

PART 2

FOLKWAYS RECORD FA 2359

# OLD TIME MUSIC

Tom Ashley, Doc Watson, Clint Howard, Fred Price, Gaither Carlton, Arnold Watson,

# AT CLARENCE ASHLEY'S

& THE ORIGINAL CAROLINA TAR HEELS: Doc Walsh & Garley Foster



PHOTO: DESIGN: JOHN COHEN

RECORDED BY EUGENE EARLE, RALPH RINZLER & MIKE SEEGER



DESCRIPTIVE NOTES ARE INSIDE POCKET

FREE LITTLE BIRDS

LITTLE SADIE

WAY DOWNTOWN

TOUGH LUCK

HUMP BACKED MULE

DANIEL PRAYED

WALKING BOSS

MY HOME'S ACROSS THE BLUE RIDGE MOUNTAINS

COO-COO BIRD

CRAWDAD

RISING SUN BLUES

LEE HIGHWAY

SHADY GROVE

CORINNA

OMIE WISE

AMAZING GRACE



# OLD TIME MUSIC AT CLARENCE ASHLEY'S Volume Two

*TOM ASHLEY*

*DOC WATSON*

*CLINT HOWARD*

*FRED PRICE*

*GAITHER CARLTON*

*ARNOLD WATSON*

*and the original Carolina  
TAR HEELS:*

*DOC WALSH and*

*GARLEY FOSTER*

Recorded by: Eugene Earle, Mike Seeger, Ed Kahn and  
Ralph Rinzler

Edited by: Richard and Ralph Rinzler

Notes: Ralph Rinzler

Discography: Eugene Earle and Ralph Rinzler



*Horizon Barker, T.C. Ashley, Ralph Rinzler*

*Photo by J. Shugen*

## Side A

1. FREE LITTLE BIRD: T.C. Ashley, vocal & banjo; Clint Howard, guitar; Doc Watson, harmonica & guitar; Fred Price, fiddle. (c)
2. LITTLE SADIE: T.C. Ashley, vocal & banjo; Doc Watson, guitar. (b)
3. WAY DOWN TOWN: Doc Watson, lead voice and guitar; Clint Howard, vocal - chorus & guitar; Fred Price, fiddle. (d)
4. TOUGH LUCK: T.C. Ashley, vocal & banjo; Doc Watson, guitar. (b)
5. HUMPBACED MULE: Fred Price, fiddle; Doc Watson, banjo. (c)
6. DANIEL PRAYED: Fred Price, lead voice; Clint Howard, tenor; Doc Watson, bass. (c)
7. WALKING BOSS: (T.C. Ashley) T.C. Ashley, voice & banjo (Shouns, Tenn.) (a)
8. MY HOME'S ACROSS THE BLUE RIDGE MTS. (T.C. Ashley): T.C. Ashley, lead voice; Garley Foster, bird call, tenor, harmonica & guitar; Dock Walsh, banjo & baritone; Doc Watson, guitar. (a)

## recording data:

- (a) July, 1961, E. Earle & R.C. Rinzler
- (b) February, 1962, Chicago, Ill., M. Seeger & R.C. Rinzler
- (c) April, 1962, Los Angeles, Cal., R.C. Rinzler
- (d) April, 1962, Los Angeles, Cal., Ed Kahn

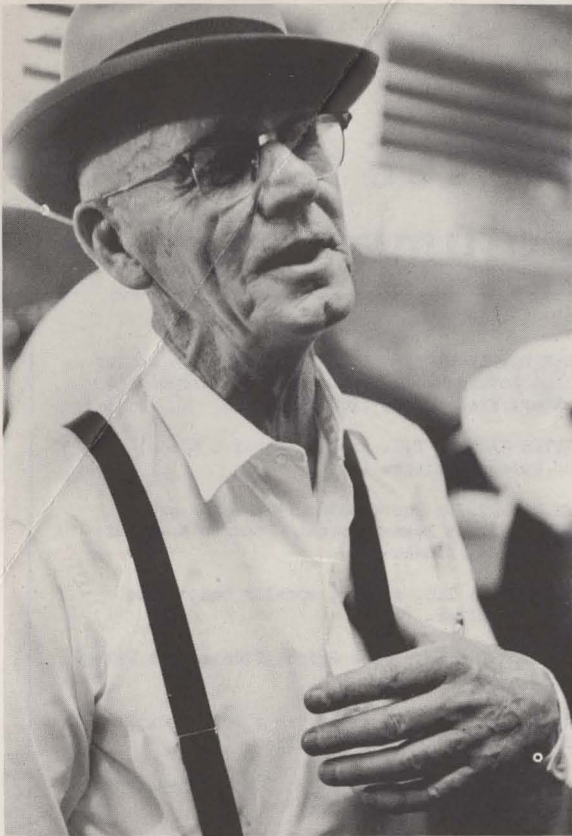
## Side B

1. THE COO-COO BIRD (arr. T.C. Ashley): T.C. Ashley, vocal & banjo; Doc Watson, guitar. (b)
2. CRAWDAD SONG: Clint Howard, vocal lead & guitar, Doc Watson, tenor & guitar; Fred Price, fiddle. (c)
3. RISING SUN BLUES: T.C. Ashley, vocal; Doc Watson, guitar. (c)
4. LEE HIGHWAY BLUES: (G.B. Grayson) Fred Price, fiddle; Clint Howard, & Doc Watson, guitars. (c)
5. SHADY GROVE: T.C. Ashley, vocal & banjo; Jack Burchett, banjo. (a)
6. CORRINA, CORRINA: Clint Howard, vocal lead & guitar; Doc Watson, tenor, harmonica & guitar; Fred Price, fiddle. (c)
7. POOR OMIE: T.C. Ashley, vocal & banjo; Doc Watson, guitar. (b)
8. AMAZING GRACE: Doc Watson, lead voice with T.C. Ashley, Clint Howard, Fred Price and Jean Ritchie. (c)

