FOLKWAYS RECORDS FA 2318

MOUNTAIN MUSIC BLUEGRASS STYLE

"SMILEY" HOBBS ★ TEX LOGAN ★ DON STOVER, B. LILLY, "CHUBBY" ANTHONY

EARL TAYLOR AND STONY MOUNTAIN BOYS ★ BOB BAKER AND PIKE COUNTY BOYS

JERRY STUART, "SMILEY" HOBBS, PETE ROBERTS ★ YELLIN, SEEGER, WEISSBERG



DESIGN: SHELDON BRODY

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DESCRIPTIVE NOTES ARE INSIDE POCKET

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Introduction and notes on the songs and the performers by MIKE SEEGER.

Bluegrass, the term, came into use in the early 1950's, originally referring to the music of Bill Monroe, from Kentucky, the Bluegrass State, and his Bluegrass Boys, a group that for 20 years has appeared on the Grand Ole Opry in Nashville and made records for Bluebird, Columbia, and Decca. Bluegrass describes a specific vocal and instrumental treatment of a certain type of traditional or folk-composed song.

Vocally the style is characterized by high pitched, emotional singing. In duets, Monroe's high tenor voice is dominant in volume and interest in harmony above the lead, part using unorthodox, often modal and minor sounding intervals, probably influenced by his childhood church singing as well as by early country musicians such as the Carter Family. Often a third, or baritone, part is added, usually below the lead voice and in gospel songs there is often a bass singer. Harmony in parallel thirds, popular in more formal music is rarely used and Monroe's tenor (harmony) often seems to be a separate and superior melody. The singers are also the instrumentalists.

Instrumentally, Bluegrass music is a direct outgrowth of traditional hill music styles, it's two most distinctive features being that it has no electrified instruments and that it uses a 5-string banjo for lead or background in all songs. The guitar players, most commonly also the lead singer, supplies the band with an open (not "slap" (or rhythm) style) chord background, much like the Carter Family style, with a few melodic runs such as Flatt's famous G run, but rarely takes an instrumental lead. The 5-string banjo is played in a style like that of Earl Scruggs who introduced his new style on Monroe's early Columbia records. See Folkways record "Banjo songs and tunes Scruggs Style" FA2314 for more on this. The fiddle player uses odd double stops and slides that vary from breakdown to country blues, a smooth style initiated largely by the Florida fiddler, Chubby Wise, also on the early Monroe Columbia records. Monroe's mandolin playing is driving and syncopated and like the fiddling, is influenced by both blues and breakdown styles. The string bass supports the guitar by picking on the downbeat with an occasional lead, and the bass player usually is dressed in a ridiculous costume and provides the comedy skits and songs.

The songs themselves are mostly built on traditional patterns, 4 line verse, 3 or 4 chords and in simple 2/4 or 3/4 time; instrumentals are usually in a breakneck 4/4 time and like the songs, are performed with great skill. Often new songs are made from the old with a change of words, harmony, treatment, or pace. The subject matter is most usually unsuccessful love but also covers home, mother, catastrophes, religion and almost anything else under the sun. Monroe has written a large number of his own songs, as do many other artists.

Bluegrass is directly related to the old corn-shucking party banjo and fiddle music as well as the ballad songs and religious music of the southern mountains. With the influx of the guitar, mandolin, and string bass from the cities of the deep South in the early 1900's, mountain people such as the Carter Family, Blue Sky Boys, and especially in this case, Bill and Charlie, the Monroe Brothers, began adapting old songs previously sung unaccompanied or with banjo and fiddle to the new instruments (with likewise new singing styles) and made these songs acceptable as a performance. There were several other bands in this era that could also be called pre-Bluegrass: the Mainers with their four piece band and (sometimes) smooth singing, and Byron Parker, who even had a banjo picker, Snuffy Jenkins, who played a style much like Earl Scruggs and came from the same area in North Carolina.

But not until Bill Monroe, Earl Scruggs, Lester Flatt, and Chubby Wise came together after World War II did the Bluegrass band take its classic and most competent form. When the records of this group were released, oldtime music and especially 5-string banjo picking were in decline and the early Monroe Columbias plus his show on the Opry brought new attention to the old-time music. Several groups such as the Stanley Brothers who had been playing oldtime music with thumb-style banjo started working more towards Bluegrass.

Lester Flatt, a singer and guitar player and Earl Scruggs, the 5-string banjo picker, formed a 5-piece band, the Foggy Mountain Boys with a style much like Monroe's but more polished, and featuring Earl's banjo picking and Lester's singing. Mac Wiseman sang revised old sentimental songs with his clear tenor voice; Jesse McReynolds picks the mandolin somewhat like Scruggs style with a flat pick; Jimmy Martin features novelty songs; the Osborne Brothers specialize in smooth close trio singing and their own banjo and mandolin styles; Don Reno plays an expert, jazzy, harmonic plectrum banjo style (as opposed to Earl's melodic style) which is also more suited to their slow dance songs and has gained many converts; the Stanley Brothers feature good oldtime Bluegrass music.

By about 1953 Bluegrass music reached its heighth of popularity, with no less than 10 different bands on commercial records. And many smaller amateur bands sprang up through the South, perhaps one in every town of 1,000 population. With such competition and with advanced recording techniques Bluegrass changed more quickly. "Bluegrass" became more a means of distinguishing any type of traditional music from the run of the mill performance by the steel guitars of the Nashville Philharmonic and later, hillbilly rock'n roll. Bands are now called Bluegrass that contain one element of the original style, for example, the Louvin Brothers' singing and playing (but not their electric and Hawaiian style guitars) or Charlie Monroe's singing (despite his electrified band members) or any number of combinations of less than the 5 main instruments such as a banjo-fiddle duet, two guitars, a bass and banjo duet, etc, etc...

