



...and
more bears
RECORDINGS

"designed for repeated listening"



Folkmusic Legend

OSCAR BRAND

OSCAR Folkmusic Legend BRAND

Oscar Brand by Richard Weize

1. date; 2. personnel • 3. title no.; 4. title; 5. Sesac catalogue no.;
6. composer/writer

poss. 1949

Oscar Brand



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|--|--|
| 1. Range Ridin' Fool From TexasA 301
(Traditional) | 9. Our GoodmanA 302
(Traditional) |
| 2. The Unconstant LoverA 301
(Traditional) | 10. I'm A-Leavin' CheyenneA 302
(Traditional) |
| 3. Eddy Stone LightA 301
(Traditional) | 11. The Prettiest GirlA 302
(Traditional) |
| 4. Molly MaloneA 301
(Traditional) | 12. Oklahoma MoonA 302
(Traditional) |
| 5. Grey GooseA 301
(Traditional) | 13. The Devil And The Farmer's WifeA 302
(Traditional) |
| 6. Bunkhouse In The SkyA 301
(Traditional) | 14. Poor BoyA 302
(Traditional) |
| 7. Billy The KidA 301
(Traditional) | 15. TenderfootA 302
(Traditional) |
| 8. There Was A FrogA 301
(Traditional) | 16. Boston Come-All-YeA 302
(Traditional) |



... AND MORE BEARS

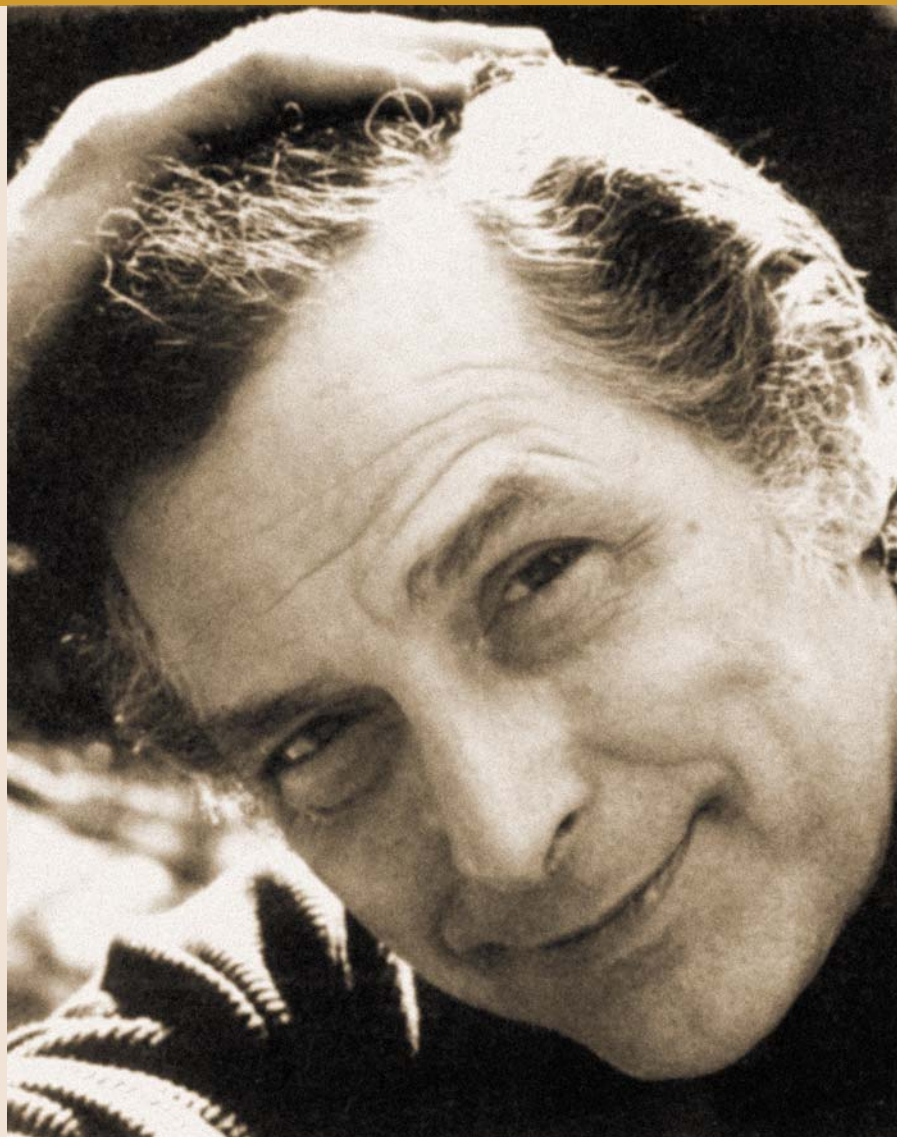


One of the American folk music revival's major figures, Oscar Brand has made a mark as a radio personality, recording artist, songwriter and collector, author, playwright, film and television producer, and educator.