## recording data:

- (a) July, 1961, Saltville, Va., E. Earle & R.C. Rinzler
- (b) February, 1962, Chicago, Ill., M. Seeger & R.C. Rinzler
- (c) April, 1962, Los Angeles, Cal., R.C. Rinzler





Tom (Clarence) Ashley

Photo by John Cohen

#### OLD TIME MUSIC AT CLARENCE ASHLEY'S

When I first met Tom Clarence Ashley at the Union Grove Old Time Fiddlers' Convention in April, 1960 he had given up the banjo and would sing only one song: "Put My Little Shoes Away". When Eugene Earle and I went to Shouns, Tennessee in September of that year to record Tom and his group there was still no banjo picking but Tom was back in the habit of singing and his voice was strong and clear. He recalled many of the old songs he had recorded and others that he had never recorded. Before our meeting he had been teaching his songs to Fred Price and Clint Howard but had never thought of picking up his banjo again and singing them himself. The banjo and guitar had been laid away after Tom injured the index finger of his left hand in the early forties, and meanwhile commercial music in the country field had seemed to push old time music out of the picture. When he learned that his old recordings of the "Coo-Coo Bird", "The House Carpenter", "Peg and Awl", and "The Farmland Blues" had been reissued by Folkways and that there was an interest in old time music in the cities, he finally decided to pick up his banjo and start playing again. This was done with the thought of preparing for a New York concert which was to be sponsored by the Friends of Old Time Music (now The Friends of Traditional Music, Inc., a non-profit educational and cultural organization incorporated under the laws of N.Y. State). The concert, held in March, 1961, was a notable success and paved the way for the appearance of Tom and the group at the University of Chicago Folk Song Festival in February, 1962 - their second successful appearance before a city audience. In March of that year the group played a three week engagement at "The Ash Grove" in Los Angeles with Jean Ritchie and also appeared at U.C.L.A. and University of Wisconsin concerts. Their appearance at Carnegie Hall on Pete Seeger's Christmas Concert, December 21, 1962,

seemed to complete the cycle distinguishing them as the only folk counterpart of the New Lost City Ramblers (a strange thought in itself) to have established itself in the field of urban performing. Indeed, the path had been prepared for a group such as this by the Ramblers who virtually pioneered the field of performing traditional string band music in the traditional folk styles - both vocal and instrumental.

Tom Ashley himself is a rare gem: his vocal and instrumental styles, developed during his youth two or more decades before the introduction of the radio and phonograph into the southern mountains, are wholly reflective of the pure folk tradition of his native East Tennessee mountains. This tradition of the folk professional, influenced by medicine show musicians and itinerant minstrels, preserved ballads and songs (both Anglo-American and wholly American pieces) and fiddle tunes by oral (implying aural in the case of instrumental music) methods until the advent of mass media of communication. Neither his voice nor his instrumental technique reflect Tom's exposure to other musical traditions though this exposure was constant from the time he started his career as an itinerant musician about 1910. Tom learned to sing by listening to his mother, grandfather and neighbors from earliest childhood. Before he started to play any instrument he knew and sang many songs, and thus he can sing with equal ease in either accompanied or unaccompanied fashion. Having earned his livelihood as a medicine show musician and comedian most of his life, Tom is an experienced performer and can sing as comfortably and well on the stage of Carnegie Hall as he can on his own front porch high in the Tennessee mountains. A virtual storehouse of folk humour and lore, he is never at a loss for words in any situation.

Clint Howard, a neighbor of Tom's all his life, can remember his mother singing and accompanying herself on the dulcimer, but he never took an interest in singing himself until he was in his late teens. At first he learned to sing old time and newer hillbilly songs accompanying himself on the guitar, and in more recent years he and Fred Price have played together often and he has learned many of Tom Ashley's old songs. Clint's voice is powerful and his range unusually wide: he sings a clear, strong falsetto part in "Daniel Prayed" and belts out the vocal lead in a lower register on the "Crawdadd Song" and "Corrina."

A modest man of considerable talent, Fred Price would always fiddle when called on but never sang a note in my presence until he took part in singing a gospel song with Clint after I had known him more than a year and visited with him about a half a dozen times. His vocal style, like Tom's, bears no trace of musical traditions other than his local one and his voice is both clear and true in pitch. The fiddling was learned primarily from an uncle of his when Fred was a young man. As I have no indication of what style the uncle played, aside from Fred's assurance that he was a fine musician, I cannot determine to what degree the style is original with Fred. It is clearly not influenced by modern hillbilly and western-swing nor does it sound like the style often associated with blue grass music. It is reminiscent of the fiddling heard in several of the old time string bands but still retains a distinctive flavor and originality of its own.