Bluegrass, like other types of music, is constantly changing and searching for combinations that will give them something new and put them a step ahead of the competing groups. Flatt and Scruggs now include in their band a Dobro guitar, fretted Hawaiian style with a steel bar, unelectrified and often played like a banjo. Other bands have experimented with duets on instrumental and instrumental breaks and with adding mouth harps, pianos, organs, tipple, or accordion but so far only the Dobro and instrumental duets have been accepted into the style. The trend in singing is away from the country twant towards smoother more widely acceptable harmony. One of the greatest changes brought about in Bluegrass is the new method of "hi fi" recording and pressing of records and the use of the echo chamber which gives it the full orchestra sound, destroying the home-made effect.

Also changing is the Bluegrass audience. Oldtime hill music has always appealed to the individualistic mountain people since it is deeply rooted in their tradition and they feel that it is an expression of their preserving that tradition. But many of these have come to prefer the more sophisticated music of the commercial country music bands, or even rock'n roll. Many city bred people however have been hearing and buying records by the Bluegrass artists, this being part of the urban revival of folk music. It is mainly a musician's music and is appreciated even by many commercial musicians (including Presley whose first release was Bill Monroe's composition Blue Moon of Kentucky, who consider it a desirable part of all country music.

The main outlets for the six or so larger bands are on T.V. radio, theatres, school auditoriums, barn

dances, summer amusement parks (such as New River Ranch and Sunset Park), country music jamborees like the Grand Old Opry and the Wheeling W. Va. Jamboree, and through their records, on the many disc jockey shows on small radio stations throughout the South. The most successful of these touring bands, Flatt & Scruggs, can draw huge crowds of 5 or 10 thousand as far north as New York City, as well as having a contract for daily radio and T.V. shows with a large dependable sponsor that even provides for them a bus that carries them thousands of miles weekly on well organized tours. Their record sales, like other bluegrass bands, though not of "hit" proportions, are long and steady and many people are still buying their records that were issued 5 or 10 years ago.

The smaller bands don't have quite such an easy time of it and play occasional shows or depend upon a job at a cabaret or night club which affects them musically and psychologically. The musicians themselves often hold factory and mill jobs in addition to their music playing at night, and some of the best give it up altogether in their early 20's rather than "go commercial" or play in a club.

The decrease in opportunity for the smaller bands is due to a great number of factors, the greatest being the development of the "D.J." shows on radio which replaced the small locally originating live music programs with a large amount of recorded commercial country music and created at the same time a demand for local shows by these same large bands, usually from the Grand Ole Opry. The juke box and rock'n roll have also done their part along with the fact that few Bluegrass musicians are good business men, an all to necessary quality in today's country music field.

Despite all this to the contrary, Bluegrass does not appear to slowing down at all and probably won't in the near future. It will certainly change, become smoother and technically more difficult, but young people will continue to play and sing, and make up songs for fun and hope for the day that they might go professional.

ABOUT THE PERFORMERS

STOVER, LILLY, ANTHONY, AND PEGDON have been together for 7 months since "B" Lilly's brother, Everett, joined Lester Flatt and Earl Scruggs as tenor singer and mandolin player. Stover and the Lilly brothers have played together off and on in Boston night clubs for about six years, originally with Tex Logan, then researching at M.I.T.

DON STOVER - 5 string banjo & tenor voice
Born 1928, White Oak W. Va. of a large family. Started learning "thumb style" banjo from his mother at about age 6. Lived near the Lillys and played music with them at theaters and at the annual Lilly family reunion as well as working in mines. First started playing "Scruggs" style banjo in 1947 when he heard Monroe's Molly and Tenbrooks and bought finger picks, started teaching himself, first with two and then three picks. Has since recorded and played T.V. with Buzz Buzby in Washington; also recorded a session with Monroe in 1958 including the second Molly and Tenbrooks. He and the Lilly bros. have several songs on a Portland Me. label, Event.

MITCHELL "B" LILLY - guitar & lead voice
Born 1921 Clear Creek W. Va. Father played sacred songs on piano and organ. He and his brother heard early Monroe Bros. records in their teens and started singing sacred songs with mandolin and guitar, and began playing the many country music radio shows available at that time. Played on WWVA '48-50; WCHS Charleston, W. Va.; WNOX Knoxville, Tenn. with Molly O'Day.

DON "CHUBBY" ANTHONY - fiddle and baritone voice
Born 1935 Lincolton, N.C. Started playing guitar at age 7, mandolin at 9. Began learning fiddle with help of his father, also a fiddler, about 1947. Came from large family and started work as sweeper in cotton mill. First played professionally with the Stanley Bros. in 1953 and has been recording and appearing on shows with them most of the time since. Is now playing T.V. and show dates with them in North Florida.

ELMER PEGDON - string bass
Born in Nebraska, has been in Boston several years. Also sings and does comedy.

EARL TAYLOR AND THE STONY MOUNTAIN BOYS
Formed in early 1958 and has been playing Baltimore night clubs and theaters in Virginia. Played in Alan Lomax's Folk music '59 at Carnegie Hall and has since recorded 10 or 15 songs for United Artists label.

EARL TAYLOR - mandolin and tenor voice.
Lead voice on Short Life of Trouble and White House Blues.

Born Rose Hill Va. 1929. Worked on farm until 17 years old. Was playing guitar at age 7, mouthharp at 12, and started learning mandolin in 1953 in Baltimore when he began playing clubs there with Sam Hutchins, Art Wooten and "Boatwhistle". Joined Jimmy Martin in Detroit, 1955, played T.V., clubs, with him and recorded with Jimmy on his first eight Decca records such as Hit Parade of Love and I'll Drink No More Wine. Returned to Baltimore in 1957 to start his own band.

WALTER HENSLEY - banjo and baritone voice.
Born Grundy, Va. 1936. Began playing cousin's mandolin at 7, guitar and banjo by 11, along with his brother. Worked at sawmills and factories in Virginia and Baltimore. Played with the Lonesome Pine Fiddlers in 1952 and recorded No Curb Service, Just One You, and others with them for RCA Victor, as well as writing Windy Mountain. Has been with Earl Taylor almost two years in Baltimore.