Born February 7, 1920, in Winnipeg, Manitoba, Brand moved to Minneapolis at age seven. After another brief period in Chicago, the family moved to Brooklyn. Brand became interested in music at an early age, learning to play his family's tenor banjo. Drafted into the Army just before completing his studies at Brooklyn College, Brand spent much of World War II detailed as a psychologist in New York City's induction station. After his 1945 discharge he briefly worked as a singer on Hoosier monologist Herb Shriner's radio program; later that year he launched his own Sunday night Folksong Festival over WNYC in New York. Brand will mark his 62nd year on the show in 2007.

Though Brand made his first records for Decca in the late 1940s, his recording career really began when independent folk music labels emerged in the mid-fifties. Most of his seventy-plus LPs were thematic, his most famous being a series of Bawdy Songs and Backroom Ballads for Audio Fidelity. His albums saluting each branch of the military helped establish the fledgling Elektra label. A tireless collector, he rescued countless songs from oblivion, even retooling a bawdy ballad into *A Guy Is A Guy*, a major hit for Doris Day.

Like much of his commercial output, Brand's recordings for the SESAC Transcription Library are fairly elemental. Accompanying himself on a tenor guitar or banjo uke, Brand featured a program of traditional material. All sixteen performances (Sesac 301/302) are short; less than half exceed ninety seconds in length. SESAC intended this material to be used by radio



programmers when a short block of airtime had to be filled. The precise date of these recordings is unknown, but they were likely done in New York during 1949.

In recent years Brand has been curator for the Songwriters' Hall of Fame, a frequent contributor to National Public Radio and honored for his work in children's television.

Dave Samuelson
Battle Ground, Indiana
June 2007

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For the very first time you now can acquire – exclusively through ...AND MORE BEARS – the PT Master Recording catalog, formerly known as 'SESAC Transcribed Library'. Extensive parts of this catalog will be available worldwide for downloading through the regular channels and platforms, as well as CD-on-demand albums.

The most important point for music lovers and collectors is the material's exclusiveness: the music was unavailable elsewhere.

The musicians and band-leaders were given studio time to record exclusive sessions of extra songs. Successful artists liked SESAC because it meant some extra money. From the very beginning, the repertoire was only available on a loan basis for radio stations - every month the stations were given 40 cm transcription discs (later LP-sized discs) that were delivered with complete text information for the radio presenters. For DJs, SESAC transcriptions meant interesting and rare material for their audiences. And the sound quality is brilliant, as the recordings took place in some of America's best studios, and outstanding arrangers worked on these sessions.

These recordings were initially produced for SESAC, America's second-oldest copyright society. The library was active from the late 1940s until the early '80s. The rights to the recordings were owned exclusively by the heirs of the SESAC founder and, with a few exceptions, have never been used for vinyl recordings... much less CD.

Highlights of the catalogue include:

- A catalog of more than 7500 songs;
- Exclusive recordings from jazz giants such as Count Basie, Duke Ellington, Woody Herman and many others;
- Ace session musicians and supporting players who were stars in their own right like Alice Coltrane, Nat Adderly, Thad Jones, Kai Winding, Si Zentner, Gary Burton, Andy Williams, Eric Dolphy, Zoot Sims and many, many more;
- Rare and sought after session recordings with Chet Atkins, The Jordanaires, Anita Kerr, Richard Maltby, Tony Mottola, Nathaniel Shilkret, The Stamps Baxter Men, The Statesmen, Webb Pierce and Faron Young;
- Extensive classical repertoire with symphony orchestras.
- 1950s material in categories like Swing, Lounge, Country, Folk, Barbershop, Choir, Cowboy Music, Southern Gospel, Hawaiian, Latin, Marching Bands, Polkas among others.

Go to www.and-more-bears.de to explore the full catalogue and see the latest additions

OSCAR Folkmusic Legend BRAND

1. Range Ridin' Fool From Texas1:58
2. The Unconstant Lover1:30
3. Eddy Stone Light1:32
4. Molly Malone1:46
5. Grey Goose1:14
6. Bunkhouse In The Sky1:45
7. Billy The Kid1:19
8. There Was A Frog0:55
9. Our Goodman1:39
10. I'm A-Leavin' Cheyenne1:20
11. The Prettiest Girl.....1:01
12. Oklahoma Moon1:17
13. The Devil And The Farmer's Wife1:16
14. Poor Boy1:34
15. Tenderfoot.....1:43
16. Boston Come-All-Ye1:17

Original: SESAC N 2701/2702 © 1959