Doc Watson is unusually gifted both musically and intellectually. His memory for tunes and texts is phenomenal and his technical proficiency on a variety of instruments is absolutely staggering. In contrast to Tom whose introduction to singing was solely through live performances, Doc was both surrounded by a musical family and had a collection of recordings of favorite old time singers at his disposal as well. Doc's



father picked a banjo, played the french harp (harmonica) and sang many old hoedown songs ("Skillet Good and Greasy", "Going Back to Jericho," etc.); his mother still sings ballads ("The House Carpenter," "The F.F.V.," "Meet Me By the Moonlight," etc.) in fine unaccompanied style. As a young boy Doc learned to recognize and emulate the vocal and instrumental styles of performers whom he heard on phonograph records: Frank Hutchison, The Carter Family, Uncle Dave Macon, Dock Walsh, to mention a few. Unlike most musicians (citybillies and traditional folk as well), Doc did not simply incorporate all of the different banjo styles into one particular banjo on the one hand and the guitar styles into a personal style on the other, but rather can still reproduce a sampling of distinct instrumental styles on both instruments identifying each with the artist from whom he learned it. In addition to this, he has developed a number of distinctive guitar techniques of his own using either the flat pick or the thumb pick in marvellously unorthodox ways, and he can pick the banjo in a wide variety of equally unusual styles. Above all, he is never absorbed in technique to the point that his performance becomes more significantly a display of technique than of musicianship, and more often than not his keen sense of humour is warmly expressed through the guitar or in a fleeting remark between the lines of a song. His talents will be more easily appreciated on a forthcoming Folkways album where Doc will be heard singing and playing both as a soloist and with his mother, brother Arnold (a fine singer, harmonica and banjo player), father-in-law, Gaither Carlton and wife, Rosa Lee.

The first attempts at recording this album were made in New York City in March, 1961, but technical difficulties proved insurmountable. The recordings which were finally selected were made over the span of ten months in five different states. In all cases the machine used was an Ampex 600, but a variety of microphones was necessary. The machines were generously provided by Eugene Earle, Mike Seeger and Ed Kahn, and in most cases they were operated by these people. The recordings made at the Ash Grove, Los Angeles, were made possible through the assistance of Ed Pearl, Phil Melnick and Ed Kahn and were taped during performances from the sound system of the establishment. It was therefore necessary to fade out abruptly at the end of several pieces to eliminate extraneous sounds which it was felt would be disturbing.

The notes on the songs were written over a period of eight months during which I was constantly travelling. I am especially grateful to Edith Fowke (Toronto, Canada), Roger Abrahams (University of Texas), and D.K. Wilgus and Ed Kahn (U.C.L.A.) for the use of their private libraries as well as for advice and assistance and to Richard Rinzler for his research in the New York Public Library and assistance in editing this material.

Ralph Rinzler  
December, 1962



## FOLK GROUP GIVES 'VILLAGE' CONCERT

Quintet From the Blue Ridge  
Offers Program of Ballads,  
Spirituals and Hoedowns

Five farmers from the Blue Ridge Mountains brought a ripe harvest of traditional music to the city Saturday night.

The quintet from the Tennessee and North Carolina hills, led by Clarence (Tom) Ashley, was heard at Public School 41 in Greenwich Village. The concert continues the wholesome trend of putting the folk back in folk music that was reflected in the February festival at the University of Chicago.

This program was sponsored by the Friends of Old Time Music, a sort of Anglicized, folk-oriented Pro Music Antiqua. The nonprofit group is dedicated to the proposition that traditional music and its rural makers deserve an urban hearing. The concert augurs well for the whole idea of cultivated-change between the city and the country.

### Down-To-Earth Group

Mr. Ashley's group offered a wide range of ballads, hoedowns, white blues and spirituals and instrumental breakdowns. Unlike the slick, technically flashy Bluegrass bands that roam the South today, Mr. Ashley's group is as down-to-earth as the open collars and galluses they wore. Their work has the well-worn quality of fine antiques, a rut and a scratch here and there only heightening the character of a family heirloom.

The leader of the group is an easy-voiced singer with a weaving, word-swallowing style, a low pressure banjo delivery and a whimsical stage manner. Appearing with him were Arthel (Doc) Watson, a pleasant singer and sure-fingered guitarist who, as accompanist, was the workhorse of the evening; Gaither Wiley Carlton, banjoist and fiddler; William Clint Howard, guitarist-singer, and Fred Price, fiddler.

### High Points Noted

A few of the evening's best moments merit mention. "The Coo-Coo Bird" was a lulling modal song in which Mr. Ashley's banjo and Mr. Watson's guitar whispered a sensitive colloquy that was almost reminiscent of fine chamber music. "Sally Ann" was a dance romp played with foot-tapping vigor, and "Amazing Grace" was an old hymn reverently voiced by the group in organlike harmonies against Mr. Carlton's plaintive fiddling.



SIDE I, Band 1.

Recorded Los Angeles, Cal., April 1962, R.C. Rinzler

Free Little Bird

T.C. Ashley - vocal and banjo  
Doc Watson - harmonica and guitar  
Clint Howard - guitar  
Fred Price - fiddle

I'm as free, little bird, as I can be (repeat)  
I'm as free at my age as a bird in the cage  
I'm as free, little bird, as I can be.

Carry me home, little birdie, carry me home (repeat)  
Carry me home to my wife, she's the joy of my life  
(repeat line 1)

I'll never build my nest on the ground  
Neither in the forks of a tree  
I'll build my nest in the ruffle of her dress  
Where the bad boys can never bother me.

