

# THE CAROLINA TAR HEELS

*Dock Walsh, Drake Walsh, and Garley Foster*

*Recorded and with notes by  
Archie Green and Eugene Earle*



PHOTO BY N. W. BLALOCK



**FOLK-LEGACY RECORDS, INC. HUNTINGTON, VERMONT**





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FSA-24

## THE CAROLINA TAR HEELS

*Dock Walsh, Drake Walsh, and Garley Foster*

*Recorded by Eugene W. Earle and Archie Green*

The recorded music of the Carolina Tar Heels is as fresh and exciting today as it was when Dock Walsh's voice and banjo were first caught on wax forty years ago. Technically, the story of the Carolina Tar Heels should date from 1927, when Victor's Ralph Peer first gave the name to two part-time musicians, Walsh and Gwen Foster, in an Atlanta recording studio. The central figure of this string band's shifting personnel has always been Dock Walsh, however, and so our story actually begins two years earlier when Dock journeyed from his native North Carolina to Atlanta, Georgia, and recorded four vocals with banjo accompaniment for Columbia. Frank Walker supervised this original recording session, placing pads under Dock's feet "to stop the racket" and urging Dock to sing directly into the "dinner-plate" primitive electrical microphone. The date was October 3, 1925. After another solo recording session for Columbia in 1926, Dock teamed up with the fabulous harmonica and guitar player, Gwen Foster, and, in 1927, the two recorded for Victor as the Carolina Tar Heels.

Garley Foster (no relation to Gwen) joined Walsh in 1928 when, along with Thomas Clarence Ashley, they recorded eight numbers for Victor. This trio recorded again in 1929. Ashley's association with the Carolina Tar Heels did not continue beyond these two sessions, but Dock and Garley continued playing together even after their final recording session in 1932. Hillbilly music began to change rapidly after the depression years, but these two North Carolina musicians clung to old-time modes and rejected country-western, Nashville, and rockabilly styles. Both turned to other endeavors for their livelihoods, but occasionally played for gain when they knew that they would no longer make records.

When Gene Earle and Archie Green visited Dock and Garley in 1962 they were delighted to discover that Dock's son, Drake, a skilled fiddler and guitarist, had taken pride in his father's musical heritage and had absorbed the original Carolina Tar Heels material. They asked him to record with his father and Garley. Hence, this album not only marks Drake's debut, but adds another branch to the Carolina Tar Heels' family tree. As Archie Green puts it: "*Our response to their foot-tapping, heart-warming music was not unlike that of the early Columbia and Victor staff men. We knew that the trio's music was intrinsically significant, and that it would appeal to folk music lovers.*"

### Side 1:

GOIN' TO GEORGIA  
MY BRUSHY MOUNTAIN HOME (Garley Foster)  
COURTIN' IN THE RAIN  
DANGO (banjo solo)  
I WAS BORN FOUR THOUSAND YEARS AGO  
GARLEY'S FOX CHASE  
IF I WAS A MINING MAN (Dock Walsh)  
THIS MORNING, THIS EVENING, RIGHT NOW

### Side 2:

MAMA SCOLDS ME FOR FLIRTIN'  
CRESCENT LIMITED  
GO WASH IN THAT BEAUTIFUL POOL (Dock Walsh)  
KNOCKIN' ON THE HENHOUSE DOOR (Dock Walsh)  
AIN'T GONNA BE TREATED THIS-A-WAY  
JIMMIE SETTLETON  
DRAKE'S REEL  
BULL DOG DOWN IN SUNNY TENNESSEE  
HIDE-A-ME

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Recorded and with notes

by Archie Green and Eugene Earle

FSA-24



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SHARON, CONNECTICUT 06069

# Look Who's Coming!

## The Original

# CAROLINA TAR HEELS

VICTOR AND COLUMBIA RECORDING ARTISTS  
— RADIO ARTISTS —



GARLEY FOSTER

## DOC. WALSH

The Banjo King of The Carolinas

WITH

## GARLEY FOSTER

The Human Bird

ARTISTS IN THE RENDITION OF POPULAR NUM-  
BELS THAT TOUCH THE HEART, MAKE YOU  
LAUGH OR PUT A TICKLE IN YOUR FEET



DOC. WALSH

HONEST-TO-GOODNESS STRING MUSIC OF THE HILLS

### You'll Be Pleased

Mr. Foster will really entertain you with his mockery of many, many birds, including Red Bird, Canary Bird, Mocking Bird, Wren, Pewee, Owls, Hawks, etc. Also imitation of a saw mill in operation. You'll marvel at the unusual talent Foster will display in this program of music with his guitar and harmonica. Nothing used in these imitations except the voice, well trained. An exceptional program. If in doubt come and hear him!



THE HUMAN BIRD

### Southern Songs

Doc. Walsh will entertain you with Hawaiian music on the Banjo. Old time Southern Songs mingled with the latest Broadway Hits will be sung as only Doc. and Foster can sing them. A program of music and songs played and sung by Foster and Doc. that will please everyone. Don't miss this unusual program of high class entertainment.

## It's Your Time For A Good Time!

PLACE \_\_\_\_\_

TIME \_\_\_\_\_

ADMISSION

Adults: \_\_\_\_\_

Children: \_\_\_\_\_



## CAROLINA TAR HEELS

Dock Walsh - Banjo and Vocal  
Drake Walsh - Fiddle and Guitar  
Garley Foster - Harmonica, Guitar,  
Vocal and Bird Effects

### Side I

1. GOIN' TO GEORGIA  
Garley Foster, Vocal, Harmonica and Guitar  
Dock Walsh, Banjo  
Drake Walsh, Fiddle
2. MY BRUSHY MOUNTAIN HOME (Garley Foster)  
Garley Foster, Vocal, Harmonica, Guitar and Bird Effects  
Dock Walsh, Banjo  
Drake Walsh, Fiddle
3. COURTIN' IN THE RAIN  
Dock Walsh, Vocal and Banjo  
Drake Walsh, Guitar
4. DANGO  
Dock Walsh, Banjo solo
5. I WAS BORN ABOUT FOUR THOUSAND YEARS AGO  
Dock Walsh, Vocal and Banjo
6. GARLEY'S FOX CHASE  
Garley Foster, Harmonica solo
7. IF I WAS A MINING MAN (Dock Walsh)  
Dock Walsh, Vocal and Banjo
8. THIS MORNING, THIS EVENING, RIGHT NOW  
Dock Walsh, Vocal and Banjo  
Garley Foster, Vocal, Harmonica and Guitar  
Drake Walsh, Fiddle

### Side II

1. MAMA SCOLDS ME FOR FLIRTIN'  
Dock Walsh, Vocal and Banjo  
Garley Foster, Vocal, Harmonica and Guitar  
Drake Walsh, Fiddle
2. CRESCENT LIMITED  
Garley Foster, Harmonica solo



3. GO WASH IN THAT BEAUTIFUL POOL  
Dock Walsh, Vocal and Banjo  
Drake Walsh, Guitar
4. KNOCKIN' ON THE HENHOUSE DOOR  
Dock Walsh, Vocal and Banjo  
Drake Walsh, Guitar
5. AIN'T GONNA BE TREATED THIS-A-WAY  
Dock Walsh, Vocal and "Knife" Banjo
6. JIMMIE SETTLETON  
Dock Walsh, Vocal and Banjo
7. DRAKE'S REEL  
Drake Walsh, Fiddle Instrumental  
Garley Foster, Guitar
8. BULL DOG DOWN IN SUNNY TENNESSEE  
Dock Walsh, Vocal and Banjo  
Drake Walsh, Guitar
9. HIDE-A-ME  
Dock Walsh, Vocal and Banjo  
Garley Foster, Vocal, Harmonica and Guitar  
Drake Walsh, Fiddle

Errata. The following verse from I Was Born About Four Thousand Years Ago (Side I; Band 5), sung by Dock Walsh on this album, was omitted from page 12 of this booklet:

I was there when Satan searched the garden o'er  
And saw Eve and Adam driven from the door.  
While the apples they was eatin'  
Through the bushes I was beatin',  
I can prove that I'm the man that eat the core.



## THE CAROLINA TAR HEELS

Although some traditional folk music appeared on cylinder and disc from the inception of American commercial recording, no substantial or separate category of folksong was demarcated until the discovery and naming of "race" and "hillbilly" records by Okeh (General Phonograph Corporation) in the early 1920's. In the two decades before World War II such records were presented directly to a buying audience that accepted the material for what it was. The industry felt no special need to complement the records with academic or sophisticated documentation in the form of sleeve, jacket, or brochure notes. Before Pearl Harbor a few folksong albums of reissued 78 rpm discs appeared. Such productions were directed to urban audiences who had been conditioned to accept folk music by a complex of personal and institutional forces: collectors, scholars, the labor movement, the New Deal's cultural program. After the War, with the advent of LP's, written notes became standard appendages for folk albums — whether direct reissues of 78 rpm's, re-recordings of former performers, or presentation of new artists.