SAM HUTCHINS - guitar and lead voice.
Born 1935, Forest City N.C. with 6 sisters and 1 brother. Dad played mouth harp, his sister, the guitar and his brother, Carace, the banjo. Started playing guitar and banjo around age ten and has since specialized on the 5-string banjo. Played banjo with Jimmy Martin in Detroit and recorded his first 4 Decca records with him. Won the Sunset Park banjo contest in 1958. Has played guitar with Earl Taylor since spring, 1958.

VERNON ("Boatwhistle") McINTYRE - string bass.
Born Asheville, N.C. Mother played fiddle, autoharp, and organ. Worked with the Morris brothers in the late thirties in theatres schools and radio stations in western North Carolina. Runs a used car lot as well as playing music full time. Also sings oldtime songs and does comedy. Has been with Earl Taylor most of the time since 1953.

JULIAN "Smiley" HOBBS - voice, banjo, guitar, mandolin, and fiddle.
Born 1928 Johnstown County N.C. near Four Oaks N.C. Dad played fiddle guitar and autoharp; mother played autoharp and piano. One brother and one sister also play music. Smiley bought three dollar guitar in 1942 and by 1946 had picked up the fiddle and mandolin. Began picking the banjo in 1954 before he came to northern Virginia. Recorded 20 songs on mandolin & fiddle with Don Reno & Red Smiley for King records in 1954 and with Don Reno wrote "Banjo Signal". Formed band with Bill Harrell in 1956, played in halls & radio stations in the Washington D.C. area, and recorded for the Caroll label. Has also played or recorded with the Bailey Brothers Luke Gordon, Buzz Busby; recorded four tunes on Folkways' Banjo Scruggs Style.

Has done many types of work and is now a policeman in Manassas, Virginia.

Smiley Hobbs played all instruments except bass on his two recordings by using tape overdubs.

Jerry Stuart-Smiley Hobbs-Pete Roberts --
This band like Anthony, Seeger, and Yellin (New River Train) was formed 15 minutes preceding the recording session and disbanded 15 minutes after. A great deal of recording is now done this way and one staff musician may play a song at a recording session that was new to him 15 minutes before and may support a half dozen different recording stars.
Rocky Run was composed by Jerry Stuart.

Jerry Stuart - Born Dec. 10th 1937 in Siler City, N.C., began playing mandolin at 15 and about a year later formed a band which soon held a weekly show on WNCA radio in Siler City. This band played at old time fiddler's conventions, auctions, family reunions, T.V. shows, and folk festivals all over N.C. In about 1955 we played in two folk festivals organized and M.Ceed by Bascom Lamar Lunsford; one of them at UNC Stadium and the other at the State Fair in Raleigh. In Sept. of '56 I gave up the radio show and band and came to D.C. to study electronics at Capitol Radio Engineering Institute...

"Tom Gray and I both play with a group of boys here in D.C. called Rocky Ridge Ramblers, but since we're all in college, we don't have time to practice, much less hold a job (playing music)."

Pete Roberts - Born 1938 in Arlington Va. Mother began teaching him piano at about age 6. Grandmother played guitar and sang folksongs, the first he heard. Began playing guitar at age 12 and then collecting records of country music, especially bluegrass, and now has one of the most complete collections with which he helped considerably in the preparation of the introduction and appendix of this booklet. Played with Bennie and Vallie Cain in 1955 and with them won the Warrenton banjo contest in 1956. At the same time had several "disc jockey" programs in the Washington area. Has played and recorded with the Country Gentleman(Starday record label) and since finishing studies at Capitol Radio Engineering Institute, has worked as recording technician at the library of congress. Also plays the other bluegrass instruments. Recorded Irish Washerwoman for Folkways "Banjo Scruggs Style."

Tom Gray - Born 1942 Washington D.C. Started playing guitar in 1953, followed by the mandolin and bass, when the Rocky Ridge Ramblers formed. Now a student at George Washington University in Washington, D.C.

Bob Baker and the Pike County Boys - Formed in late 1955 and has played clubs and dances in the Baltimore area since. Recorded three songs for Folkways' Banjo Scruggs Style in 1956. Play music part time only.

Bob Baker - Guitar and lead voice.
Born Pike County, Kentucky 1931. Comes from a musical family; father plays guitar and banjo, mother plays guitar, and 5 of his 12 brothers and sisters also play music. Learned many old time songs from his parents and started playing guitar at age 7 and organized his own band at age 16, when he played at WRAD in Radford Va. Moved to Baltimore for better job opportunity in 1955 and has since done mostly service station work, in addition to his music playing.

Bob Shanklin - Mandolin - Born 1936 Center Cross Va. Mother played guitar and fiddle and encouraged his music playing. Picked the guitar when he was 13 and started the mandolin at about 19. His principal line of work is in body and fender repair.

Mike Seeger - 5-string banjo and tenor voice.
Born 1933 New York City and brought up in suburban Washington D.C. Parents both professional trained musicians interested in folk music. In early years heard mostly field recordings of folk music from the Library of Congress and sang old songs with the autoharp. Took classical guitar lessons for about six months in 1951, then started listening to records of oldtime and bluegrass style country music and began playing like them. Collected tape recordings of all types of commercially recorded country music as well as field recordings of several country bands and musicians, some of which have been released on Folkways. Has been with Bob Baker off and on for four years. Won first prize in banjo contest at Galax Va. in 1958. Now plays occasional shows and records (for Folkways) with the New Lost City Ramblers and works as recording technician at Capitol Transcriptions, Inc. in Washington, D.C.

Jimmie Grier - fiddle and baritone voice.
Born 1930 in Washington County, near Bristol Tennessee. Claims a musical background: My father beat me with a fiddle bow." Learned fiddle from his dad at about an age of ten years. Joined the army in 1946 and played on army radio station and in USO until he left the army in 1955. Joined Bob Baker in 1957. Has had all types of occupations and is now specialising in sheet metal work.

Billy Ray Baker - string bass.
Born 1932 in Pike County Kentucky, and moved to the Blacksburg Va. area in 1942. "Went through school - in the front door and out the back", and first played the guitar at the age of 12. Joined the Air Force in 1951 and saw service in Texas, Germany, and Africa until he returned to Virginia in 1955. Like his brother, Bob, he moved to Baltimore for economic reasons then and has worked in factories and as mechanic since then. Has been playing bass for about a year since he joined the Pike County Boys.

