  
WE'RE GONNA DO THAT TWICE.  
AND THEN WE'RE GOING TO GO BACK  
TO THE OPEN STRING AGAIN.  
YOU HEAR ABOUT EASTERN KENTUCKY WITH POVERTY  
AND YOU HEAR ABOUT EASTERN  
KENTUCKY WITH COAL MINING  
DISASTERS, BUT TO BE ABLE TO  
HAVE PEOPLE COME HERE BECAUSE OF  
THIS WONDERFUL MUSIC SCHOOL,  
IT HAS KIND OF STARTED OPENING  
PEOPLE'S EYES THAT, HEY,  
YOU KNOW, WE HAVE  
SOMETHING HERE.  
WE HAVE SOMETHING THA NOBODY ELSE HAS.  
THIS IS SOMETHING THAT CAN'T BE  
HAULED OFF IN TRUCKS.  
WE SAW THE TRADITION

HAULED OFF IN TRUCKS.  
WE SAW THE TRADITION  
WAS DYING OU AND WE THOUGHT THAT WAS SAD,  
AND IT SEEMED LIKE A GREA OPPORTUNITY FOR GETTING  
THE MUSIC BACK IN  
THE FOREFRONT.  
TO ME, IT'S THE GOSPEL,  
YOU KNOW.  
THINGS THAT ARE LOWLY GE BROUGHT UP AND HIGHLIGHTED, AND  
I THINK THAT'S WHERE THE REAL  
MOVEMENT OF THE SPIRIT IS.  
THESE STRINGS REALLY BIND US  
TOGETHER IN REALLY UNIQUE WAYS  
AND BINDS PEOPLE TOGETHER.  
RIGHT HERE IN THIS LITTLE  
CORNER OF THE WORLD, WE'RE  
REALLY CONNECTED TO  
THE WHOLE WORLD.  
OUR MOUNTAIN MUSIC IS TO TRY  
TO BRING BACK TO THEM SOMETHING  
OF THE PAST, SOMETHING OF A LIFE  
THAT WE USED TO HAVE THAT WE'VE  
LOST AND TO JUST GIVE US  
A LITTLE HOPE MAYBE.  
MY BROTHER AND I ARE WATCHING  
TELEVISION IN QUEENS,  
BETWEEN 5 AND 7 YEARS OLD.  
TELEVISION IN QUEENS,  
BETWEEN 5 AND 7 YEARS OLD.  
AND "THE BEVERLY HILLBILLIES"  
BETWEEN 5 AND 7 YEARS OLD.  
AND "THE BEVERLY HILLBILLIES"  
COMES ON, AND IT'S LIKE...  
[ PLAYING THEME SONG ]  
AND I'M LIKE TRANSFIXED.  
I'VE NEVER HEARD ANYTHING  
LIKE THIS, AND ALL THESE NEURONS  
I'VE NEVER HEARD ANYTHING  
LIKE THIS, AND ALL THESE NEURONS  
ARE FIRING IN MY BRAIN,  
LIKE THIS, AND ALL THESE NEURONS  
ARE FIRING IN MY BRAIN,  
AND IT'S LIKE MERCURY NOTES.  
ARE FIRING IN MY BRAIN,



AND IT'S LIKE MERCURY NOTES.  
EVERY NOTE IS LIKE METAL.  
AND IT'S LIKE MERCURY NOTES.  
EVERY NOTE IS LIKE METAL.  
JUST PERFECT AND STUNNING  
EVERY NOTE IS LIKE METAL.  
JUST PERFECT AND STUNNING  
AND THAT'S WHAT MADE ME WAN JUST PERFECT AND STUNNING  
AND THAT'S WHAT MADE ME WAN TO PLAY THE BANJO.