The recorded music of the Carolina Tar Heels and of the men who comprised this string-band's shifting personnel (Dock Walsh, Gwen Foster, Garley Foster, Thomas Clarence Ashley) is as fresh and exciting today as when Walsh's voice and banjo were first caught on wax 40 years ago. However, except for two pieces currently available on a reissue anthology (Folkways FA 2951-2-3) the original Carolina Tar Heels are known only to private disc/tape collectors. In July, 1961, Gene Earle and Ralph Rinzler brought Walsh, Ashley, and Garley Foster together in Taylorsville, North Carolina, to record some ten numbers; one subsequently was released (Folkways FA 2359). Rinzler's excellent brochures for this album and its predecessor (FA 2355) brought to the surface some data on the Carolina Tar Heels largely from Ashley's perspective.

This Folk-Legacy brochure pivots around the career and talent of the group's central figure, Walsh. Ideally such notes should have been written by Frank Walker or Ralph Peer, the recording directors or talent scouts (A & R men) who worked with Walsh and his friends between 1925-1932. Today, we know that these pioneer A & R men were self-taught folklorists — knowledgeable and articulate with fine esthetic standards absorbed from the folk. Yet Walker, Peer and their colleagues saw themselves as businessmen, not intellectuals. Seemingly, they left no writing delineating their response to the many race and hillbilly folksingers who trooped before their microphones.



When Gene Earle and I recorded Dock, his son Drake, and Garley Foster at their home in Millers Creek and Taylorsville on August 11-12, 1962, our response to their foot-tapping, heart-warming music was not unlike that of the early Columbia and Victor staff men. We knew that the trio's music was intrinsically significant, and that it would appeal to folk music lovers. The basic difference between our response and that of the previous A & R men lies partially in the fact that Gene and I are not directly involved in the music industry, and mainly in that we feel it incumbent to document our disc. In a sense we wish to justify (for self and peers) our commitment to the consideration of hillbilly music as an integral force in contemporary culture and a valuable facet in American studies.

Hence, these notes weave together Carolina Tar Heel history and discography, songlore on included pieces, and our personal attitude towards the group. Technically, the narrative begins in February, 1927, when Victor's Ralph Peer named two part-time musicians the Carolina Tar Heels in an Atlanta studio. But, of course, the pair had separate stories when they were just ordinary tar heel boys growing up in the Blue Ridge Mountains of their native state, North Carolina.

Doctor Coble Walsh was born July 23, 1901, on a farm at Lewis Fork, Wilkes County (since renamed Ferguson and now served by the Purlear post office). At the turn-of-the-century, mountain farmers and loggers were moving down into Piedmont textile mills and Carolina's growing cities. Dock, as well as his three sisters and four brothers, represents the mingling of hill-farm and urban culture. All eight children were musical: gifts in equal parts from father Lee Walsh and mother Diana Elizabeth (Gold) Walsh. While Dock was just four an elder brother made him a fretless banjo out of an axle grease box. When in his teens, Dock began to play at local parties, alone and with friends; he was now paid for his efforts. Soon he bought a "good" Bruno banjo in Lenoir; it served him through his initial 1925 recording session. His first regular employment was as a public school teacher after receiving a certificate at Mountain View in 1921. He taught for some four years but felt confined in the classroom and sought freedom and adventure. Music seemed a way out.

During 1924 Henry Whitter's disc "Lonesome Road Blues/Wreck On The Southern Old 97" (Okeh 40015) had made quite a hit in western North Carolina. Dock desired to emulate Whitter so he wrote to Okeh but received no encouragement. Next he wrote to Columbia, the second firm to enter the still-new hillbilly field, but got no reply. Undaunted, he journeyed south to Atlanta and worked on a cotton plantation



for six months before his persistence was rewarded. Walsh was auditioned by Columbia's local manager William Brown and on October 3, 1925, he recorded four vocals accompanying himself on the banjo. Frank Walker supervised the session, placing pads under Dock's feet "to stop the racket" and urging Dock to sing directly into the "dinner-plate" primitive electrical microphone. Walsh's debut pieces were characteristic of his whole recording career: "East Bound Train" and "Educated Man" were traditional, and "I'm Free At Last" and "Bull Dog Down In Sunny Tennessee" were his own compositions. (Technical details on these recordings and other CTH songs mentioned in the notes are found in Gene Earle's discography in this brochure). Although Dock played his banjo in the old time clawhammer style, he was one of the earliest artists to record the then-developing complex three finger banjo technique. Dock also pioneered in a unique "Hawaiian" banjo style by placing pennies under the instrument's bridge and playing the strings with a knife, somewhat similar to "bottle neck" guitar playing.

With the first step in his new career out of the way, Walsh retraced the long journey from Atlanta to Wilkes County on foot, entertaining lumber haulers and saw mill workers on route. His whole ambition now was to be a professional musician. In April, 1926, he returned to Atlanta for a second Columbia session and added five more pieces to the catalog (and one unissued side), including the earliest known recording of the haunting lyric folksong, "In The Pines." On both trips to Georgia he was happy to meet other Columbia artists chiefly from the Skillet Lickers band: Riley Puckett, Gid Tanner, Fate Norris, Clayton McMichen. Between sessions Walsh's life was typical of many Blue Ridge buskers - talented and footloose. The Columbia Old Familiar Tunes catalog for 1927 carried a photograph of the jaunty banjoist with this caption: "Dock Walsh is hard to catch. So great is the demand for him at country dances and entertainments in the South, that it's mighty difficult to tell where he'll be next. However, when you catch him, it's worth all the trouble."

In the summer of 1926 Dock found himself in the Piedmont's textile capital, Gaston County. He was entertaining with his banjo and a mouth harp (on a rack) when a listener took him to hear a "good" harmonica player, Gwen Foster. Gwen, a doffer in a Dallas, N. C., mill was in his early twenties at the time of the meeting. The musicians liked each other at once and began to play as a duet. In the Gastonia area they teamed up with Dave Fletcher and Floyd Williams, two Belmont mill combers and guitarists. Together they formed a string-band, the Four Yellowjackets. Somehow their music reached the ear of a Victor talent scout and



soon the boys were on their way to Atlanta for a Victor session. Here on February 11, 1927, Ralph Peer named Dock and Gwen the Carolina Tar Heels and recorded them in four duet numbers.

Gwen Foster is now dead. To my knowledge no scholar met him while he was alive. His birth and death dates are unknown to me and I am uncertain of the correct spelling of his name which appears on labels as Gwin and Gwyn. Today, disc collectors hold him in great esteem for his fabulous harmonica and guitar playing. I have been impressed in my own interviews with Dock Walsh, Garley Foster, and David McCarn that his peers universally accorded him high praise. McCarn (singer and composer of "Cotton Mill Colic," "Everday Dirt," etc.) worked with Gwen Foster about 1930 at the Victory Mill in South Gastonia. He recalls him as dark skinned with very thick cheeks from constant harp-blowing. Gwen was called "Chinee" because he seemed oriental to his fellow "millhands." He entertained them when work slackened down and they thought that his French harp was as powerful as a pipe organ. McCarn says glowingly, "Gwen ruined a flour barrel full of harps" (by constant playing). It is my hope to search out more of his story than is known to me as I write these notes.

Dock and Gwen recorded once more for Victor at Charlotte in August, 1927. But because of the distance between Dallas and Wilkesboro the two musicians found it difficult to continue to play together. Now by a curious coincidence Dock found a second guitar-harmonica partner named Foster, not related to Gwen. Actually, Garley Foster and Dock had been companions since early childhood. Garley was born on a Lewis Fork farm on January 10, 1905, one-and-a-half miles from the Walsh place. Garley's parents, Monroe Gilbert Foster and Dora Bell (Shepherd) Foster, came from early mountain families. Grandfather Foster had a country store and his indulgent wife gave her grandson a harmonica when he was a little boy. Hence, Garley's first instrument was the French harp. From his father he learned the fiddle and the banjo. It was as a teenager that he began to play with Dock, first practicing with him on a log in the woods, and later performing at square dance parties. In his late teens he took up the guitar and tried to play both guitar and mouth harp even before he knew that harp racks existed. Although he was self taught on all instruments, he did learn a number of harmonica pieces from DeFord Bailey, possibly the only Negro to play on the Grand Ole Opry.

