

Rose Maddox
vocals

Vern Williams
vocals and mandolin

Delbert Williams
vocals and rhythm guitar

Keith Little
vocals and banjo

J.D. Rhynes
bass

Ray Park
fiddle

Kraig Hutchens
electric lead guitar.

1. **PHILADELPHIA LAWYER** (2:35)(Woody Guthrie - Woody Guthrie Publication Inc.)
2. **LET THOSE BROWN EYES SMILE AT ME** (2:45)(R. Nail - Golden West Melodies, Inc.)
3. **OLD BLACK CHOO CHOO** (3:00)(T. Fell, H. Maddox, Unichappell Music)
4. **SINGLE GIRL** (2:05)(Rose Maddox - Tradition Music Co (BMI), adm: Bug Music)
5. **DARK AS A DUNGEON** (4:00)(Merle Travis, -Merle's Girls Music)
6. **THIS OLD HOUSE** (2:40)(Stuart Hamblen - Cohen & Cohen Obo Hamblen Music Co. Inc.)
7. **SALLY LET YOUR BANGS HANG DOWN** (2:35)(F. Maddox, R. Maddox, - Sony/Arv Tree Publishing Obo Shade Tree Music, Inc.)
8. **RUSTY OLD HALO** (2:20)(Bob Merrill -Music & Media Int'l Obo Golden Bell Songs)
9. **DREAM OF THE MINER'S CHILD** (3:00)(PD - arranged by Rose Maddox - Tradition Music Co(BMI) adm: Bug Music)
10. **ASHES OF LOVE** (2:00)(Jack Anglin, Jim Anglin, Johnnie Wright - Sony/Arv Acuff Rose Music)
11. **SILVER THREADS AND GOLDEN NEEDLES** (1:50)(Jack Rhodes, Dick Reynolds - Central Songs Ado Beechwood Music Corporation , Trio Music Company, Inc., Fort Knox Music, Inc.)
12. **FOGGY MOUNTAIN TOP** (3: 10)(A. Carter -Peer International Corporation)
13. **AMAZING GRACE** (5:00)((BMI) adm: Bug Music)
14. **ROCKY TOP** (2:55)(Boudleaux, Felice Bryant, -House Of Bryant Publications)

Recorded September 20 & 21, 1980 at 1750 Arch Street - Berkeley, CA

Recording and mixing engineer: Bob Shumaker

Produced by Chris Strachwitz & Rose Maddox

Cover and back photos by Craig Street. **Cover:** from left to right: Vern, Keith, Delbert, J.D., Rose, Kraig, & Ray. **All other photos by** Chris Strachwitz.

Cover by EPOP Productions; Wayne Pope - Art Director; Dennis Kiernan - Designer.



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10341 San Pablo Ave., El Cerrito, CA, 94530
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This is *Rose Maddox*



THIS IS ROSE MADDOX WITH THE VERN WILLIAMS BAND




THIS IS ROSE MADDOX, one of the great pioneer women voices in Country Music. Only a few preceded her on recordings like Sara and Maybelle Carter of the Carter Family, the Girls of the Golden West, Patsy Montana, Cousin Emmy, and the Coon Creek Girls. Rose, along with her contemporary Molly O'Day, opened up the Country Music field for the

many women singers who have come along since then. They were soon followed a few years later by Kitty Wells with her 1952 hit record of "It Wasn't God Who Made Honky Tonk Angels". Prior to World War II (1941-45) it really wasn't socially or economically acceptable for women to make a living in the Country Music business. However, the war did a lot to bring about a sense of independence and economic freedom for women outside the home. Due to strong demands for war-related jobs, women made themselves heard and felt in the market place. After the war, however, they were also the first ones to be fired but since then women have fully taken the opportunity to tell about their side of life through songs.

In 1981 when these recordings were made, Rose Maddox was singing better than ever. Her long career began in 1937 when she went on the air along with her brothers over radio station KTRB in Modesto, California. The oldest, Fred, became the facilitator and MC and with their heavy southern accents and gift to gab, the family soon became popular in the Central Valley as the Maddox Brothers and Rose. Their audience consisted





mostly of “Oakies” and “Arkies” who were fellow “Dust Bowl Refugees” who tried to escape southern rural poverty. They would take any kind of work in the fields and orchards of the “Garden of Eden” as Woody Guthrie so well described their situation in his songs! Ever since then Rose has earned a living with her voice. That wonderful voice can be solemn as on AMAZING GRACE; sentimental as on LET THOSE BROWN EYES SMILE AT ME; or lusty and extroverted as on SALLY LET YOUR BANGS HANG DOWN, but whatever feeling Rose evokes with her songs, she delivers them with incredible gusto, power, conviction, timing, and a delightful sense of humor.