Tex Logan - fiddle.
Born 1927 in Coahoma, Howard County, Texas. Father was a fiddler and a pioneer settler in West Texas. Started playing fiddle and also piano and trumpet at an early age and at about the age of 14 began playing fiddle like his father. Studied Electrical Engineering at "Texas Tech" for 4 years then went to Boston Massachusetts where he started attending MIT to work on his Master's in EE. Played fiddle with Jerry and Sky in Boston until he left MIT in 1947 and went to Wheeling Jamboree where he played with the late Red Belcher and the Kentucky Ridge Runners, a band which included the Lilly brothers and made several records. Later he also worked with Hawkshaw Hawkins who was at WWVA. Returned to MIT and completed his Master's in 1949 and played with a couple of the Boston country bands. Worked and recorded with Wilma Lee and Stoney Cooper on their early Columbia records and played mouth-harp on a couple. Wrote "Christmas Time's a-Coming" (recorded by Bill Monroe, Decca) and "Diamond Joe" (recorded by Wilma Lee and Stoney, Hickory) and is always finding new ways to play old tunes on the fiddle. Brought the Lilly Brothers to Boston in 1953 and worked with them while he was researching at MIT. Tex is now working on his Ph.D at Columbia in NYC but rarely misses a chance to take in a good country show in the area especially Bill Monroe or Wilma Lee and Stoney.

He is accompanied on these two tunes by Mike Seeger on the 5-string banjo and John Cohen on the guitar.

Bob Yellin-Mike Seeger--Eric Weissberg
Have played together occasionally in the New York area just for fun. Are all originally from New York City and became interested in Bluegrass mostly via records. Bob and Mike have taken second prizes picking double banjos at Galax Festival in 1958 and with Paul Prestopino (triple banjos) at Union Grove N.C. in 1959.

Bob Yellin - 5-string banjo - Born 1936, New York City. Father is professional musician. Has been playing the banjo for about two years. Attended CCNY in New York City majoring in Physics and now works in a laboratory there. Bob Paul Prestopino, and John Herald have formed a Bluegrass style band The Greenbriar Boys and have begun putting on shows and recording.

Eric Weissberg guitar - Born 1939 in New York City. Has been playing banjo and guitar for 9 years, having been introduced to the banjo by Pete Seeger. Now one of the best Scruggs Style banjo pickers in New York as well as being proficient on other instruments. Played two tunes on Folkways' "Banjo...Scruggs Style" and now studies string bass at Juilliard.

APPENDIX

The following are established bands which fit into the now-wide category, Bluegrass, and have made disc recordings and appeared in shows in the South.

Bill Monroe and the Bluegrass Boys: Called the father of bluegrass, Bill recorded first with his brother Charlie in the mid-thirties for Bluebird, then with the Bluegrass Boys on the same label and RCA Victor from 1939 to about 1945, when he joined Columbia and released the classic Bluegrass records with Flatt, Scruggs, and Wise. Bill has recorded some of the most unusual country music, and is always experimenting with new combinations in his band. He has recorded with such instruments as the electric guitar, the organ, the piano, and the accordion. He still plays every Saturday night at the Grand Ole Opry in Nashville, as well as touring all over the United States and Canada. Bill has recorded for Decca since the early fifties, and has recently released two LPs for them.

Charlie Monroe - With Bill Monroe in the early thirties, called the Monroe Brothers, sang and played the closest to present-day Bluegrass, with only mandolin and guitar. Each formed his own band in the late thirties, and Charlie continued writing and singing much the same fine type of song, though he added electrified instruments. Was actively in country music until about a year ago, and is now in retirement on his farm at Beaver Dam, Kentucky. Recorded for Bluebird (Monroe Brothers), RCA Victor, and most recently for Decca.

Stanley Brothers and the Clinch Mountain Boys - Ralph and Carter formed their band in 1946, and played old-time country music of all kinds, including fore-runners of today's Bluegrass. Ralph's mother taught him the banjo, claw-hammer

style. His banjo tunes "Hard Times" and "Clinch Mountain Backstep" are among the most original ever composed. Carter sang lead with Bill Monroe on his show dates and records in the early fifties.

Carter and Ralph's style and songs are the closest to traditional hill music, and are probably the closest to what was originally called Bluegrass. Their shows are always worth seeing, since they have a tremendous repertoire of unusual old-time songs, and their own style of presentation. They now have several radio and TV shows in the vicinity of Live Oak, Florida, and have recorded for Rich Tone (1946-49, 1950-51), Columbia (1949-50), Mercury (1952-58), and most recently for Starday and King. They have LPs available on Mercury and King.

Don Reno, Red Smiley, and the Tennessee Cut-ups - Formed about 1950 in much the same form as it now stands. The most prolific and progressive of the Bluegrass bands, they feature Don's own style of banjo-picking, Mac McGaha's fiddling, and Red Smiley's singing, along with their good comedy routines in which all members of the band dress up in costumes and take part. They and their very able manager also help sponsor banjo contests on their show dates. Reno, once played and recorded with Bill Monroe. Reno and Smiley now records for King Records and Dot Records.

Mac Wiseman - Known for his distinctive style of smooth high-pitched singing of old-time sentimental songs, Mac was very popular in the first half of the 1950s, but has gradually begun singing rock'n' roll and pop, and has dropped from the country scene, except for occasional show dates with a spontaneously formed Bluegrass band. He once worked with Molly O'Day, later with Bill Monroe, and now is an executive in Dot Records, for whom he has always recorded.

Jim and Jesse, the Virginia Boys - Jim and Jesse, the McReynolds brothers, feature mainly their "Scruggs-style" mandolin playing, although their singing is also outstanding. They now play TV and radio programs, mostly in South Georgia. They have recorded on Capitol records, Kentucky (Virginia Trio), and now record for Starday records.