Garley was 23 years old when he joined Dock for a recording trip to Atlanta in October, 1928. Also on this trip was an older and more experienced musician, Thomas Clarence Ashley, from Shouns, Tennessee. The new trio recorded eight



numbers for Victor. In the spring of 1929 the trio traveled north to Camden, New Jersey, to record eight more pieces for Victor. Ashley's association with the Tar Heels did not continue beyond these two sessions. However, he had recorded, and was to continue to record, for many companies and with varied groups. (Because his career is well-known via Rinzler's writing, it need not be retold here).

Quite apart from Garley Foster's harmonica-guitar skill he brought to the Carolina Tar Heels an uncanny gift as a whistler. He could imitate birds and saw mills. His entertaining simulation of wrens, pewees, and other native birds can be heard on the 78 rpm disc, "My Home's Across The Blue Ridge Mountains," or on this LP ("My Brushy Mountain Home"). During the depression years 1929-1933 Garley and Dock maintained a relative degree of personal prosperity by performing at fairs, theaters, and schools. In this period Dock and Garley had a provocative poster printed to "bill ahead" for their work. It was headed, "Look Who's Coming!" and included cuts of both musicians with their instruments, as well as a photo of Garley holding a huge owl. Foster — The Human Bird — was particularly effective with a rapid-fire act of guitar-harmonica, bird imitations, and exuberant monologs. He worked eastern North Carolina's "Bacco Belt" during the rich selling season and did well. Besides "bustin" or "ballying" (itinerant music making) with Walsh, he recalls enjoyable work with two other nearby performers, Clarence Greene of Spruce Pine (N. C.) and Byrd Moore of Norton (Va.). Garley's warm and open personality was demonstrated to me by his affectionate praise of these former companions as well as Gwen Foster.

Walsh married in December, 1929, and Garley Foster two years later in December, 1931, but the Carolina Tar Heels' recording career did not end until early 1932. The exact details of all the sessions are noted in Gene Earle's discography, but here it might be stressed that Ralph Peer recorded Garley and Dock once in 1931 as the Pine Mountain Boys, and that he brought Gwen and Dock together in 1932 for a final session.

The pressures of family life on Dock — two boys and two girls — turned his attention from music to the poultry business which was profitable in the Wilkes County area. Garley, likewise, turned to road and building construction. Both played occasionally for gain when they knew that they would no longer make records. Hillbilly music began to change rapidly after the depression years; both Dock and Garley clung to old-time modes and rejected country-western, Nashville, and rockabilly styles. In the 1950's Dock became an outside salesman for a North Wilkesboro wholesale auto parts



firm, C. D. Coffee and Sons. Meanwhile, Garley worked as a self-employed carpenter in the vicinity of his home at Taylorsville. From time to time they would see each other or another of the musicians with whom they had made music before 1932. They were unaware that in 1952 two of the Carolina Tar Heels original recordings were reissued on a Folkways anthology and that a whole new crop of city and college youngsters was hearing them on "Peg and Awl" and "Got The Farm Land Blues."

Fortunately, a handful of new fans now were curious to unearth hillbilly music history. Gene Earle and Ralph Rinzler first recorded T. C. Ashley at his home in September, 1960. On April 14, 1961, John Cohen and Mike Seeger interviewed Garley Foster at his home. In July, 1961, Gene and Ralph brought Walsh, Ashley, and Foster together for a recording session in Taylorsville. My own visit to Dock and Garley was made on August 11-12, 1962. While in the Millers Creek home of Dock's son, Drake, I was tremendously pleased to learn that my interest in the Carolina Tar Heels story was not sheer antiquarianism but was also shared by Drake. Young Walsh, himself a skilled fiddler and guitarist, was the leader of a little band, the Danc-A-Lons, that performed in North Wilkesboro's VFW Hall on Saturday nights. The band's repertoire was popular, country-western, and old time. Drake, born December 28, 1930, could well have rejected his father's heritage; instead he took pride in it and absorbed original CTH material. Gene Earle and I asked him to record with his father and Garley. Hence, this Folk-Legacy LP not only marks Drake's debut but adds a 1962 branch to the Carolina Tar Heel's family tree: Dock Walsh, Gwen Foster, Garley Foster, T. C. Ashley, Drake Walsh.

My separate comments on this disc's 17 songs or instrumentals follow, but a preliminary generalization on the group's repertoire may be of immediate interest. Except for the three pieces composed by Dock in the 1920's and the one by Garley in 1961, all the traditional material on this album is found in Negro and white tradition. Students of Appalachian music know that some Negro material was carried "to the hills." However, no quantitative studies exist to report how much the mountain musician absorbed from slave spirituals, minstrel shows, or Negro workers in railroad, building, mining, and river transport. Whether or not Dock Walsh and the two Fosters had a special affinity for Negro music, I do not know. Seemingly, the Carolina Tar Heels, in early recording days and again in 1962, tried only to entertain and not to demonstrate any thesis. That their original records and new LP may help illuminate the fascinating movement of art forms across ethnic lines is a bonus added to their gift.



There are many ways to honor a tradition. Gene Earle's discography and my brochure notes are but tiny footnotes to the original Carolina Tar Heel's achievement. Drake's musical skill adds lustre to his father's work. This album, it is hoped, will bring pleasure to new audiences, some of whom will, in turn, keep the Carolina Tar Heel's spirit alive.

Archie Green

#### A Note on Format

The references for additional reading and listening are highly selective and wherever possible restricted to traditional versions. Books are coded by author's last name to a single bibliography. Records of Dock Walsh or the CTH are cited first. Other records follow alphabetically in two groups: 78 rpm's, LP's.

Side I: Band 1.

#### GOIN' TO GEORGIA

The Southern Highlands from the Blue Ridge to the Ozarks are particularly rich in songs localized to region. A given item can be traced from area to area by its name changes. Likewise the floating motifs, themes, and stylized fragments that make up lyric folksong can be traced from piece to piece. Henry M. Belden's discussion of "The Unconstant Lover" is most useful to show how two persistent elements (comparison of unconstant lover to a thief, and warning not to set one's affection on a tree) have moved from Britain to the New World and from song to song. These two figures have combined freely in many numbers; at times the connecting thread has been melodic, and at other times thematic. One fairly consistent cluster in "The Unconstant Lover" group is "Goin' to Georgia," first recorded by Dock Walsh and Gwen Foster in 1927 and here presented by Garley Foster in slightly different form.

Belden, 473-6.

Brown, III 270-4, 527; V 154-7, 299.

Lunsford, 20-1.

Sharp, II 14.

Carolina Tar Heels, "I'm Going to Georgia," Victor 20544.  
Wade Mainer-Zeke Morris, "Going to Georgia," Bluebird 6423.  
Riley Puckett, "I'm Going to Georgia," Columbia 15374.  
Charles River Valley Boys, "Going to Georgia," Bringin'  
in the Georgia Mail, Folklore FLEUT 3.



Goin' to Georgia,  
I'm a-goin' to stay,  
Goin' to Georgia  
To wear my life away.

Once'd loved that young man,  
True life's no lie,  
Oft time (he) promised  
To make me his wife.

Fulfilled his promise  
To make me his wife,  
See what I've come to  
By living such a life.

Goin' to Georgia,  
Goin' to roam,  
Goin' to Georgia  
To make it my home.

Young ladies, young ladies,  
Counsel to yee,  
Don't put your dependence  
In a green growing tree.

Kiss you, they'll hug you,  
Tell you more lies,  
Cross ties on a railroad,  
Stars up in the sky.

Goin' to Georgia  
Goin' to stay,  
Goin' to Georgia  
To wear my life away.

Goin' to build me a little bungalow,  
Mountain so high,  
Redbirds can ..... me  
And not ..... their cry.

Goin' to Georgia,  
Goin' to roam,  
Goin' to Georgia  
To wear my life away.



Side I, Band 2. MY BRUSHY MOUNTAIN HOME

Garley Foster composed this song in 1961; hence its appearance here represents first publication. It is a fine showpiece for his bird imitations. In contrast to Garley's happy composition stands a tragic ballad of a 1916 Brushy Mountain flood (cited below).

Brown, II 658-9.

I could never be lonesome,  
I could never be blue  
With a honey bee a-hummin'  
My Brushy Mountain home.  
I could never be lonesome,  
I could never be blue  
Where the whippoorwill a-callin'  
My Brushy Mountain home.

Where the honeysuckle bloomin'  
And the apple tree's blossomin'  
And the whippoorwill a-singin'  
By the light of the moon,  
I could never be lonesome,  
I could never be blue  
With the whippoorwill a-callin'  
My Brushy Mountain home.

When the hound dog's bayin'  
On the old fox trail  
And the raccoon roamin'  
The opossum's a-drollin'  
I could never be lonesome,  
I could never be blue  
With the whippoorwill a-callin'  
My Brushy Mountain home.