(repeat second verse)  
(repeat first verse)

This song appears under a variety of titles: "Nobody Cares for Me," Randolph, Missouri; "I Wish I Was a Little Bird," Belden, Missouri; "Free Little Bird," Fuson, Kentucky; "Free A Little Bird," Lunsford, North Carolina; and "Kitty Kline," Brown collection, North Carolina. It is essentially a variant of the nineteenth century popular song Kitty Clyde (Dichter and Shapiro, p. 146, published in 1853, under the authorship of L.V.H. Crosby, Wilgus, p. 122). Ewan MacColl has shown me a nineteenth century English broadside of "Minnie, Kitty Clyde's Sister" \* which he has in his collection. Both text and verse form seem to indicate that it was written to capitalize on the fame of the character, Kitty Clyde, which had been established in an earlier and notably successful broadside, but I know of no published example of such a broadside nor have I succeeded in finding any references to it in studies on the subject.

Although Ashley's version of the song includes two if the themes commonly found in "Kitty Kline," "take me home" theme and "free little bird" theme (both pointed out by Hudson in Brown III, P. 293), it excludes the often present "if I were" or "I wish I were" verses which are so numerous in some versions of this song as well as in the body of love-lyrics to which the song belongs. Belden gives references for songs containing this theme which were collected in Scotland, Sussex, the West of England and Ireland while also providing a bibliography for American variants using this theme. The most obvious example of these is the well known "Come All Ye Fair and Tender Ladies" ("Little Sparrow") (q.v. Belden, pp. 477-8, also Brown III, pp. 290-3).

Tom Ashley says he has known this song from early childhood but cannot remember which member of his family generally sang it. The tune as he sings it is not significantly different from that of other variants of the Kitty Clyde-Free Little Bird group which are found both in print and on phonograph records, and as D.K. Wilgus points out (Wilgus, p. 122) resembles that of "Roll In My Sweet Baby's Arms" (Monroe Brothers, Bluebird B 6773).

\*D.K. Wilgus indicates that this broadside is included in the John Griswold Collection of the Cleveland Public Library (Wilgus, p. 122).

References:

Bascom, JAFL XXII, 240-1  
Belden, 489  
Brown III, 293-7  
Fuson, 120  
Perrow, JAFL XXVI, 134  
Randolph, 188 IV  
Wilgus, 122

Discography:

Austin Harmon, Maryville, Tenn., "Free Little Bird" AAFS 2887 A1

R.C. Hedrich, Roanoke, Va., "Kitty Kline," AAFS 3763 B2

Fields Ward & Bogtrotter's Band, Galax, Va., "Katy Kline," AAFS 1360 B1

Mrs. Alice Williams, Ashland, Ky., "Kitty Kline," AAFS 1012 A3

Ganos Williams & Ben Platt, Ashland, Ky., "Kitty Kline," AAFS 1014 B1

Basom L. Lunsford, Leicester, N.C., "Free A Little Bird," AAFS 1778 B2

Basom L. Lunsford, Leicester, N.C., "Free A Little Bird," AAFS 3244 A2

Allen Brothers, "Free Little Bird," Victor 40266

Cousin Emmy, "Free Little Bird," Decca 24216

Cranford and Thompson, "Katy Cline," Champion 45061

Dyke's Magic City Trio, "Free Little Bird," Brunswick 129

Grandpa Jones, "Kitty Clyde," King 772

Monroe Brothers, "Katy Cline," Bluebird 6960

Roane County Ramblers, "Free A Little Bird, 1930 Model," Columbia 15498

Ernest Stoneman, "Katy Cline," Gennett 3381

Side I, Band 2.

Recorded Chicago, Ill., February 1962, Mike Seeger, Ralph Rinzler

Little Sadie

T.C. Ashley - vocal and banjo  
Doc Watson - guitar

Went out last night to take a little round  
I met a little Sadie and I blowed her down  
I run right home and I went to bed  
A forty-four smokeless under my head.

I begin to think what a deed I done  
I grabbed my hat and away'd I run  
I made a good run just a little too slow  
They overtook me in Jericho.

Standing on the corner a-ringing a bell  
And up stepped the sheriff from Thomasville  
Says, "Young man, is your name Brown  
Remember the night you blowed Sadie down."



"Oh, yes sir, my name is Lee  
I murdered little Sadie in the first degree  
First degree and the second degree  
Got any papers will you read 'em to me."

Took me downtown and dressed me in black  
They put me on the train and they sent me back  
Had no one for to go my bail  
Crammed me back in the county jail.

Judge and the jury took their stand  
Judge had his papers in his right hand  
Forty-one days, forty-one nights  
Forty-one years to wear the ball and the stripes.