**Martin:**

CULTURAL STEREOTYPES ABOUT THE BANJO, INNOVATORS LIKE  
CULTURAL STEREOTYPES ABOUT THE BANJO, INNOVATORS LIKE  
BELA FLECK HAVE BEEN ABLE TO  
THE BANJO, INNOVATORS LIKE  
BELA FLECK HAVE BEEN ABLE TO  
EXPAND DRAMATICALLY ON THE  
BELA FLECK HAVE BEEN ABLE TO  
EXPAND DRAMATICALLY ON THE  
MUSICAL FOUNDATION PROVIDED  
EXPAND DRAMATICALLY ON THE  
MUSICAL FOUNDATION PROVIDED  
BY EARL SCRUGGS.  
MUSICAL FOUNDATION PROVIDED  
BY EARL SCRUGGS.  
I THINK OF MYSELF A LOT MORE  
BY EARL SCRUGGS.  
I THINK OF MYSELF A LOT MORE  
IN TERMS OF THE WORLD COMMUNITY  
I THINK OF MYSELF A LOT MORE  
IN TERMS OF THE WORLD COMMUNITY  
OF MUSICIANS THAN I THINK OF  
IN TERMS OF THE WORLD COMMUNITY  
OF MUSICIANS THAN I THINK OF  
MYSELF IN TERMS OF THE COMMUNITY  
OF MUSICIANS THAN I THINK OF  
MYSELF IN TERMS OF THE COMMUNITY  
OF BANJO PLAYERS.  
MYSELF IN TERMS OF THE COMMUNITY  
OF BANJO PLAYERS.  
IN TERMS OF WHAT I'M TRYING TO  
OF BANJO PLAYERS.  
IN TERMS OF WHAT I'M TRYING TO  
LEARN AND GROW AS A MUSICIAN,

IN TERMS OF WHAT I'M TRYING TO  
LEARN AND GROW AS A MUSICIAN,  
I WANT TO KNOW HOW I FIT IN.  
LEARN AND GROW AS A MUSICIAN,  
I WANT TO KNOW HOW I FIT IN.  
WHAT DO PEOPLE PLAY JAZZ LIKE,  
I WANT TO KNOW HOW I FIT IN.  
WHAT DO PEOPLE PLAY JAZZ LIKE,  
WHAT DO PEOPLE PLAY  
WHAT DO PEOPLE PLAY JAZZ LIKE,  
WHAT DO PEOPLE PLAY  
CLASSICAL LIKE?  
WHAT DO PEOPLE PLAY  
CLASSICAL LIKE?  
WHAT IS THE LEVEL OF  
CLASSICAL LIKE?  
WHAT IS THE LEVEL OF  
MUSICIANSHIP THAT THE GREA WHAT IS THE LEVEL OF  
MUSICIANSHIP THAT THE GREA MUSICIANS HAVE?  
SOMETIMES I FIND PEOPLE WHO ARE  
HARD CORE ABOUT WHAT YOU SHOULD  
AND SHOULDN'T DO, AND YOU'RE  
HARD CORE ABOUT WHAT YOU SHOULD  
AND SHOULDN'T DO, AND YOU'RE  
BASING IT ON WHAT SOMEBODY DID  
AND SHOULDN'T DO, AND YOU'RE  
BASING IT ON WHAT SOMEBODY DID  
IN THE 1940s.  
BASING IT ON WHAT SOMEBODY DID  
IN THE 1940s.  
I CAN'T GO WITH THAT.  
IN THE 1940s.  
I CAN'T GO WITH THAT.  
BESIDES, TOO MANY PEOPLE WHOSE  
I CAN'T GO WITH THAT.  
BESIDES, TOO MANY PEOPLE WHOSE  
MUSIC I LOVE DON'T PLAY THA BESIDES, TOO MANY PEOPLE WHOSE  
MUSIC I LOVE DON'T PLAY THA WAY.  
MUSIC I LOVE DON'T PLAY THA WAY.  
BILL KEITH WHEN HE FIRST CAME IN  
WAY.  
BILL KEITH WHEN HE FIRST CAME IN  
WAS SUCH A SHOCK TO THE SYSTEM  
BILL KEITH WHEN HE FIRST CAME IN

WAS SUCH A SHOCK TO THE SYSTEM  
FOR THE BLUEGRASS COMMUNITY THA WAS SUCH A SHOCK TO THE SYSTEM  
FOR THE BLUEGRASS COMMUNITY THA SOMEONE WAS PLAYING THAT WAY.  
FOR THE BLUEGRASS COMMUNITY THA SOMEONE WAS PLAYING THAT WAY.

**Martin:**

SOMEONE WAS PLAYING THAT WAY.

**Martin:**

IN BOSTON IN THE LATE 1940s

**Martin:**

IN BOSTON IN THE LATE 1940s

AND FIRST LEARNED TO PLAY

IN BOSTON IN THE LATE 1940s

AND FIRST LEARNED TO PLAY

THE FIVE-STRING USING

AND FIRST LEARNED TO PLAY

THE FIVE-STRING USING

PETE SEEGER'S MANUAL.