With the nightingale singin'  
And the redbird whistlin'  
And the bob-white callin'  
The little red whistlin',  
I could never be lonesome,  
I could never be blue  
With the whippoorwill a-callin'  
My Brushy Mountain home.



When a cool wind's breezin'  
 And a pretty girl teasin',  
 When a smile that's pleasin'  
 And a heart that's true -- I know  
 I could never be lonesome,  
 I could never be blue  
 With the whippoorwill a-callin'  
 My Brushy Mountain home.

Side I; Band 3. COURTIN' IN THE RAIN

Although there seems to be no specific reference to courtship in the rain as a North Carolina superstitious belief, the Brown collection gives many beliefs -- positive and negative -- on marriage in the rain (cited below). Dock Walsh composed this humorous commentary on courtship shortly before his second Columbia recording session. It became quite popular among his fellow hillbilly musicians and was sung widely on the National Barn Dance by Lulu Belle and Scotty.

Brown, VI 642, 650-2.

Dock Walsh, "We Courted in the Rain," Columbia 15075.  
 Ernest V. Stoneman, "We Courted in the Rain," Edison 51994.  
 T. Texas Tyler, "Courtin' in the Rain," Four Star 1660.  
 Bashful Brother Oswald (Pete Kirby), "Courtin' in the Rain," Country Music Cannonball, Starday SLP 227.

Spoken: Well, I was a-goin' down the road one rainy day  
 And I overtook a beautiful looking young girl.  
 I asked about carryin' her parasol a piece,  
 And she said it would be all right,  
 And so I went off singin'.

Oh, courted in the rain,  
 Courted in the rain,  
 Never knew what courtin' was  
 Till we courted in the rain.  
 Oh, we courted in the rain,  
 We courted in the rain,  
 Never knew what courtin' was  
 Till we courted in the rain.

Spoken: Well, I begin to like the kid pretty good,  
 So I asked about dropping over to see her  
 some Saturday night,  
 And she said I was goin' have to see Dad.  
 Well, I went ahead and see'd Dad,  
 And Dad he said it'd be all right,  
 So I went off singin'.



Oh, courted in the rain,  
Courté in the rain,  
Never knew what courtin' was  
Till we courted in the rain.  
Oh, we courted in the rain,  
We courted in the rain,  
Never knew what courtin' was  
Till we courted in the rain.

Spoken: Well, I went ahead and see'd the old man  
about that,  
And he said I could have his girl,  
And so that tickled me still better,  
And I went off singin'.

Oh, courted in the rain,  
Courté in the rain,  
Never knew what courtin' was  
Till we courted in the rain.  
Oh, we courted in the rain,  
We courted in the rain,  
Never knew what courtin' was  
Till we courted in the rain.

Spoken: Well, I went ahead and got my license,  
And me an' the girl got married,  
And I went off singin' something like this.

Oh, we courted in the rain,  
We courted in the rain,  
Never knew what trouble was  
Till we courted in the rain.  
Oh, we courted in the rain,  
We courted in the rain,  
Never knew what trouble was  
Till we courted in the rain.

Spoken: 'Bout three years from that time  
I went off singin' somethin' like this.

Oh, we courted in the rain,  
Courtin' in the rain,  
I never knew what trouble was  
Till we courted in the rain.  
Oh, we courted in the rain,  
Courtin', what a pain,  
I never knew what trouble was  
Till we courted in the rain.



Side I; Band 4.

DANGO

Dock Walsh learned "Dango" about 1920 from his brother Jim and did not associate it with any other instrumental or dance piece. I assume Jim's number to be a part of the widespread "Spanish Fandango."

Billy Faier, "Spanish Fandango," The Art of the Five String Banjo, Riverside RLP 813.  
Mississippi John Hurt, "Spanish Fandang," Mississippi John Hurt, Piedmont PLP 13157.  
Snuffy Jenkins, "Spanish Fandango," Carolina Bluegrass, Folk-Lyric FL 123.

Side I; Band 5. I WAS BORN ABOUT FOUR THOUSAND YEARS AGO

In spite of the fact that this piece of braggadocio in song has been widely known as a traditional folksong since 1897 and, similarly, very widely recorded since 1924, no folklorist has yet found its original model. Alan Lomax hazards that it "was composed by undergraduates at an eastern college," while Vance Randolph feels it to be "an old minstrel piece." Randolph's citations are excellent and can be supplemented by the more recent Brown publication. Dock Walsh learned his version from Tal Reed in Lenoir, N. C., before recording days.

Brown, III 512-14; V 285.  
Lomax (FSUSA), 9-10, 30-1.  
Randolph, III 144-5.

Dock Walsh, "Educated Man," Columbia 15057.  
Doc Watson, "Six Thousand Years Ago," Doc Watson, Vanguard VRS 9152.

I was borned about four thousand years ago,  
And there's nothing happened since that I don't know.  
I saw King Pharaoh's daughter  
Bringing Moses from the water,  
I could lick the man that says it isn't so.

For I am a highly educated man  
And to put my brains within I'll have to plan.  
I've been on earth so long  
That I used to sing a song  
When Abraham and Issac rushed the can.

I was there when Noah built his famous ark  
And I sneaked away the night that it was dark.  
Saw Jonah eat the whale  
And he pulled the lion's tail  
And I crossed the land of Canaan on a lark.



I was there when Cain slew Abel in the glade  
 And I'm sure the game was poker that they played.  
 Well he come with a rub,  
 Did he kill him with a club?  
 I'm sure it was a diamond on a spade.

Queen Elizabeth fell dead in love with me,  
 We were married in Milwaukee secretly.  
 I got tired and shook her  
 And I went with General Hooker  
 To fight mosquitoes down in Tennessee.

Side I; Band 6.      GARLEY'S FOX CHASE

Fox hunting was equally popular among Colonial Tidewater planters, Piedmont farmers, and Blue Ridge frontiersmen in North Carolina. Harmonica virtuoso fox hunt pieces frequently accompanied by "whoops" and "yelps," verbal instructions to the dogs, as well as commentaries on the hunt, were standard in the repertoire of southern mouth harp blowers. At times the fiddle or banjo were substituted for the harmonica. Garley Foster's offering is one in a long line as seen by the partial discography below.

Lonnie Glossen, "Lonnie's Fox Chase," Conqueror 8732.  
 Al Hopkins and His Buckle Busters, "Governor Alf  
     Taylor's Fox Chase," Brunswick 106.  
 Henry Whitter, "The Old Time Fox Chase," Okeh 40029.  
 Wayne Raney, "The Fox Chase," Don't Try to Be What You  
     Ain't, Starday SLP 279.  
 Sonny Terry, "The Fox Chase," Sonny Terry and His Mouth  
     Harp, Riverside RLP 644.  
 Wade Ward-Bob Carpenter, "The Fox Chase," Banjo Songs,  
     Ballads and Reels from the Southern Mountains,  
     Prestige INT 25004.

Side I; Band 7.      IF I WAS A MINING MAN

Dock Walsh learned this poignant love song from his mother when he was a lad. Although the "bury me under the ties" stanza is quite common in American folksong, I have not found the "mining man" stanza in print or on disc. Whether it is a fragment of an earlier mining ballad or part of a lyric folksong cluster, I do not know. My citations are to the railway stanza only.

Milburn, 242-3.  
 Sandburg, 362-3.  
 Sherwin, 12-3.



David McCarn, "Hobo Life," Victor 23532.  
Arthur Smith Trio, "I'm Bound to Ride," Bluebird 7325.  
Tenneva Ramblers, "If I Die a Railroad Man," Victor 21406.

(If) I was a mining man  
Digging under the ground  
I'd bend my back and throw my pick,  
I'd tear the mountain down.

If I should die tomorrow night  
Oh bury me under the ties  
So I can hear old Number 9  
(As) she go dashing by.

If I was a mining man  
Digging under the ground  
I'd bend my back, I'd throw my pick,  
I'd tear the mountain down.

It is so sweet to meet you, dear  
And oh so hard to part,  
It is so hard to say goodbye  
It almost breaks my heart.

(If) I was a mining man  
Digging under the ground  
I'd bend my back and throw my pick,  
I'd tear those mountains down.

Side I; Band 8. THIS MORNING, THIS EVENING, RIGHT NOW

A number of Carolina Tar Heel songs, because of their provenance and dual recovery in Negro and white tradition, are ideal for future case study. Here I can but hint at a few of the components in Dock Walsh's racy "This Morning."