Published sources assign various titles to this ballad:  
"Sadie," Brown, North Carolina; "Bad Lee Brown,"  
Randolph, Missouri; "Late One Night," Wheeler, Missis-  
sippi, Arkansas, Florida, South Carolina; "Little Sadie,"  
AAFS 2851 B1, North Carolina; Columbia 15522, Tennessee;  
and "Chain Gang Blues," Bluebird BB - B5818, presumably  
Georgia; "Out Last Night," Owens, West Virginia via  
Kentucky; and "Penitentiary Blues,". While G. Malcolm  
Laws (Laws, p. 236) lists this ballad under the heading  
of "Ballads of the Negro," D.K. Wilgus has developed  
a more general term, the "blues-ballad,"\* which, if  
applied to this particular piece, affords a satisfactory  
descriptive classification without the implication of  
the Laws term (i.e. either that the ballad originated  
with or has greater currency amongst Negro rather than  
White singers). At least two of the four Lomax examples  
(AAFS 1859 and 706) were collected from Negro inform-  
ants. Laws lists four other published examples, two  
of which (Cambiare and Henry) were collected from the  
same source in Tenn., (probably White informant);  
another is most probably from a Negro informant  
(Wheeler) and the fourth, a fragment, comes from Ran-  
dolph and may have been either White or Negro in origin.  
Owens does not indicate the race of her informant to  
the best of my knowledge. The version found in the  
Brown Collection closely parallels Ashley's and was  
presumably collected from a White singer. Riley  
Puckett's variant is, both from the point of view of  
text and tune, strikingly different from Ashley's while  
still relating the same basic tale; it sounds like an  
adaptation of a Negro blues version. Thus, it would  
seem that the ballad enjoys wide currency amongst both  
Negro and White singers, if the inference drawn from  
existing collected material is accepted as valid.

\*A "Blues ballad (is) a loose shifting, emotional  
narrative which celebrates and comments on an event  
instead of presenting a straight forward, detailed  
account." (From "Clure and Joe Williams: The Value  
of A Local Blues Ballad," unpublished article by D.K.  
Wilgus.)

#### References:

Brown II, 597-8  
Cambiare, 22  
Henry, 39-40  
Lomax I, 89-91  
Owens, 221 (JAFL XLIX)  
Randolph, II, 117  
Wheeler, 109-111

#### Discography:

Blue Heaven, Belle Glade, Fla., "Bad Man Ballad,"  
AAFS 384 B

Mrs. Lloyd Bare Hagie, Elk Park, N.C., "Little Sadie,"  
AAFS 2851 B1

Wendell Hart & group of Negro convicts, Cumins State  
Farm, Ark., "Bad Man Ballad," AAFS 2591 B2

Negro convict, State Penitentiary, Parchman, Miss.,  
"Bad Man Ballad," AAFS 1859 A1-10 in.

Willie Rayford, Cumins State Farm, Ark., Camp. no. 1,  
"Bad Man Ballad," AAFS 2591 B2.

Clarence Ashley, "Little Sadie," Columbia 15522-D

"Buddy" Baker, "Penitentiary Blues," (Ernest Baker)  
Victor 21549

Riley Puckett, "Chain Gang Blues," Bluebird B. 5818

Side I, Band 3.

Recorded Los Angeles, Cal., April 1962, Ed Kahn

#### Way Down Town

Doc Watson - vocal lead and guitar  
Clint Howard - tenor and guitar  
Fred Price - fiddle

#### Refrain:

Way down town just a-fooling around  
Took me to the jail  
(It's) Oh, me and it's oh my  
No one to go my bail.

It was late last night when Willie came home  
I heard him a-rapping on the door  
He's a-slipping and a-sliding with them new shoes on  
Pappa says, "Willie, don't you rap no more".

Well, I wish I was over at my sweet Sally's house  
A-setting in that big arm chair  
One arm around my old guitar  
And the other one around my dear.

Now, one old shirt is about all I've got  
And a dollar is all that I crave  
I brought nothing with me into this old world  
I ain't a-gonna take nothing to my grave.

Although I have not found this song in any published  
collections, there is a recording of it by Uncle  
Dave Macon on which the tune is identical with the  
one recorded here. Macon's text, in contrast to  
Watson's, is unified using the blues theme of lament;  
Doc's version changes the song from a lament to a



Ashley and Clint Howard

Photo by John Cohen



sort of "hoedown" using more or less unrelated verses joined by a choral refrain, which, incidentally, is similar to Uncle Dave's:

"Oh, me - it's oh, my...  
What's going to become of me  
For I'se down town just a-fooling around  
With (There's) no one to stand my bond."

Both versions share the same first verse. Variations of Watson's second verse appear in many other songs of eclectic nature: "Rollin' On" (Monroe Brothers, Bluebird B 7598); "Bowling Green" (Cousin Emmy, Decca; English Brunswick DE 9258; "Shady Grove" (Ashley, side B, item 5 of this record), "Mary Blain" (JAFL XXXIX, p. 183), to mention a few. The third verse is more commonly found with other first and third lines:

"Fifteen cents is all I've got  
A dollar's all I crave  
Fifteen cents to buy me a drink  
And a dollar to dig my grave."

(q.v. recordings by the Carlisle Brothers, "A Dollar's All I Crave," Decca 5913; "Dollar Is All I Crave," Cliff Carlisle, Melotone 13383; "Fifteen Cents Is All I Got," Grandpa Jones, King 1069).

But a very similar verse appears in Odum and Johnson:

"It's fifteen cents with o' morphine  
A dollar's all I crave.  
I didn't bring nuthin' in this bright worl',  
An' nuthing I'll carry away."  
(Odum and Johnson I, p. 186)

Side I, Band 4.

Recorded Chicago, Ill., February 1962, Mike Seeger,  
Ralph Rinzler

#### Tough Luck

T.C. Ashley - vocal and banjo  
Doc Watson - guitar

Every man gets in tough luck some time  
Every man gets in tough luck some time  
Hope I'll be lucky some old day.