Lonesome Pine Fiddlers - A good country band, formed in the early forties with much change of personnel. Consisted mainly of the Kline brothers, and also Larry Richardson and Bobby Osborne. They recorded in the early fifties for RCA Victor, Cozy, and Coral.

Osborne Brothers - Bob and Sonny Osborne, from Hyden, Kentucky, form the most unique instrumental and vocal duo on records. Sonny played with Bill Monroe in his teens and recorded Pike County Breakdown and others with him, and Bobby played and sang with the Lonesome Pine Fiddlers. Along with Jimmy Martin, they formed the Sunny Mountain Boys, and released several good records for RCA Victor. In 1955, they joined Charlie Bailey at WWVA. Shortly thereafter, they and Red Allen began recording on MGM, probably their best, from 1956-58. During the late fifties, they also recorded scores of other records on Gateway, Kitty, and Kentucky labels, as well as "backing up" other performers on different labels. They still record on MGM and have regular Saturday night programs on WWVA.

Jimmy Martin - Noted for limber voice and novelty songs, such as "Hit Parade of Love" and "Sophronie", played and sang with Monroe and also the Osborne Brothers between 1950 and 1955. He now has his own band, has radio programs in Louisiana, and records for Decca.

Country Gentlemen - Formed in late 1957 by three Washington area musicians, the Country Gentlemen have been lately releasing songs composed by their members John Duffy and Pete Roberts, and also re-arrangements of old-time songs, such as "I Never Will Marry". They now record for Starday records.

Bill Clifton and the Dixie Mountain Boys - Bill Clifton was born and raised in suburban Maryland and took to country music in his early teens, when he started singing and collecting country music. In 1954, he and Johnny Clark formed the Dixie Mountain Boys, and released several records on the Blue Ridge label, and later, for Mercury and Starday, the labels for which they now record. Bill sings old-time songs, such as those recorded by the old Carter family, and does not consider his treatment of the songs strictly Bluegrass. He has collected 150 country songs into a booklet that is now available at mail-order houses mentioned elsewhere in this appendix.

Lester Flatt and Earl Scruggs and the Foggy Mtn. Boys - Lester Flatt and Earl Scruggs, who with Monroe and Wise recorded the first strictly Bluegrass records, formed their own band, the Foggy Mtn. Boys, in the late 40's, and featuring Earl's banjo-picking and Lester's vocal style, have become the most imitated of the Bluegrass bands. In 1955, they joined the Grand Ole Opry, and added a Dobro-style guitar to their band. They now travel in a bus to their series of radio and TV shows throughout the South for their sponsor, Martha White Flour, as well as playing their highly successful road shows. They have recorded for Mercury and Columbia and now have a couple of LP's out for Columbia.

Following is a list of most of the other bands that also fall into classification in one way or another as Bluegrass, followed by the name of the companies for which they record. Most of these companies are small and their records are not easily available.

Blue Sky Boys - Bluebird, RCA Victor.
Lucky Chapman - Maryland.
McCormick Bros. - Hickory; Acme.
Pee Wee Lambert and Curley Parker and the Pine Ridge Boys - Rich-R-tone.
Hobo Jack and his Kentucky Pals - Lucky; Acme; Starday; Ace.
Hylo Brown - Capitol.
Jim Eanes and the Shenandoah Valley Boys - Decca; Rich-R-tone; Starday; Blue Ridge; Mercury.
Jimmie Gregg- Kingsport.
John and Bill Garay - Marlboro.
The Kelleys - Republic.
Larry Richardson and Happy Smith - Blue Ridge.
L.C. Smith, Ralph Mayo and the Southern Mtn. Boys - Kingsport.
Allen Shelton - Colonial.
Bailey Bros. - Canary; Rich-R-tone;
Blue Mtn. Boys - Rich-R-tone.
Buffalo Johnson - Rich-R-tone; Mercury.
Buster Pack and his Lonesome Pine Boys - Rich-R-tone.
Buzz Busby and his Bayou Boys - Jiffy; Starday.
Bennie and Vallie Cain - Adelph.
Byron Parker and the old hired hands - Bluebird and Deluxe.
Carl Butler - Capitol; Columbia
Carl Sauceman and his Green Valley Boys - Capitol; Rich-R-tone; Republic; Mercury.
Carl Story - Mercury; Columbia.
Cecil Surratt - Rich-R-tone.
Church Bros. - Blue Ridge; Rich-R-tone.
Connie and Babe and the Black Mtn. Boys - Republic.
Country Pardners - Victor.
Dave Woolum - Excellent; Sage and Sand; Starday.
Dee Stone - Blue Ridge; Mutual.
Don Gibson - Victor.
Tommy Magness - Federal.
Estill Stewart and the Seven Flat Top Mtn. Boys - Arrow; Starday.
Red Allen - Kentucky.
Ronnie Knittel and the Holston Valley Ramblers - Twin City Records.
Sauceman Bros. - Rich-R-tone.

Shannon Grayson - Kings; RCA Victor
Charlie Bailey - Event
Bill Harrell, Smiley Hobbs and the Rocky Mtn. Boys - Caroll.
Frank Wakefield, Marvin Cobb, Carace Hutchins - Wayside.
Nicky Green - Decca.
Eubanks Bros. - Goldenrod
Leon Jackson, Johnny Bryant, and the White Oak Mtn. Boys - King.
Frank Hunter and The Black Mtn. Boys - Rich-R-tone.
Louvin Brothers - Capitol, MGM, Decca, Apollo.
The Armstrong Twins - 4 Star.
Brammer Bros. - Liberty; Mutual.
Denver Duke and Jeffery Null - Mercury, Blue Hen.
Buddy Starcher - Starday.