The combination of a murder story with a 'this morning' tag line or refrain is found in Sandburg's "Dis Mornin', Dis Evenin', So Soon," and in a related version of "Old Bill" sent to John Lomax. A similar Negro folksong was collected by Odum and Johnson before 1925 with added couplets on the theme: 'tain't no use a me workin' so.' This notion of not needing to work because of a girl-woman-wife in the white folks' yard is extremely old and widespread in southern songs and talking blues. Spaeth places the theme in "Mona," which he traces to John Barnes Wells, the Hambone Quartet, and other stage professionals. White finds elements of "Mona" in the early minstrel song "Some Folks Say"-"Whar You Cum From." Arthur Palmer Hudson (Brown Collection) adds to White's headnote by locating "Whar Did You Cum From" in print as early as 1845.



There is no easy way to place Walsh's specific medley in the chain of tradition except to indicate that four of his five stanzas have been recovered elsewhere. A partial picture of his stanza spread is seen below. In some cases the slight narrative element is tied to a 'this morning' refrain, but not in all cases.

- Stanza 1. Hen - recorded by Tanner.
- 2 & 3. Gal/chicken - Brown III 548, 550; Odum (1925) 145; Scarborough 235; White 301-2, 322.
- 4. Shot - apparently unique to Walsh.
- 5. Mule - Brown 550; Odum (1925) 154; Talley 112; White 229.

Finally, Walsh's "This Morning" is closely related melodically to a hillbilly favorite, "How Many Biscuits Can You Eat," which itself splices a 'this morning' tag to a humorous sketch of country fare. Analysis of the "How Many" melody can lead to a consideration of "Crawdad Song" - "Sugar Babe" in its many variant forms.

Brown, III 508-10.  
Lomax (ABFS), 100-2.  
Sandburg, 18-9.  
Spaeth, 123-5.  
White, 370-2.

Note: references for stanza spread above not repeated here.

Carolina Tar Heels, "There Ain't No Use Working So Hard," Victor 20544.  
Gwen Foster, "How Many Biscuits Can I Eat," Bluebird 8082.  
Clarence Ganus, "This Morning This Evening So Soon," Vocalion 5386.  
Gid Tanner and the Skillet Lickers, "Settin' in the Chimney Jamb," Columbia 15315.  
Clint Howard and others, "Crawdad Song," Old Time Music at Clarence Ashley's, Volume II, Folkways FA 2359.  
Grandpa Jones, "How Many Biscuits Can You Eat," Rollin Along, King 809.  
Stringbean, "How Many Biscuits Can You Eat," A Salute to Uncle Dave Macon, Starday SLP 215.



Well, an old hen a-settin' in a chimney jamb  
This morning, this morning.  
Old hen a-settin' in a chimney jamb  
This evening, this evening.  
Old hen a-settin' in a chimney jamb  
There's plenty in the hot place -- Look out, Dock.  
This morning, this evening, right now.

Well, there ain't no use me workin' so hard  
This morning, this morning.  
Ain't no use me workin' so hard  
This evening, this evening.  
Ain't no use me workin' so hard,  
I've got a gal in the white man's yard  
This morning, this evening, right now.

Well, she brought me eggs and she brought me ham  
This morning, this morning.  
She brought me eggs and she brought me ham  
This evening, this evening.  
She brought me eggs and she brought me ham,  
She stole me a chicken--Oh! Oh!--There you done it  
This morning, this evening, right now.

Well, you oughta been livin' and you oughta been dead  
This morning, this morning.  
Oughta been livin' and you oughta been dead  
This evening, this evening.  
Oughta been livin' and you oughta been dead  
You oughta had a pistol hole shot through your head  
This morning, this evening, right now.

Well, I had an old mule and he wouldn't gee  
This morning, this morning.  
Had an old mule and he wouldn't gee  
This evening, this evening.  
Had an old mule and he wouldn't gee  
Well, I hit him in the head with a singletree  
This morning, this evening, right now.

Side II; Band 1. MAMA SCOLDS ME FOR FLIRTIN'

"They Say It Is Sinful to Flirt," a parlor ballad that entered tradition, has been widely collected in the South. I do not know whether Dock Walsh was influenced by the ballad when he composed his sprightly lyric song, "My Mama Scolds Me for Flirting." After 1928 Ralph Peer copyrighted a number of Carolina Tar Heel pieces with Peer International Corporation. Walsh's "My Mama" was copyrighted on April 7, 1928 (E 687578).



Brown, II 638-40; IV 309-11.

Carolina Tar Heels, "My Mama Scolds Me for Flirting,"  
Victor 21193.

The Carter Family, "Sweet as the Flowers in Maytime,"  
Victor 23761 and other labels.

Oh my mama she scolds me for flirtin',  
What am a poor girl to do?  
Mama, let me be somebody's darlin',  
I'm a poor girl nobody knows.

She's pretty as the flowers in springtime,  
Sweet as the dew on the rose.  
Mama, let me be somebody's darlin',  
I'm a poor girl nobody knows.

Oh my mama she scolds me for flirtin',  
What am a poor girl to do?  
Mama, let me be somebody's darlin',  
I'm a poor girl nobody knows.

Oh I wished I had someone to love me,  
Someone to see me set forth,  
And someone to live with me always,  
I'm tired of living alone.

Oh my mama she scolds me for flirtin',  
What am a poor girl to do?  
Mama, let me be somebody's darlin',  
I'm a poor girl nobody knows.

Side II; Band 2.

CRESCENT LIMITED

Next to fox hunts, trains seemed to hold top affection in the hearts of country harp blowers. The symbolic excitement of the train arriving or departing in a rural setting is obvious. It might also be noted that the harmonica is particularly well suited to imitate the wheeze, roar, clang, wail, and other sounds of trains.

De Ford Bailey, "Pan-American Blues/Dixie Flyer Blues,"  
Brunswick 146.

Jazz Gillum, "Longest Train Blues," Bluebird 8505.

Henry Whitter, "Lost Train Blues," Okeh 40029.

Henry Whitter, "Double Headed Train," Okeh 40120.

Sonny Terry, "South Bound Express," Sonny Terry and His  
Mouth Harp, Stinson SLP 55.



Side II; Band 3. GO WASH IN THAT BEAUTIFUL POOL

Dock Walsh first learned this sacred song as a very little boy when his father was baptized. It was sung by the minister and congregation at the riverside during the ritual. The piece has been collected twice in North Carolina from traditional singers. Arthur Palmer Hudson identifies its source in II Kings 5: Elisha curing the Syrian captain Naaman of leprosy. When Walsh first recorded it for Victor in 1929 he used his "Hawaiian" or "knife" banjo technique. On this 1962 recording he reverts to straight banjo backed by his son, Drake, on guitar.

Brown, III 624.

Dock Walsh, "Bathe in That Beautiful Pool," Victor 40237.

Our father's crossed over the river,  
Now in the kingdom of God,  
You're now in the kingdom where the angels all dwell,  
Go wash in that beautiful pool.

Go wash in that beautiful pool,  
Wash in that beautiful pool,  
The rivers of life is flowing for all,  
Go wash in that beautiful pool.

Our mother's crossed over the river,  
Now in the kingdom of God,  
She's there in the kingdom where the angels all dwell,  
Go wash in that beautiful pool.

Go wash in that beautiful pool,  
Wash in that beautiful pool,  
The rivers of life is flowing for all,  
Go wash in that beautiful pool.

Our sister's crossed over the river,  
Now in the kingdom of God,  
They're now in the kingdom where the angels all dwell,  
Go wash in that beautiful pool.

Go wash in that beautiful pool,  
Wash in that beautiful pool,  
The rivers of life is flowing for all,  
Go wash in that beautiful pool.



Side II; Band 4. KNOCKIN' ON THE HENHOUSE DOOR

Black-face minstrelsy left a rich legacy to folksingers of both races, including a great number of stereotypes no longer acceptable to the music industry or the concert stage. Dock Walsh revealed his sensitivity to current mores when he told me about his 1926 Columbia recording "Knocking on the Henhouse Door." At that time the disc was released containing the offensive phrase, "you blame fool nigger." In 1962 Walsh deleted the pejorative reference when he sang for Gene and me.

Dock's piece has a fascinating background since he "composed" it by splicing elements from at least three distinct song families. Most southern collectors have encountered material dealing with chicken stealing. One specialized treatment of the theme is titled, "Who Broke the Lock on the Henhouse Door." Dock's semi-recited knocking refrain stems from this old song group. However, his central textual stanzas derive from an old minstrel favorite, "The Gal From the South"-"Massa Had a Yaller Gal." The core of this song, a description of massa's gal and her tailor-blacksmith shop experience, itself was carried over into numerous southern folksongs. Frequently, massa's gal found herself in "Lynchburg Town," an ante-bellum description of going downtown to sell tobacco.