Well, I'm going where the chilly winds don't blow

Every man has his day some old time.

If I lose, let me lose, I don't care.

Well, I ain't got a nickel nor a dime.

Well, I'm going to the new railroad.

Tom Ashley calls this song either "Tough Luck" or "The Tough Luck Blues," and in this form, I have not found a published example of it in any collections at my disposal. There are two elements of this song which point to the fact that it is a variant of "The Lonesome Road Blues" ("I'm Going Down This Road Feelin' Bad"). The line, "I'm going where the chilly winds don't blow" is one of the hallmarks of the song. But it is the melodic identities between the well known version of "The Lonesome Road Blues" and "Tough Luck" which provide both conclusive proof of the relationship and an interesting example of phrase shifting or interchange within a melody.

The second line of the "Tough Luck" tune is synonymous with the first line of the common version of the "Lonesome Road Blues" (q.v. recordings by Cousin Emmy and Woody Guthrie). The first line of "Tough Luck" is similar to the last line of the more conventional version of the "Lonesome Road Blues" (i.e. Guthrie's) and almost identical with this line in the version sung by Cousin Emmy.

Ashley's fourth verse, "If I lose, let me lose, I don't care" is reminiscent of two other songs: Charlie Poole, "If I Lose, I Don't Care," and "Right On, Desperado Bill":

"Lose, lose - I don't keer;  
If I win, let me win lak a man.  
If I lose all my money, I'll be gamblin' for my  
honey;  
Ev'ry man ought to know when he lose."  
(Odum & Johnson, 202)

And from the next verse of this same song comes a phrase which ties in Ashley's first verse with the gambling theme:

(first two lines same as above)  
"Lost fohty-one dollars tryin' to win a dime;  
Ev'ry man plays in tough luck some time."

This theme appears in the repertoire of Lead Belly (Lomax IV, 583) in the song "I'm All Out An' Down":

"I'm broke, babe, an' I ain't got a dime,  
Ev'ry good man gets in ha'd luck sometime."

#### References:

Brown III, 524  
Lomax III, 242-3  
Lomax IV, 583-4  
Odum & Johnson, 202

#### Discography:

Soco Gap band, National Folk Festival, Chicago,  
"Lonesome Road Blues," AAFS 3256 B3

Woodrow (Woody) Wilson Guthrie, Washington, D.C.,  
"I'm Goin' Down That Road Feelin' Bad," AAFS 3418 A1

Hobart Ricker, Washington, D.C., "Goin' Down This  
Road Feelin' Bad," AAFS 3903 B5

All under the title "Goin Down The Road Feelin' Bad:"

Ray Melton, Galax, Va., AAFS 1347 A2

Theophilus G. Hoskins, Hyden, Ky., AAFS 1519 A3

Gussie Ward Stine, Arvis, FSA camp, Arvin, Cal.,  
AAFS 4103 B1

Warde H. Ford, Central Valley, Cal., AAFS 4206 A2

Bascom Lamar Lunsford, N.Y., N.Y., AAFS 1805 B1

Ollie Crownover and group, Migratory camp, Brawley,  
Cal., AAFS 3562 B2

Rex & James Hardie, Shafter, Cal., AAFS 3566 A1

Samantha Bumgarner, "Georgia Blues", Columbia 166

Samantha Bumgarner, "Worried Blues", Columbia

Cousin Emmy, "Lonesome Road Blues", Decca 24215

Woody Guthrie, "I'm Blowing Down This Old Dusty  
Road," Folkways FP 11



Charlie Poole and the North Carolina Ramblers, "If I Lose, I Don't Care," Columbia 15215

Side I, Band 5.

Recorded Los Angeles, Cal., April 1962, R.C. Rinzler

Humpbacked Mule

Fred Price - fiddle  
Doc Watson - banjo

This piece is more often performed as a song with banjo or string band accompaniment than as a fiddle tune. The song incorporates elements of "Liza Jane" with a variety of comic verses which seem to bear the stamp of either slave or minstrel show songs. There are slight melodic variations from one area or performer to another, but this tune can be grouped with songs known under the titles: "The Kicking Mule," "Whoa, Mule," and "Simon Slick" in addition to those titles found in the discography below. In Brown III, Hudson indicates there is no relationship between this item and the equally well known mule song, "Johnson's (Old Gray) Mule".

An excellent note and exhaustive bibliographical references are provided by Hudson in Brown III, p. 567, for those interested in the texts generally associated with this tune.

Discography:

Elisha Cox., San Angelo, Tex., "Whoa Mule," AAFS 547 A2

J.D. Dillingham & O.J. Light, "Whoa, Maude, Whoa," Llano, Tex., AAFS 899 B2

Samuel Clay Dixon, "Whoa, Mule, Whoa," Mt. Vernon, Ind., AAFS 1749 B3, 1750 A1

Samuel Clay Dixon, "Humpbacked Mule," Mt. Vernon, Ind., AAFS 1749 B2

Gilbert Fike, Little Rock, Ark., "Whoa Dar, Mule," AAFS 3190 B2

Frank Goodwyn, Falfurrias, Tex., "The Kicking Mule," AAFS 2614 A2, B2

The King Family, Visalia, California, "The Kicking Mule," AAFS

Paul Holland, Springfield, Mo., "Whoa, Mule, Whoa," AAFS 3217 A1

Mrs. Matilda Keene, Newberry Fla., "Whoa, Larry, Whoa," AAFS 979 B1

Bert Martin, Manchester, Ky., "Whoa, Mule," AAFS 1479 B2

Joe & Molly McDonald, Livingston, Ala., AAFS 4030 A2 & B1

Lewis H. Propps, Pleasanton, Tex., "Bucking Mule, Whoa Mule," AAFS 558 A

Hobert Ricker, Washington, D.C., "Whoa, Mule, Whoa," AAFS 3904 B4

West Va., & N.C. Liners, Galax, Va., "Humpbacked Mule," AAFS 1350 A2

Thaddeus C. Willingham, Gulfport, Miss., "The Humpbacked Mule," AAFS 3116 B1

Fiddlin' John Carson, "The Kickin' Mule," Okeh 40071

Cliff Click, "The Buckin' Mule," Silvertone 5083

Al Hopkins & His Bucklebusters, "Ride That Mule," Brunswick 186

The Shelton Brothers & Curly Fox, "Ridin' On A Humpbacked Mule," Decca 5173

Gid Tanner & George Riley Puckett, "Buckin' Mule," Columbia 119

Gid Tanner and his skillett Lickers, "Buckin' Mule," Columbia 15237

Side I, Band 6.

Recorded Los Angeles, Cal., April 1962, R.C. Rinzler

Daniel Prayed

Fred Price - vocal lead  
Clint Howard - tenor  
Doc Watson - bass

I heard about a man one day  
Who wasted not his time away  
He prayed to God every morning, noon and night  
He cared not for the king's decree  
But trusted God who set him free  
Old Daniel prayed every morning, noon and night.

Refrain:

Old Daniel served the living God  
While here upon this earth he trod  
He prayed to God every morning, noon and night  
He cared not for the things of bail  
But trusted God who never failed  
Old Daniel prayed every morning, noon and night.

They cast him in the lions'  
Because he would not honor me  
Their jaws were locked, it made him shout  
And God soon brought him safely out.

Oh, brother let us watch and pray  
Like Daniel, live from day to day  
He cared not for the king's decree  
But trusted God who set him free.

Fred and Clint learned this hymn while attending church services in Shouns, Tenn., and Doc learned it near his home in Deep Gap, N.C. None of the three recalls the particular hymnal in which it may be found, and, to the best of my knowledge, the piece has not been the subject of one of G.P. Jackson's numerous studies on items of this kind. Although there is a difference of tempo and harmonic treatment between this performance and that of the Stanley Brothers (see below), the hymn is the same in both cases.

Discography:

Stanley Brothers, "Hymns and Sacred Songs," King 645



Side I, Band 7.

Recorded Shouns, Tenn., July 1961, Eugene Earle,  
Ralph Rinzler

### Walking Boss

T.C. Ashley - vocal and banjo

#### Refrain:

Walking boss, walking boss, walking boss  
Well, I don't belong to you  
I belong, I belong, I belong  
To that steel driving crew.

Work one day (repeat), just a day  
Then go lay in a shanty too.

(REFRAIN)

Well, I asked that boss, for a job, just a job  
He says, "Son, what can you do?"  
"I can pull a jack, line a track (repeat)  
I can pick and shovel too."

(REFRAIN)

Tom Ashley remembers this track lining song from the days when he used to sing (he calls it "busting") outside the pay shacks in the West Virginia coal fields, but he does not recall the source from which he learned it. Although I have not found an actual version of the song in any published collections, two conceivably related phrases appear in standard works on Negro folk song:

"I belong to the steel-drivin' crew,  
Lawd, I belong to the steel-drivin' crew."

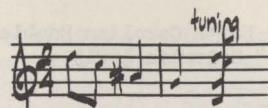
(refrain from song containing two six line verses in Chapter entitled, "Construction Camps and Gangs", Odum & Johnson II, p. 110)

"When you git lazy and want ter lay off,  
You have a little talk with the walking boss."

(reported from Auburn, Alabama, 1915-16 as related in 1906, White, p. 266)

A closely related version of this song was collected from Mrs. Marybird McAllister, Brown's Cove, Albemarle County, Virginia by George Foss and Roger Abrahams, 10 June 1960. Mrs. McAllister (the informant who supplied Paul Clayton with the fragments from which he constructed the recent "folk-pop" hit "Gotta Travel On" or "Done Laid Around and Stayed Around") stated that she had learned the song during her youth from the singing of a Negro railroad worker who had stopped by her father's house and sung through the night till daybreak. Of the fifty odd songs she had learned from this man, she was able to recall about ten.

Although I cannot accurately reproduce the tune from memory and have no transcription of it at hand, I do recall that it bore a close resemblance to Ashley's with a few exceptions. The meter was free and the final cadence was distinctly different. Mrs. McAllister sang without accompaniment in free time; her tune was a diatonic one while Ashley's is modal. Interestingly enough, Ashley's final cadence is no more than a vocal rendition of one of his favorite banjo figures in the "sawmill" tuning (DCCdG' representing strings one through five respectively.



It is noteworthy that there are contrasting points of view towards the walking boss expressed in the two versions; Ashley, "Walking boss, well I don't belong to you"; McAllister, "Walking boss, you're the best boss I know". The McAllister text supplied by Roger Abrahams is as follows:

Oh, Miss Lou (three times)  
Won't you please tie my shoe.