THE FIVE-STRING USING

PETE SEEGER'S MANUAL.

IN 1963, HE BECAME THE FIRS PETE SEEGER'S MANUAL.

IN 1963, HE BECAME THE FIRS NORTHERN BANJO PLAYER THA IN 1963, HE BECAME

THE FIRS NORTHERN BANJO PLAYER THA BILL MONROE ASKED TO JOIN

NORTHERN BANJO PLAYER THA BILL MONROE ASKED TO JOIN

THE BLUEGRASS BOYS.

I WORKED WITH BILL MONROE

FOR A LITTLE LESS THAN A YEAR,

AND I LEARNED SOMETHING

EVERY DAY.

PEOPLE SEEMED TO LIKE WHA I DID.

I MEAN, I'D HEAR ABU I DID.

I MEAN, I'D HEAR ABU "THAT YANKEE," BUT IT WAS NO I MEAN, I'D HEAR ABU

"THAT YANKEE," BUT IT WAS NO WITH THE "DAMN"

"THAT YANKEE," BUT IT WAS NO WITH THE "DAMN"

IN FRONT OF IT.

WITH THE "DAMN"

IN FRONT OF IT.

[ LAUGHS ]

**Martin:**

HEARD A FIDDLE PLAYER FROM

FOR KEITH CAME IN 1958 WHEN HE

HEARD A FIDDLE PLAYER FROM  
NOVA SCOTIA PLAYING THE SONG  
HEARD A FIDDLE PLAYER FROM  
NOVA SCOTIA PLAYING THE SONG  
"DEVIL'S DREAM."  
NOVA SCOTIA PLAYING THE SONG  
"DEVIL'S DREAM."  
HE IMMEDIATELY GRASPED HOW HE  
"DEVIL'S DREAM."  
HE IMMEDIATELY GRASPED HOW HE  
COULD PUT THE FIDDLE'S MELODIC  
HE IMMEDIATELY GRASPED HOW HE  
COULD PUT THE FIDDLE'S MELODIC  
LINE ON THE BANJO WITH MATCHING  
COULD PUT THE FIDDLE'S MELODIC  
LINE ON THE BANJO WITH MATCHING  
SPEED AND FLUIDITY.  
LINE ON THE BANJO WITH MATCHING  
SPEED AND FLUIDITY.  
OTHERS WERE ALREADY DEVELOPING  
SPEED AND FLUIDITY.  
OTHERS WERE ALREADY DEVELOPING  
A SIMILAR TECHNIQUE, BUT KEITH'S  
OTHERS WERE ALREADY DEVELOPING  
A SIMILAR TECHNIQUE, BUT KEITH'S  
SHOWCASE WITH MONROE ESTABLISHED  
A SIMILAR TECHNIQUE, BUT KEITH'S  
SHOWCASE WITH MONROE ESTABLISHED  
THE MELODIC STYLE FOR THE BANJO.  
SO THIS BLEW DOWN THE BARN  
DOORS OF WHAT YOU COULD DO ON  
THE BANJO.  
UP TILL THEN, PEOPLE ARE PLAYING  
SCRUGGS STYLE OR THEY WERE  
PLAYING SINGLE-STRING STYLE.  
NO ONE HAD REALLY THOUGHT,  
AT LEAST IN A MASS WAY,  
TO PLAY THE SO-CALLED MELODIC OR  
FIDDLE-TUNE STYLE.  
1, 2, 3...