An examination of the six stanzas used by Walsh in his composition shows that at least four were widely found in tradition. His basic melody derives from "Lynchburg Town" rather than the "Gal from the South" or "Who Broke the Lock."

Brown, III 487-8, 498-501; V 270, 277-80.  
Lomax, (FSNA) 494, 507-8; (OSC) 60-62.  
Odum, (1925) 235-7; (1926) 123, 179.  
Scarborough, 66-68, 102, 192-4.  
Talley, 205.  
White, 152-6, 178, 198-200, 323-4, 372-3.

Dock Walsh, "Knocking on the Henhouse Door," Columbia 15075.

Carolina Tar Heels, "The Henhouse Door Is Always Locked," Victor 23546.

Lester Pete Blivins, "Knocking on the Henhouse Door," Bluebird 6686.

H. M. Barnes, "Who Broke the Lock on the Henhouse Door," Brunswick 310.

Otto Gray, "Who Stole the Lock," Melotone 12182.



Riley Puckett, "Riley's Henhouse Door," Bluebird 7373.  
Butch Cage-Willie Thomas, "Who Broke the Lock," Country  
Negro Jam Sessions, Folk Lyric FL 111.

Luther B. Clarke, "Going Down to Lynchburg Town,"  
Columbia 15096.

Rowdy Wright, "Going Down to Town," Melotone 70652.

Henry King, "Git Along Down to Town," Anglo-American  
Songs and Ballads, Library of Congress AAFS L 20.

Well I went downtown the other day,  
Well I wouldn't stay,  
Fell in love with a pretty little girl  
And there I stayed all day.

Now quit that knockin' on the henhouse door,  
By gosh, now quit that knockin' on the door,  
You blame fool, now quit that knockin' on the door.

Massa had a little gal,  
They brought her down from the South.  
Only objection I had to the gal,  
She had too large a mouth.

They took her down to the blacksmith shop  
For to have her mouth made small.  
Turned around a time or two,  
She swallowed shop and all.

Quit that knockin' on the henhouse door,  
By gosh, now quit that knockin' on the door,  
You blame fool, now quit that knockin' on the door.

I went up on the mountain  
Get me a load of pine,  
Threw it on my wagon,  
I broke it down behind.

Quit that knockin' on the henhouse door,  
By gosh, now quit that knockin' on the door,  
You blame fool, now quit that knockin' on the door.

I went up in new ground  
For to get me a sack of corn.  
Raccoon set his dogs on me  
And the possum blowed his horn.

Quit that knockin' on the henhouse door,  
By gosh, now quit that knockin' on the door,  
You blame fool, now quit that knockin' on the door.



Well, I wished I might die,  
I swear pint blank,  
I'll have you all to know,  
Rid 40 miles with a hump-backed mule  
And it made me puff and go.

Quit that knockin' on the henhouse door,  
By gosh, now quit that knockin' on the door,  
You blame fool, now quit that knockin' on the door.

Side II; Band 5. AIN'T GONNA BE TREATED THIS-A-WAY

Ralph Rinzler provides a good discussion of the complex "Lonesome Road Blues"-"Going Down the Road Feeling Bad" in his brochure notes for Old Time Music at Clarence Ashley's, Volume II, Folkways FA 2359, yet he does not exhaust the examination of this song. A full bibliography-discography for the piece would be a useful tool. Dock Walsh employs the classic lament as a showcase for his personal "Hawaiian" or "knife" banjo style. My record references below are restricted to the two earliest recordings of the song and to two traditional versions on LP.

Brown, III 524; V 297.  
Lomax, (FSUSA) 229, 242-3; (OSC) 146-7.  
Odum, (1926) 46.

Henry Whitter, "Lonesome Road Blues," Okeh 40015.  
Henry Whitter, "Goin' Down the Road Feelin' Bad,"  
Okeh 40169.

J. J. Neese and others, "Lonesome Road Blues," The Stoneman Family: Old Time Songs, Folkways FA 2315.

John White and the Hodges Brothers, "Going Down the Road Feeling Bad," Watermelon Hangin' on That Vine, Arhoolie F 5001.

Oh I wonder if my woman loves me,  
Oh I wonder if my woman loves me,  
Oh I wonder if my woman loves me,  
And I ain't gonna be treated this-a-way.

Oh I'd rather be dead and in my grave,  
(Oh) I'd rather be dead and in my grave,  
Oh I'd rather be dead and in my grave,  
Than always be treated this-a-way.

Oh lay down, honey, take your rest,  
Oh lay down, honey, take your rest,  
Oh lay down, honey, take your rest,  
Oh, honey babe, I can't stand it long.



I'm a-goin' if I have to run away,  
I'm a-goin' if I have to run away,  
I'm a-goin' if I have to run away,  
And I ain't gonna be treated this-a-way.

Side II; Band 6.

JIMMIE SETTLETON

When Dock Walsh was a youngster one of his brothers sang this exciting animal song while a Negro buck dancer in the Purlear settlement jigged to the music. The piece intrigues me because I lack its history, and because of my difficulty in transcribing the text. (Readers of the brochure are welcome to transcribe their own set of words).

The piece has been popular in the hills of Virginia and North Carolina as an instrumental. In addition to the four discs cited below there are at least five Library of Congress field recordings. The fullest text was printed by Bascom Lamar Lunsford in 1929. Dock's version has a few phrases in common with Lunsford's but is not related musically to his. In contrast, Walsh's song is related musically to Spence Moore's but not textually.

Moore sings a traditional animal stanza:

Sheep and a billy goat  
Talking in a pasture.  
Sheep said to the billy goat,  
"Can't you go a little faster."

Talley included these lines in his important early study, Negro Folk Rhymes (1922), and John Lomax encountered the same pastoral scene with a hog talking to the sheep in a Leadbelly reel, "You Cain' Lose-a Me, Cholly." The sheep and goat as well as other animals appear in J. E. Mainer's fiddle tune "Seven and a Half."

Brown, V 498.

Lomax, (FSNA) 490, 502.

Lunsford, 46-7.

Talley, 17.

G. B. Grayson-Henry Whitter, "Old Jimmie Sutton,"  
Gennett 6436.

Leadbelly, "You Can't Lose-a Me Cholly," The Midnight Special, Victor LPV 505.

J. E. Mainer, "Seven and a Half," J. E. Mainer's Mountaineers, Arhoolie F 5002.

Spence Moore, "Jimmy Sutton," Blue Ridge Mountain Music, Atlantic 1347.

Glenn Smith, "Old Jimmy Sutton," Traditional Music from Grayson and Carroll Counties, Folkways FS 3811.



Wade Ward, "Old Jimmy Sutton," The Music of Roscoe  
Holcomb and Wade Ward, Folkways FA 2363.

I love Sue,  
Sue loves a button,  
And Sue's got a toe  
As round as a button,  
And I can't dance that -- you can't dance --  
Sheep, sheep, sheep,  
Sheep  
Harrrrrrup sheep, harrrrrrup sheep, harrrrrrup sheep,  
Whoa.

Call for the sheep  
And I call for the mutton  
And I call for the ram  
And he'll come buttin'  
And a sheep, sheep, sheep,  
Sheep  
Harrrrrrup sheep, harrrrrrup sheep,  
Whoa.

Picked up a rock  
As round as a button,  
Tired old Jimmie Settleton,  
I can't dance that -- you can't dance --  
Sheep, sheep, sheep,  
Sheep -- and a mutton --  
Harrrrrrup sheep, harrrrrrup sheep, harrrrrrup sheep.

I love Sue,  
Sue loves a button,  
And Sue's got a toe  
As round as a button,  
And I can't dance that -- you can't dance --  
Sheep, sheep, sheep,  
Sheep  
Harrrrrrup sheep  
Whoa  
Whoa.

Side II; Band 7.

#### DRAKE'S REEL

This breakdown is named after the Carolina Tar Heel's newest member, Drake Walsh. Actually, the piece is a version of "Boil (Bile) Them Cabbage Down." Alan Lomax identifies it as "a Negro reel tune which has become universally popular among white square-dance musicians." However, Ralph Rinzler traces the tune to an early English country dance, "Smiling Polly," in print in 1765. Rinzler's musical analysis of



"Boil-Bile" appears in notes for The Stoneman Family: Old Time Songs, Folkways FA 2315.

Brown, III 519; V 290.  
Lomax, (FSNA) 493-4, 506-7.

Fiddlin' John Carson, "Boil Them Cabbage Down,"  
Okeh 40306.

Riley Puckett, "Bile Dem Cabbage Down," Columbia 254.  
Uncle Dave Macon, "Bile Them Cabbage Down," Vocalion  
14849.