Hack Johnson and his Tennesseans - Colonial.
Luke Thompson, Pete Kantz, and Jesse Kid - Excellent.
L.W. and Harold and the Carolina Neighbors - Blue Ridge.
Joe Franklin - Blue Ridge.
Wilma Lee, Stoney Cooper and the Clinch Mountain Clan - Rich-R-tone; Columbia; Hickory.
Joe "Cannonball" Lewis - MGM
The Rainbow Mtn. Boys - Excello.
The Rocky Mountain Boys - Rich-R-tone.
Wade Mainer - King; Blue Ridge.
Toby Stroud - New Star.
Whitey and Hogan - Cowboy.
John Reedy and the Stone Mountain Boys - Twin City Records.
Bill & Mary Reid; Columbia; Starday.

Many records of the above artists and others may be bought at the following mail order record shops or heard on nightly programs on these 50,000 watt radio stations which specialize in country music.

Record Sales Co.
2626 Columbia Pike
Arlington, Virginia

Ernest Tubb Record Shop
417 Broadway
Nashville 3, Tennessee

Jimmie Skinner Music Center
222 East 5th Street
Cincinatti 2, Ohio

Melody Lane Records
73 Franklin Avenue
Franklin Square, Long Island, New York

XERF - Del Rio, Texas
WCKY - Cincinatti, Ohio, 1530 kc
WWVA - Wheeling, West Virginia 1170 kc
Especially the jamboree on Saturday nights - 7:00 P.M. - 2:00 A.M.
WSM - Nashville, Tennessee, 650 kc
Especially Flatt & Scruggs early morning shows, 5:45 A.M. CST daily and Grand Ole Opry Saturday nights 7:00 - 12:00 P.M. CST

Miscellaneous

Not all of the selections on this album are strictly Bluegrass since they might omit several instruments or treat a song differently than Bill Monroe might have. But they are all descended from the original records of Monroe's band, by people who are using Monroe, Flatt, Scruggs and Wise as a model. The list of records under each song title are probably not absolutely complete nor are they necessarily the source.

With the exception of Tex Logan's tunes, all of these songs were recorded in kitchens, boarding house rooms, bedrooms, basements, and recreation rooms, so that they are definitely in a field recording class. The tape recorder used was a Tandberg Model 3 with one Electrovoice 654 microphone, and another Tandberg (with no mixer) was added for the double recordings or over-dubs. Unless otherwise stated Mike Seeger plays bass.

The most desirable musical instruments for Bluegrass are between 20 and 50 years old and there is a great amount of legends and folklore about what gives them the usually desired sharp, loud tone.

The most popular guitar is the Martin Dreadnought, the D-28 or D18, the older the better, though the Gibson Jumbo models are also used occasionally. The most sought after model is the Martin D-45 and other old pearl inlaid Dreadnoughts.

The most-used mandolins are made by the Gibson company and are the model A, either round hole or F-hole, relatively easy to find. Sometimes a Martin, Epiphone, or Vega will be played. There is little debate that the Gibson F-5 model is the best factory mandolin available today. The F-5 models made 30 or 40 years ago are far better and are almost impossible to find, and Bill Monroe owns several of these and uses them exclusively.

The most popular banjo is the new Gibson Mastertone model 5-string banjo, and the Gibson company has certainly profitted from Earl Scruggs' resurrection of this instrument, despite the fact that he plays an old "flat-head" drum Mastertone, made 20 or 30 years ago and no longer available. This model (the "flat head") and other old Mastertone banjos are scarce and in great demand and wherever banjo-pickers congregate there is lively discussion about the relative merits of the old Mastertones. Scruggs, Osborne, Reno, J.D. Crow (plus Hobbs, Stover, Roberts and Seeger) use "flat-heads". Ralph Stanley, Don Bryant, Allen Shelton, (and Walt Hensley) use the "arch-tops". The arch-tops give mainly a sharper tone.

There is little uniformity in make or model of fiddle. They are not unusual or expensively made and are chosen at each individual owner's discretion.

The string bass is usually a Kay make or an old beat-up German fiddle. Occasionally an aluminum bass is used since it adapts itself better to riding the top of a passenger car during tours.

In addition, the mouth-harps are mostly Hohner "Marine Band" or "Old Standby", and the Hawaiian style resonator guitar was made Dobro, a company out of business since the 30's when the electrified guitar began coming into style.

The musician, the most important instrument, is first and foremost an individualist of average to far above average intelligence from the towns and counties of the South.

Katy Hill
Bill Monroe and the Bluegrass Boys, Vi 203295; Tommy Jackson, Dot 1186.

Short Life of Trouble
G.B. Grayson and H. Whitter, Vi 40105; J.H. Howell's Carolina Hillbillies BB 8236; Riley Puckett, Decca 542; Blue Sky Boys Bluebird 8829. See Library of Congress Check List. Wade Mainer and Zeke Morris Bluebird 6936 (Short Life and its Trouble). Burnett and Rutherford, Col. 15133.

SHORT LIFE OF TROUBLE

CHORUS:
Short life of trouble
A few more words to part
Short life of trouble, dear girl
Poor boy with a broken heart

Remember what you promised
Not more than a week ago
You promised that you'd marry me
Standing in your mama's door

(CHORUS)

Now you've broken your promise
Go marry who you may
For this old world's so big and so wide
I'll ramble back some day

(CHORUS)

Now you've gone and left me
And I don't know what I'll do
I'd give this world and half of my life
Just to be married to you.

(CHORUS)

Katy Cline
Grandpa Jones, King 772 (Kitty Clyde); Monroe Bros. BB 6980; see Kitty Kline in Library of Congress Check List.

KATY CLINE

CHORUS:
Tell me that you love me Katy Cline
Tell me that your love's as true as mine
Tell me that you love your own turtle dove
Tell me that you love me Katy Cline

Who is it knows Katy Cline
She lives at the foot of the hill
In a shady nook by the old babbling brook
That runs by her dear old father's mill

(CHORUS)

If I was a little bee
Away from the hive I would fly
I'd steal a kiss from my true lover's lips
Then back to the hive I would fly

(CHORUS)

If I was a little bird
I'd never build my nest on the ground
I'd build my nest in some high oak tree
Where the bad boys couldn't tear it down

(CHORUS)

Philadelphia Lawyer
Composed by Woodie Guthrie and popular in the 40's; tune and sometimes plot much like "Jealous Lover."