**Martin:**

TONY TRISCHKA CAME OF AGE  
IN THE 1960s AND BELIEVED THERE

TONY TRISCHKA CAME OF AGE  
IN THE 1960s AND BELIEVED THERE  
WERE NO LIMITS TO WHAT KIND OF  
IN THE 1960s AND BELIEVED THERE  
WERE NO LIMITS TO WHAT KIND OF  
MUSIC THE BANJO COULD PLAY.  
WERE NO LIMITS TO WHAT KIND OF  
MUSIC THE BANJO COULD PLAY.  
TRISCHKA POINTS TO THE BEATLES,  
MUSIC THE BANJO COULD PLAY.  
TRISCHKA POINTS TO THE BEATLES,  
MILES DAVIS, AND AARON COPLAND  
TRISCHKA POINTS TO THE BEATLES,  
MILES DAVIS, AND AARON COPLAND  
AS FORMATIVE INFLUENCES.  
MILES DAVIS, AND AARON COPLAND  
AS FORMATIVE INFLUENCES.  
I THINK THE MAIN THING THA AS FORMATIVE INFLUENCES.  
I THINK THE MAIN THING THA INFORMED MY SENSIBILITY WAS JUS I THINK THE MAIN  
THING THA INFORMED MY SENSIBILITY WAS JUS THIS ATTITUDE THAT WAS PREVALEN  
INFORMED MY SENSIBILITY WAS JUS THIS ATTITUDE THAT WAS PREVALEN IN THE  
LATER '60s --  
THIS ATTITUDE THAT WAS PREVALEN IN THE LATER '60s --  
YOU KNOW, LET'S BREAK DOWN  
IN THE LATER '60s --  
YOU KNOW, LET'S BREAK DOWN  
BARRIERS.  
YOU KNOW, LET'S BREAK DOWN  
BARRIERS.  
ANYTHING CAN BE DONE.  
BARRIERS.  
ANYTHING CAN BE DONE.  
YOU KNOW, IF I WANT TO THROW  
ANYTHING CAN BE DONE.  
YOU KNOW, IF I WANT TO THROW  
A SAXOPHONE ON THIS TUNE,  
YOU KNOW, IF I WANT TO THROW  
A SAXOPHONE ON THIS TUNE,  
I CAN DO THAT.  
A SAXOPHONE ON THIS TUNE,  
I CAN DO THAT.  
IF I WANT TO HAVE A SYNTHESIZER,  
I CAN DO THAT.  
IF I WANT TO HAVE A SYNTHESIZER,

IF I WANT TO HAVE CRAZY CHORDS ,  
IF I WANT TO HAVE A SYNTHESIZER ,  
IF I WANT TO HAVE CRAZY CHORDS ,  
WHATEVER IT WAS , LET'S TAKE  
IF I WANT TO HAVE CRAZY CHORDS ,  
WHATEVER IT WAS , LET'S TAKE  
SOME CHANCES .

WHATEVER IT WAS , LET'S TAKE  
SOME CHANCES .

AND WITH BLUEGRASS , THAT WAS  
SOME CHANCES .

AND WITH BLUEGRASS , THAT WAS  
EASY TO DO BECAUSE EVEN THOUGH  
AND WITH BLUEGRASS , THAT WAS  
EASY TO DO BECAUSE EVEN THOUGH  
A LOT HAD BEEN DONE , THERE WAS  
EASY TO DO BECAUSE EVEN THOUGH  
A LOT HAD BEEN DONE , THERE WAS  
STILL SO MUCH THAT COULD BE  
A LOT HAD BEEN DONE , THERE WAS  
STILL SO MUCH THAT COULD BE  
DONE WITH IT .

I THINK AT ALL TIMES I'M  
AWARE OF HOW LUCKY I AM TO GE TO BE PLAYING WITH TONY .  
HE'S SUCH AN ADVENTUROUS PLAYER  
THAT , BEING ON STAGE WITH HIM ,  
I FIND MYSELF MAYBE APPROACHING  
THE INSTRUMENT KIND OF WITH  
MORE OF HIS SPIRIT , WHICH IS  
MAYBE JUST THIS --  
HE'S JUST FEARLESS .

[ APPLSE ]  
THANK YOU .

**Martin:**

LOCAL TRADITION , THE MORE YOU  
THE DEEPER YOU DIG INTO ANY  
LOCAL TRADITION , THE MORE YOU  
FIND SOMETHING GLOBAL .  
THE SPARROW QUARTET IS  
A STRING CHAMBER ENSEMBLE ,  
BUILT AROUND THE TWIN BANJOS OF  
A STRING CHAMBER ENSEMBLE ,  
BUILT AROUND THE TWIN BANJOS OF

ABIGAIL WASHBURN  
BUILT AROUND THE TWIN BANJOS OF  
ABIGAIL WASHBURN  
AND BELA FLECK.

ABIGAIL WASHBURN  
AND BELA FLECK.

IT WAS WASHBURN'S EXPERIENCE IN  
AND BELA FLECK.