Don Stover and others, "Bile Em Cabbage Down," Mountain Music Bluegrass Style, Folkways FA 2318.

Side II; Band 8. BULL DOG DOWN IN SUNNY TENNESSEE

"The Girl I Loved in Sunny Tennessee" is an American sentimental ballad composed in 1899 by the Braisted-Carter team (Harry Berdan-Frederick J. Redcliffe) and turned into a popular variety stage and vaudeville hit by Lottie Gilson ("The Little Magnet"), a popular gay nineties singing comedienne. It was one of many New York stage hits that actually entered tradition in Tennessee and was widely recorded as a hillbilly number after 1923. When Dock Walsh was in his late teens he visited a mountain girl at Trade, Tennessee. After a sad encounter with the family dog he placed his personal experience into a parody of the familiar love song. He recorded it at his initial Columbia session, and later for Victor as a duet with Gwen Foster.

Brown, V 457-8.  
Randolph, IV 332-3.

Dock Walsh, "The Bull Dog Down in Sunny Tennessee,"  
Columbia 15057.

Carolina Tar Heels, "The Bull Dog Down in Sunny Tennessee,"  
Victor 20941.

Lester Pete Bivins, "The Bull Dog Down in Sunny Tennessee,"  
Bluebird 6950.

Once'd I knew a little gal, her daddy called her Sal,  
She was living down in sunny Tennessee.  
She had red long wavy hair, her face had freckles there,  
And of course you know she was the gal for me.

One day I said I'd go just to see that gal you know,  
For I longed to set right down by her side.  
But her daddy always had a big dog, he was bad,  
And I never could ask her to be my bride.



Up the path I drew at last, on the inside gate I passed,  
And I knew the old man's waiting inside the door.  
You could hear that bull dog growling through the gate,  
I could not see,  
But I knew the old man's waiting just to set that dog  
on me.

Round the corner I heard a click, heard the old man  
holler, "sic,"  
For I knew I was getting the thing I'se looking for.  
I shall never forget that spot in the little old back-  
yard lot  
When that bull dog chased me out of Tennessee.

How I thought of mama dear as my pants begin to tear  
And my darlin' Sal she almost lost-a me.  
You could hear old Sal a-singing as she said farewell  
to me,  
As I crossed the hills and hollers to my home where I  
did flee,  
As the moon rose in its glory as I told my ma the story  
Of that bull dog down in sunny Tennessee.

Side II; Band 9.

HIDE-A-ME

The rock symbol coupled with the hiding act are juxtaposed in many American religious folksongs. The lyrics in such pieces frequently stem from the hymn, "Rock of Ages":

Rock of ages, cleft for me,  
Let me hide myself in thee.

Nearly every hillbilly musician who made sacred records placed at least one rock or hiding song on discs. Five Carter Family titles might be cited to illustrate the theme's pervasiveness: "When the World's on Fire," "On the Rock Where Moses Stood," "There's No Hiding Place Down Here," "Honey in the Rock," and "God Gave Noah the Rainbow Sign." Only the latter is related melodically to "Hide-A-Me." The Walsh-Foster text itself is a traditional melange found in North Carolina as a play-party song, "Oh, Lovely, Come This Way," and a sacred song, "Preacher in the Pulpit." The interchange of texts in these two songs, and the long usage of the preacher-pulpit figure as an object of Negro satire, suggest that some religious material came to the Carolina Tar Heels in a rollicksome, foot-stomping form.

Brown, III 134-5, 403-4; V 73-4, 241.  
White, 89-90, 121-2, 308, 367.



J. E. Mainer, "Got a Home in That Rock," Bluebird 6539.  
The Carter Family, "God Gave Noah the Rainbow Sign,"  
The Original and Great Carter Family, Camden  
CAL 586; reissued from 78 rpm records.  
Wade Mainer's Mountaineers, "Home in the Rock," Soulful  
Sacred Songs, King 769.

Oh the preacher in the pulpit,  
The bible in his hand,  
Hide-a-me.  
Oh the preacher in the pulpit,  
The bible in his hand,  
Hide-a-me.  
Oh the preacher in the pulpit,  
The bible in his hand,  
The devil in the meal sack shakin' out the bran,  
Hide-a-me.  
Oh rock of ages  
Save-a-me.

Oh if you want to go to heaven,  
Your future abode,  
Hide-a-me.  
If you want to go to heaven,  
Your future abode,  
Hide-a-me.  
If you want to go to heaven,  
Your future abode,  
Tell your father you must unload,  
Hide-a-me.  
Oh rock of ages  
Save-a-me.

Oh the devil wants to chase me  
'Round the stump,  
Hide-a-me.  
Oh the devil wants to chase me  
'Round the stump,  
Hide-a-me.  
Oh the devil wants to chase me  
'Round the stump,  
Thought he'd get me at every jump,  
Hide-a-me.  
Oh rock of ages  
Save-a-me.



Oh the preacher in the pulpit,  
The bible in his hand,  
Hide-a-me.  
Oh the preacher in the pulpit,  
The bible in his hand,  
Hide-a-me.  
Oh the preacher in the pulpit,  
The bible in his hand,  
The devil in the meal sack shakin' out the bran,  
Hide-a-me.  
Oh rock of ages  
Save-a-me.

If you wanta go to heaven  
And you wanta go right,  
Hide-a-me.  
If you wanta go to heaven  
And you wanta go right,  
Hide-a-me.  
If you wanta go to heaven  
And you wanta go right,  
Gotta go to heaven all dressed in white,  
Hide-a-me.  
Oh rock of ages  
Save-a-me.

I am indebted for help in these notes to Harlan Daniel,  
Eugene Earle, Ronald Foreman, Ed Kahn, and Judy McCulloh.

Archie Green  
October 11, 1964

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# A DISCOGRAPHY OF RECORDINGS BY DOCK WALSH AND GARLEY FOSTER

Prepared by Eugene W. Earle

The following is a chronological listing of all recordings by two of the artists in this album: Dock Walsh and Garley Foster. Dock's son, Drake, makes his debut in this album, hence there are no listings for him. The other artists who recorded with Dock and Garley, notably Thomas C. Ashley and Gwen Foster, also made several records independently and with other artists which are not listed here. These other recordings are briefly described at the end of the discography.

This discography is organized by recording sessions, identifying the recording dates, locations and personnel present. In the left column the master number is shown. When known, the take number of the master used for the record is given after the last dash, and the number of takes is shown in the brackets. The Columbia (Co), Victor (Vi) and other record numbers of released records are shown in the next column. When composer credits are shown on the record labels, these are indicated in brackets following the titles.

Details on the vocals and accompaniments are given where possible. A few of the records have not been heard by me. The instrumental accompaniments for the sessions, dependent upon the artists present, are: banjo by Dock Walsh, harmonica and guitar by either Garley or Gwen Foster, and second guitar by Thomas C. Ashley.

The assistance of Brad McCuen of R.C.A. in providing most of the detail of the Victor sessions is hereby gratefully acknowledged. A timely publication of Dock Walsh's Columbia sessions in Record Research was helpful in completing the details of these sessions. Additional details were also provided by David Freeman, Robert Hyland and Dock Walsh.

DOCK WALSH; Atlanta Georgia, October 3, 1925. Vocal and banjo accompaniment by Dock Walsh.

W141089-1	Co 15047	The East Bound Train
W141096-1	Co 15047	The Bull Dog Down In Sunny Tennessee
W141097-2	Co 15047	Educated Man
W141098-1	Co 15047	I'm Free At Last



DOCK WALSH; Atlanta, Georgia, April 17, 1926. Vocal and banjo accompaniment by Dock Walsh.

W142028-2 Co 15105 Traveling Man  
W142029-2 Co 15075 Knocking On The Henhouse Door  
100561 Clarion 5426-C "  
100561 Velvet Tone 2486 "  
W142030 Unissued Lay Down Baby  
W142031-1 Co 15094 In The Pines (Walsh)  
W142032-2 Co 15075 We Courted In The Rain  
100562 Clarion 5426-C "  
100562 Velvet Tone 2486 "  
W142033-1 Co 15094 Going Back To Jericho

Note: Although different master numbers were assigned the Clarion and Velvet Tone releases, these are probably the same masters as the Columbia issues, as has been the case in the past with other issues. The reverse side of Co 15105 is by Gid Tanner. Dock Walsh's Columbia discography was published in Record Research, issue 62, August 1964.

CAROLINA TAR HEELS; (Dock Walsh and Gwen Foster); Atlanta, Georgia, February 19, 1927.