PHILADELPHIA LAWYER

Way out in Reno Nevada
Where romance blooms and fades
A great Philadelphia lawyer
Was in love with a Hollywood maid

Come love and we will wander
Down where the lights are bright
I'll win you a divorce from your husband
And we can get married tonight

Now Bill was a gun toting cowboy
Ten notches were carved on his gun
And all the boys about Reno
Left wild Bill's maiden alone

One night when he was returning
From riding the range so cold
He dreamed of his Hollywood maiden
Her love was as lasting as gold

As he drew near her window
A shadow he saw on the shade
Was the great Philadelphia lawyer
Making love to his Hollywood maid

The night was as still as the desert
The moon hung bright overhead
Bill listened awhile to the lawyer
He could hear every word that he said

Your hands are so pretty and lovely
Your form so rare and divine
Come and go with me to the city
And leave this wild cowboy behind

Now back in old Pennsylvania
Among those beautiful pines
There's one less Philadelphia lawyer
In old Philadelphia tonight

Natchez Under the Hill
An old tune that Tex Logan remembers from childhood; also see Library of Congress check list.

Aint Nobody Gonna Miss Me When I'm Gone
Cowboy copas, King 511 (There Ain't Nobody Gonna Miss me When I'm Gone (writer's credit: Slim McAuliffej)

AIN'T NOBODY GONNA MISS ME WHEN I'M GONE

Once I had a loving mother dear and daddy
They've long since gone where the angels love to dwell
They've found eternal rest up in heaven
Where I'll find my reward no one can tell

CHORUS:
Oh, there ain't nobody gonna miss me when I'm gone
There ain't nobody gonna mourn for me too long
So won't you write these words upon my headstone
There ain't nobody gonna miss me when I'm gone

My best pal is my dog "Rover"
He's the only one who's never done me wrong
Come close while I pat your head old "Rover"
There ain't nobody gonna miss me when I'm gone

(CHORUS)

I once had a loving little sweetheart
We planned the day that she would be my own
Alas another stole my darling from me
There ain't nobody gonna miss me when I'm gone

Old Joe Clarke
The Hillbillies, Okeh 40376; Fiddling Powers and Family, Vi 19434; Bill Carlisle, King 758; Clayton McMichen, Decca 2647; Tommy Jackson, Mercury 6280; Bradley Kincaid, Brunswick; See Library of Congress check list.

LITTLE WILLIE

Arrangement: Bobby T. Baker

When I was in my sixteenth year
Little Willie courted me
He said if I'd run away with him
His dear wife I would be

We was so far away from home
When little Willie said to me
Go home go home my dear little girl
My wife you'll never be

My mama was so kind to me
And I know she loved me dear
You've brung me far away from home
How can you leave me here

Nature nature my dear little girl
Oh it's nature for to be
My mind is to ramble 'round
And I bid this wide world adieu

(Repeat 4th verse)

Whitehouse Blues
Bill Monroe, Decca 29141; The Swing Billies BB 7121 (From Buffalo to Washington); Charlie Poole and the North Carolina Ramblers, Col. 15099; Ernest V. Stoneman, Okeh 45125 (The Road to Washington). See Library of Congress check list. Sonny Osborne, Big 4 hits.

WHITEHOUSE BLUES

McKinley hollered McKinley squalled
The doc said McKinley I can't find the cause
You're bound to die, bound to die

Oh it's look here you rascal see what you done
You shot my husband and I got your gun
I'm takin' you back to Washington

Oh the doc come a-running took off his specs
Said Mr. McKinley better cash in your checks
You're bound to die, bound to die

Oh Roosevelt in the White House doin his best
McKinley in the graveyard taking a rest
He's gone, long gone

Nine Pound Hammer
Monroe Bros. BB 6422; G.B. Grayson, and H. Whitter Vi 40105; Merle Travis, Capitol 48000; Al Hopkins and his Bucklebusters, Brunswick 177; also on tape by Flatt & Scruggs and the Osborne Bros. This is Smiley's own version. Also see Library of Congress check list. Frank Blevins and his Tar Heel Ramblers, Col. 15280. Mainer's Mountaineers, BB; Buffalo Johnson, Rich-R-tone.

NINE POUND HAMMER

This nine pound hammer is just a little too heavy
For my size, buddy for my size

CHORUS:
So roll on buddy don't you roll so slow
Baby how can I roll when the wheels won't go

Ain't nobody's hammer in this mountain
That rings like mine, that rings like mine

(CHORUS)

Well I went up on the mountain just to see my baby
And I ain't a-coming back, Lord, I ain't a coming back

(CHORUS)

It's along way to Hazard, it's a long way to Harlan
Just to get a little booze, just to get a little booze

(CHORUS)

Cricket on the Hearth
Edd Rice Vo 5220; also on tape by Don Reno and Red Smiley.

All the Good Times Have Past and Gone
Monroe Bros. BB 7191; Bill Clifton and his Dixie Mountain Boys, Blue Ridge 409.

ALL THE GOOD TIMES HAVE PASSED AND GONE

CHORUS:
All the good times have passed and gone
All the good times are o'er
All the good times have passed and gone
Little darling don't you weep no more

I wish to the Lord I'd never been born
Or died when I was young
I never would've seen your sparkling blue eyes
Or heard your lying tongue

(CHORUS)

Oh, don't you see that lonesome dove
That flies from pine to pine
He's mourning for his own true love
Just like I'll mourn for mine

(CHORUS)

Come back come back my own true love
And stay awhile with me
If ever I've had a friend in this world
You've been a friend to me

(CHORUS)

New River Train
Monroe Bros. BB ; Kelly Harrell Vi 19596; Henry Whitter Okeh 40143; also on several Library of Congress recordings.