IT WAS WASHBURN'S EXPERIENCE IN  
CHINA THAT LED HER TO TAKE UP

IT WAS WASHBURN'S EXPERIENCE IN  
CHINA THAT LED HER TO TAKE UP

AMERICA'S QUINTESSENTIAL  
CHINA THAT LED HER TO TAKE UP

AMERICA'S QUINTESSENTIAL  
INSTRUMENT.

AMERICA'S QUINTESSENTIAL  
INSTRUMENT.

[ SINGING IN CHINESE LANGUAGE ]

BECAUSE I LEARNED ABOUT THE BANJO AS A RESULT OF BEING  
A FOREIGNER IN CHINA AND WANTING

SOMETHING ABOUT AMERICAN CULTURE  
THAT I COULD LOVE SO MUCH,

I THINK WHEN I STARTED PLAYING

THE BANJO, IT WAS REALLY FOR

THE PURPOSE OF SOOTHING MY SOUL

AND MAKING ME FEEL MORE

AMERICAN.

**Martin:**

THE BANJO CONTINUES ITS LONG

HISTORY AS A PLACE FOR

THE BANJO CONTINUES ITS LONG

HISTORY AS A PLACE FOR

EXCHANGES,

HISTORY AS A PLACE FOR

EXCHANGES,

FINDING COMMON GROUND ACROSS

EXCHANGES,

FINDING COMMON GROUND ACROSS

COMMUNITIES, CULTURES, REGIONS,

FINDING COMMON GROUND ACROSS

COMMUNITIES, CULTURES, REGIONS,

AND EVEN ERAS.

COMMUNITIES, CULTURES, REGIONS,  
AND EVEN ERAS.

[ SINGING IN CHINESE LANGUAGE ]

BLUEGRASS MAGAZINES ARE  
CALLING ME HOLLYWOOD'S  
AMBASSADOR OF THE BANJO.  
CALLING ME HOLLYWOOD'S  
AMBASSADOR OF THE BANJO.

[ APPLAUSE ]

AMBASSADOR OF THE BANJO.

[ APPLAUSE ]

THAT'S RIGHT, IT WAS...

[ APPLAUSE ]

THAT'S RIGHT, IT WAS...

IT WAS BETWEEN ME

THAT'S RIGHT, IT WAS...

IT WAS BETWEEN ME

AND ARNOLD SCHWARZENEGGER.

1, 2, 3, 4...

**Martin:**

TO BE IN MANY AMERICANS' DNA.

THE SOUND OF THE BANJO SEEMS

TO BE IN MANY AMERICANS' DNA.

THAT IT WAS SOMEHOW PART OF

TO BE IN MANY AMERICANS' DNA.

THAT IT WAS SOMEHOW PART OF

OUR HISTORY, OUR GENETIC

THAT IT WAS SOMEHOW PART OF

OUR HISTORY, OUR GENETIC

HISTORY.

OUR HISTORY, OUR GENETIC

HISTORY.

WE HEAR IT AND IT'S LIKE WE'VE

HISTORY.

WE HEAR IT AND IT'S LIKE WE'VE

HEARD IT BEFORE.

FOR ME, IT CAN BE SIMULTANEOUSLY

JOYFUL AND MELANCHOLY.

I COULD JUST HEAR THE SOUND

JOYFUL AND MELANCHOLY.

I COULD JUST HEAR THE SOUND

OF IT AND IT COULD MOVE ME.

I ACTUALLY CAN'T IMAGINE WHA MY LIFE WOULD BE LIKE WITHOU HAVING LEARNED



THE BANJO.  
THE SOUTHERN HUMANITIES  
MEDIA FUND.  
507 INDIVIDUAL DONORS  
ON KICKSTARTER.  
INNOVATIVE FILMS, INC.  
THE TIDES FOUNDATION.  
MASSACHUSETTS HUMANITIES...  
AND OTHERS.  
A COMPLETE LIST IS AVAILABLE  
FROM PBS.  
DISCOVER THE DIFFERENCES  
BETWEEN 4- AND 5-STRING BANJOS.  
TAKE A TOUR OF RALPH STANLEY'S  
MUSEUM AND SEE EXCLUSIVE  
PERFORMANCES.  
VISIT THE PROGRAM  
WEB SITE AT...  
I HOPE YOU'VE ENJOYED  
"GIVE ME THE BANJO,"  
BUT STAY TUNED,  
I'LL BE RIGHT BACK  
WITH RODNEY CROWELL  
AND WE'LL TALK ABOUT WHAT THIS MUSIC MEANS TO US.