BVE-37927-2 ( ) V1 20544 There Ain't No Use Working So Hard; Vocal duet.  
BVE-37928-2 ( ) V1 20545 Her Name Was Hula Lou; Vocal duet.  
BVE-37929-2 ( ) V1 20545 Bring Me A Leaf From The Sea; Vocal duet.  
BVE-37930-2 ( ) V1 20544 I'm Going To Georgia; Dock Walsh, vocal, with duet on chorus.

CAROLINA TAR HEELS; (Dock Walsh and Gwen Foster); Charlotte, N.C., Aug. 11, 1927 (first 3) and Aug. 14, 1927 (second 3).

BVE-39793-2 ( ) V1 21193 Goodbye My Bonnie Goodbye; Dock Walsh, vocal.  
BVE-39794-3 (3) V1 20941 The Bull Dog Down In Sunny Tennessee; Vocal duet.



BVE-39795-2 ( ) V1 20941 Shanghai In China; Vocal duet.

BVE-39809-1 ( ) V1 21193 My Mama Scolds Me For Flirting;  
Dock Walsh, vocal.

BVE-39810-3 ( ) V1 20931 I Love My Mountain Home; Dock  
Walsh, vocal, with duet on chorus.

BVE-39811-1 ( ) V1 20931 When The Good Lord Sets You Free;  
Alternate vocals with duet chorus.

CAROLINA TAR HEELS (Dock Walsh, Garley Foster and Thomas C.  
Ashley) Atlanta, Georgia, October 11, 1928  
(first 4) and October 14, 1928 (second 4).

BVE-47159-1 (3) V1 40053 There's A Man Goin' Around Taking  
Names (Dock Walsh); Vocal duet by  
Dock Walsh and Garley Foster.

BVE-47160-2 (2) V1 40053 I Don't Like The Blues No How (Dock  
Walsh); Dock Walsh, vocal.

BVE-47161-3 (3) V1 40024 Lay Down Baby, Take Your Rest;  
Vocal duet by Dock Walsh and Garley  
Foster.

BVE-47162-3 (3) V1 40219 Can't You Remember When Your Heart  
Was Mine (Dock Walsh); Vocal by  
Dock Walsh. Note: This song is  
a version of House Carpenter. Take  
1 is duet by Dock Walsh and Garley  
Foster.

BVE-47163-2 (4) V1 40024 Roll On, Boys; Vocal by Thomas C.  
Ashely. Note: This song is essen-  
tially Roll On Buddy.

BVE-47164-3 (3) V1 40007 You Are A Little Too Small; Vocal  
by Thomas C. Ashley.

BVE-47165-2 (4) V1 40007 Peg And Awl; Vocal by Thomas C.  
Ashley with response and duets by  
Garley Foster.

Folkways FP 251 + FA 2951 "

BVE-47166-3 (4) V1 40219 I'll Be Washed (Dock Walsh); Vocal  
by Dock Walsh, spoken commentary  
by Thomas C. Ashley. Note: label  
states duet by D. Walsh and Ashley.



CAROLINA TAR HEELS (Dock Walsh, Garley Foster and Thomas C. Ashley); Camden, N.J., April 3, 1929 (first 7) and April 4, 1929 (last).

- BVE-51067-2 (2) V1 40100 My Home's Across The Blue Ridge Mountains (T. C. Ashley); Vocal trio with bird effects by Garley Foster. One stanza also whistled.
- BVE-51068-2 (2) V1 40177 Hand In Hand We Have Walked Along Together (Dock Walsh); Vocal by Dock Walsh, whistled refrain.
- BVE-51069-1 (2) V1 40128 The Train's Done Left Me (T. C. Ashley); Vocal by T. C. Ashley.
- BVE-51070-2 (2) V1 40100 Who's Gonna Kiss Your Lips, Dear Darling (G. Foster); Vocal by Garley Foster, duet with Dock Walsh. Whistled stanza by Dock Walsh with bird effects by Garley Foster.
- BVE-51071-1 (2) V1 40077 Oh, How I Hate It (Dock Walsh); Vocal by Dock Walsh.
- BVE-51072-1 (2) V1 40077 Rude and Rambling Man (T. C. Ashley); Vocal by T. C. Ashley.
- BVE-51073-3 (5) V1 40128 Somebody's Tall and Handsome (G. Foster); Vocal trio with lead vocal and whistling by Garley Foster. Note: Last 3 takes were recorded April 4.
- BVE-51079-3 (3) V1 40177 The Old Grey Goose; Vocal trio with Thomas C. Ashley lead vocal.

Note: BVE-51074-78 are unrelated masters.

DOCK WALSH; Memphis Auditorium, Memphis, Tennessee, Sept. 25, 1929. Vocals by Dock Walsh on all masters.

- BVE-55585- (2) Unissued As I Wandered Over The Hillside
- BVE-55586- (2) Unissued Aunt Jemimah
- BVE-55587-1 (2) V1 40325 Laura Lou (Dock Walsh); Knife banjo accompaniment.



BVE-55588-1 (2) V1 40237 A Precious Sweetheart From Me Is Gone (Dock Walsh); Knife banjo accompaniment.

BVE-55589-2 (2) V1 40237 Bathe In That Beautiful Pool (Dock Walsh); Knife banjo accompaniment.

BVE-55590-2 (2) V1 40325 We're Just Plain Folks (Dock Walsh).

CAROLINA TAR HEELS; (Dock Walsh and Garley Foster), Memphis Auditorium, Memphis, Tennessee, Nov. 19, 1930.

BVE-62968- (2) V1 23546 Your Low Down Dirty Ways; Vocal by Dock Walsh.

BVE-62969-1 (2) V1 23611 Back To Mexico; Dock Walsh, vocal with duet chorus.

BVE-62970- (2) V1 23546 The Hen House Door Is Always Locked; Vocal by Dock Walsh.

BVE-62971-2 (2) V1 23516 Farm Girl Blues (Dock Walsh); Vocal duet.

BVE-62972-2 (2) V1 23611 Got The Farm Land Blues; Vocal by Garley Foster.  
Folkways FP 251 + FA 2951 "

BVE-62973-2 (2) V1 23516 Washing Mama's Dishes (Walsh-Foster); Vocal duet.

PINE MOUNTAIN BOYS (Dock Walsh and Garley Foster), Charlotte, N.C., May 30, 1931.

BVE-69391- (2) V1 23592 Gas Run Out; Vocal duet.

BVE-69392-2 (2) V1 23582 She Wouldn't Be Still; Vocal by Garley Foster. Kazoo-like vocal effects.

BVE-69393-2 (2) V1 23605 Roll On, Daddy, Roll On; Vocal by Garley Foster. Kazoo-like vocal effects.

BVE-69394-2 (2) V1 23605 The Apron String Blues; Vocal by Dock Walsh. Banjo and guitar only.

BVE-69395- (2) V1 23592 Wild Woman Blues; Vocal by Dock Walsh.



WV-55588-1 (2) VI 40377 A Pivotal Sweetheart from Me in  
Gone (Book Wales); Knife hand  
accompaniment.

WV-55589-2 (2) VI 40377 Pache in that Beautiful Pool  
Wales; Knife hand accompaniment.

WV-55590-2 (2) VI 40382 We're Just Plain Folks (Book Wales)

WALSH'S TWO HEELS  
(Book Wales and Garley Foster), Memphis  
Amateur, Memphis, Tennessee, Nov. 19,  
1937.

WV-55593-2 (2) VI 40386 Your Low Down Dirty Ways; Vocal  
by Book Wales.

WV-55594-1 (2) VI 40381 Back to Hallelujah; Book Wales, vocal  
with dual accompaniment.

WV-55595-2 (2) VI 40382 The Hen House Book in Always Looked  
Vocal by Book Wales.

WV-55596-2 (2) VI 40382 Fair Girl Blues (Book Wales);  
Vocal duet.

WV-55597-2 (2) VI 40381 Got the Fair Lady Blues; Vocal by  
Garley Foster.

WV-55598-2 (2) VI 40381

WV-55599-2 (2) VI 40382 Working Man's a Dime (Wales)  
Foster; Vocal duet.

THE MOUNTAIN BOYS  
(Book Wales and Garley Foster), Charleston,  
S.C., May 30, 1937.

WV-55601-2 (2) VI 40382 Gas Run Out; Vocal duet.

WV-55602-2 (2) VI 40382 The Woman's So Still; Vocal by  
Garley Foster, Knoxville vocal  
duet.

WV-55603-2 (2) VI 40382 Roll On, Daddy, Roll On; Vocal by  
Garley Foster, Knoxville-like vocal  
duet.

WV-55604-2 (2) VI 40382 The Apion Spring Blues; Vocal by  
Book Wales, Garley and Foster duet.

WV-55605-2 (2) VI 40382 Wild Woman Blues; Vocal by Book  
Wales.