Born in Boaz, Alabama, Rose grew up in a share-cropping family who found that in the early thirties during the depth of the Great Depression the family could no longer make ends meet. On freight trains they hitched rides until they finally arrived in California in March of 1933. The whole family worked various jobs but mostly picking whatever crops came into season which earned them the nickname of “fruit tramps.” Father, Charlie Maddox, played a five string banjo, mother Lulla sang and

played mandolin and all the kids picked up various instruments and started singing at an early age.

World War II saw all the Maddox brothers drafted into the service and Rose suddenly was on her own. She tried to get a job with the Bob Wills band but Mr. Wills was apparently unwilling to even grant her an audition. This made Rose so mad that at a dance she went up to him and said: “Mr. Wills, when my brothers get back from the service, I’m gonna put you out of business.” Years later after the war, Bob Wills apparently told this story to a San Diego ballroom operator shortly after the Maddox Brothers & Rose had packed the place and Wills told the promoter: “You know, she damn near did!” The Maddox Brothers & Rose became indeed the hottest Country band in the West and were billed as “The Most Colorful Hillbilly Band in America”. (Note Arhoolie CDs 391, 437, 447, & 467 which all feature Rose with her brothers from this period.)

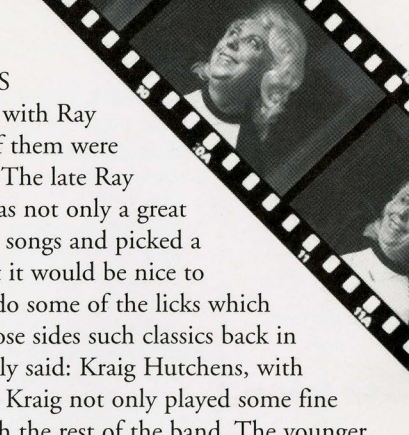
By the early 1950s, the band had a contract with Columbia Records but the management tried to tone down the incredible exuberance of the group, and their records, although more widely distributed, never





reached the popularity of the earlier ones. In 1956 the band broke up and Rose went on to make a solo career for herself. After several records for smaller labels, including one for Bay Area radio and TV personality Black Jack Wayne, she landed a contract with Capitol Records in 1959. Her solo disc of SING A LITTLE SONG OF HEARTACHE stayed in the Top Ten of the C&W charts for over 4 months, and two duets she recorded with Buck Owens, MENTAL CRUELTY and LOOSE TALK, did likewise. In the early 1960s, Rose Maddox recorded with Bluegrass legends Bill Monroe and Don Reno. Before her contract with Capitol ended in 1965 the company had issued five LPs by Rose Maddox. In the late 1960s Rose recorded for Uni and in the 1970s the Takoma label released her "Reckless Love and Bold Adventure" album.

Prior to her death in 1998, Rose Maddox had been making regular appearances not only in Country night clubs and dance halls, but also at Folk and Bluegrass Festivals all over the country. For this recording Rose was backed by the finest Bluegrass band on the West Coast, the Vern Williams Band. The late Vern Williams hailed from Arkansas and his



voice was pure hardcore Country-Bluegrass. Just listen to him behind Rose on SALLY LET YOUR BANGS HANG DOWN. Vern used to work with Ray Park as Vern and Ray, and the two of them were reunited on record for the first time. The late Ray Park also came from Arkansas and was not only a great fiddler but sang and wrote some fine songs and picked a tasty guitar. Rose and I both thought it would be nice to have a lead guitar picker who could do some of the licks which made those Maddox Brothers and Rose sides such classics back in the 40s and 50s and Rose immediately said: Kraig Hutchens, with whom she had played up in Oregon. Kraig not only played some fine guitar but he got along just great with the rest of the band. The younger members of the Vern Williams Band are solidly devoted to the traditional Bluegrass sound and with Vern and Ray's long standing admiration for Rose and her music, it was no wonder that this record turned out to be Rose Maddox at her best!

Chris Strachwitz — 1981&2007

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FILE UNDER: BLUEGRASS