NEW RIVER TRAIN

CHORUS:
I'm riding on that New River train
I'm riding on that New River train
The same old train that brought me here
Is going to carry me away

Darling you can't love one
Darling you can't love one
Well you can't love one and have any fun
Oh darling you can't love one

(CHORUS)

Now darling remember what you said
Darling remember what you said
You know you said that you'd rather see me dead
Than to ride on that New River train

(CHORUS)

Now darling you can't love two
Darling you can't love two
Well you can't love two and let your heart be true
On darling you can't love two

Leather Britches
George Thomas and his music, champion 15410; Georgia Slim, Mercury 6146; Leake County Revelers, Col. 15149; Earl Johnson and his Clodhoppers, Okeh 45209; Tommy Jackson Dot 1137; see Library of Congress check list.

Fox Chase
Henry Whitter, Vi. 20878; Lonnie Glosson. Mercury 6142; Uncle Dave Macon, Voc. 14850; Wayne Raney, King 676; William McCoy, Col. 15269 (Train Imitations and Fox chase); See Library of Congress check list.

Feast Here Tonight
Monroe Bros. BB 7508; also on tape by the Stanley Bros. from whom this version was mostly learned and also Flatt & Scruggs and Oswald (Peecher Kirby) with Roy Acuff's Band.

FEAST HERE TONIGHT

There's a rabbit in the log and I ain't got my dog
How will I get him, I know
Get me a briar and I'll twist it in his hair
And that way I'll get him I know

I know, (I know) I know (I know)
That way I'll get him I know
Get me a briar and I'll twist it in his hair
And that way I'll get him I know

Going down the track with a chicken on my back
Soles on my shoes are nearly gone
Little ways ahead there's an old farmer's shed
And that's where I'll rest my weary bones

Weary bones, (weary bones) weary bones (weary bones)
That's where I'll rest my weary bones
Little ways ahead there's an old farmer's shed
And that's where I'll rest my weary bones

Build me a fire and I'll cook that old hare
Roll him in the flames nice and brown
Feast here tonight while the moon's shining bright
For I've got no place to lie down

To lie down, (to lie down) To lie down (to lie down)
Got no place to lie down
Feast here tonight while the moon's shining bright
For I've got no place to lie down

(Repeat first verse)

Bile em cabbage Down
Gid Tanner and the Skillet Lickers and Clayton McMichen Col. 15249; Clayton McMichen and his Georgia Wild Cats, Decca 5436; Dixie Crackers, Paramount 3151; Earl Johnson, Okeh 4511; Riley Puckett, Col. 254-D; Fiddlin' John Carson Okeh 40306; Uncle Dave Macon, Voc. 14849; see Library of Congress check list of recorded songs in the English language in the Archive of American Folk Song.

BILE 'EM CABBAGE DOWN

CHORUS:
Bile em cabbage down
Bake em hoecakes brown
The only song that I can sing
Bile em cabbage down

I bought my girl a bicycle
She learned to ride it well
She ran into a telephone pole
And bust it all to pieces

(CHORUS)

Now grandpa had a muley cow
She's muley when she's born
It took a jaybird forty years
To fly from horn to horn

(CHORUS)

Grandpa had a settin' hen
He set her as you know
Set her on three buzzard eggs
She hatched out one old crow

(CHORUS)

Snow Dove
Kelly Harrell, Vi 20242 (Butcher Boy); Buell Kazee, Brunswick 213 (Butcher Boy); Blue Sky Boys BB 8482; (Butcher's Boy); See Library of Congress check list.

SNOW DOVE

She went upstairs to make her bed
And now a word to her mother she said
Her mother she went up there too
Daughter, daughter, what's wrong with you

Oh mother oh mother I cannot tell
That butcher boy that I love so well
There's another girl in another town
He goes right there and he sits right down

He gets her down upon his knee
And tells her things that he won't tell me

That night her father came in from work
Dear mother, dear mother, where is my girl
He went upstairs to make her hope
And found her hanging on a rope

He took his knife and cut her down
And in her busom these words he found
Go dig my grave both wide and deep
Put marble stones at my head and feet

In the middle of my grave put a snow white dove
To show this world that I died for love

MOUNTAIN MUSIC BLUEGRASS STYLE

Addendum-Bluegrass

The following items were deleted from the original notes:

From the notes on established Bluegrass Bands there was a important omission:

Lester Flatt and Earl Scruggs and the Foggy Mtn. Boys - Lester Flatt and Earl Scruggs, who with Monroe and Wise recorded the first strictly Bluegrass records, formed their own band, the Foggy Mtn. Boys, in the late 40's, and featuring Earl's banjo-picking and Lester's vocal style, have become the most imitated of the Bluegrass bands. In 1955, they joined the Grand Ole Opry, and added a Dobro-style guitar to their band. They now travel in a bus to their series of radio and TV shows throughout the South for their sponsor, Martha White Flour, as well as playing their highly successful road shows. They have recorded for Mercury and Columbia and now have a couple of LP's out for Columbia.

The following items were omitted in the discography.

Leather Britches
George Thomas and his music, champion 15410; Georgia Slim, Mercury 6146; Leake County Revelers, Col. 15149; Earl Johnson and his Clodhoppers, Okeh 45209; Tommy Jackson Dot 1137; see Library of Congress check list.

Katy Hill
Bill Monroe and the Bluegrass Boys, Vi 203295; Tommy Jackson, Dot 1186.

Fox Chase
Henry Whitter, Vi. 20878; Lonnie Glosson. Mercury 6142; Uncle Dave Macon, Voc. 14850; Wayne Raney, King 676; William McCoy, Col. 15269 (Train Imitations and Fox chase); See Library of Congress check list.

Old Joe Clarke
The Hillbillies, Okeh 40376; Fiddling Powers and Family, Vi 19434; Bill Carlisle, King 758; Clayton McMichen, Decca 2647; Tommy Jackson, Mercury 6280; Bradley Kincaid, Brunswick; See Library of Congress check list.

Natchez Under the Hill
An old tune that Tex Logan remembers from childhood also see Library of Congress check list.

Cricket on the Hearth
Edd Rice Vo 5220; also on tape by Don Reno and Red Smiley.

Also omitted were several credits:
Smiley Hobbs played all instruments except bass on his two recordings by using tape overdubs.

John Cohen took the cover photo as well as helping with other parts of it.

LITHO IN U.S.A. 159