Walking boss (three times)  
You're the best boss I know.

Get on high (three times)  
Boy, sail away and die.

Side I, Band 8.

Recorded Taylorsville, N.C., July 1961, Eugene Earle, Ralph Rinzler

### My Home's Across the Blue Ridge Mts.

T.C. Ashley - vocal lead  
Garley Foster - harmonica, guitar and bird call  
Dock Walsh - banjo  
Doc Watson - guitar

I'm a-gonna leave here Monday morning (repeat twice)  
Oh, I'll never expect to see you anymore.

My home's across the Blue Ridge mountain  
Oh, I'll never expect to see you anymore.

How can I keep from crying.

Rock and feed my baby candy.

The first published version of this song appeared in 1909 (JAFI XXII, Bascom, p. 245) under the title "My Own True Love". It was collected in North Carolina by Louise Rand Bascom, but neither informant nor specific area in which it was collected are mentioned aside from the fact that the article in which it appears is entitled "Ballads and Songs from Western North Carolina". Although no tune was supplied in the article, the text follows the same pattern as those versions which have appeared subsequently; AAFS and Brown Collec-



The original Carolina Tar Heels; T. Ashley, Doc Walsh,  
Garley Foster - Photographed in 1961 by R. Rinzler



tion (both from the same source) and three commercial recordings listed below. The Bascom text is reproduced here for the convenience of those who might find it interesting as older numbers of the Journal of American Folk Lore are often inaccessible.

My home's in the state of North Carolina (repeat)  
My home's in the state of North Carolina, my true love  
An' I never expect to see you anymore.

I'm goin' off to the state of North Carolina (repeat)  
I'm goin' off to the state of North Carolina,  
my true love  
An' I never expect to see you anymore.  
Oh, whar's that finger ring I gave you etc...  
Now wear it on your right hand etc...

Of the many songs which Tom Ashley sings, this is one of the few which he claims to have "put together" or "made". He sang the vocal lead on the first commercial recording of the song by the "Carolina Tar Heels", and I have seen the Peer International Corporation copyright made at the time of this recording in 1931 in Ashley's name. Tom remembers "making" the song while working in the West Virginia mining camps and he related to Ed Kahn the particulars of one of his verses saying that as he was an itinerant musician by profession he was always leaving town on Monday morning. Bascom supplies no tune and so it is impossible to determine whether Ashley took the fragments of a text from one song and wedded them to a new tune, or whether he simply embellished both tune and text of a song which he already knew. It is wholly possible that he did not realize that he was using a pre-existing song or elements thereof when "making" his own piece.

The song was introduced into the repertoire of the urban singer via various recordings by the Seegers who learned it from the 1936 recording (AAFS 3155 B2) of Bascom Lamar Lunsford. Two of the four commercial recordings of the song (all of them use the words "Blue Ridge Mts.") were released several years prior to 1936, and it is not unlikely that Lunsford heard these and simply changed the words "Blue Ridge to Smoky". On the other hand, as the song is generally credited to the state of North Carolina, Lunsford may have learned the song from oral sources (he is a collector of considerable renown).

The Carolina Tar Heels performed and recorded as a group during the late twenties and early thirties using the same instrumentation that is used on this recording. The personnel (with the exception of Doc Watson who replaces Ashley on the guitar here) was not static; there were two Fosters (not blood relatives) who periodically replaced one another playing the harmonica in the group. Ashley played lead guitar and sang vocal lead, Dock Walsh always played banjo and sang baritone and occasionally sang lead, and either Gwen or Garley Foster played the harmonica (Garley sings tenor here).

This recording, made during the summer of 1961, was the result of a desire on the part of Gene Earle and myself to bring the group together for the first time in almost thirty years. They had not visited or communicated with each other during that time, but after a few minutes of "jamming" and reminiscing the music started, the recording machine was running and this tune was recorded (the first of about ten songs taken down on tape that evening). For a complete discography of the Carolina Tar Heels see "Old Time Music at Clarence Ashley's" FA 2355

(Part I), page 9; two reissues of the original recordings of this group may be heard on Volume I of the Anthology of American Folk Music, FP 251, items 12 and 27.

#### References:

Bascom, JAFL XXII, 245

Brown III, 326

#### Discography:

Carolina Tar Heels, "My Home's Across the Blue Ridge Mountains", Victor 40100

Carter Family, "My Home's Across the Blue Ridge Mountains", Decca 5532

Delmore Brothers, "My Home's Across the Blue Ridge Mountains", Bluebird B 8247

Arthur Smith, "Across the Blue Ridge Mountains," Bluebird BB 7221

Bascom Lamar Lunsford, Leicester, N.C., "My Home's Across the Smoky Mts.", AAFS 3155 B2



Ashley & Watson doing the "Coo Coo Bird" at University of Chicago  
Photo by John Gihen

Side II, Band 1.

Recorded Chicago, Ill., February 1962, Mike Seeger, Ralph Rinzler

#### The Coo-Coo Bird

T.C. Ashley - vocal and banjo  
Doc Watson - guitar

Gonna build me log cabin  
On a mountain so high  
So I can see Willie  
As he goes passing by.

#### Refrain:

Oh, the coo-coo, she's a pretty bird  
She wobbles as she flies  
She never says coo-coo  
Till the fourth day July.



I've played cards in England  
I've played cards in Spain  
I'll bet you ten dollars  
I beat you next game.

(REFRAIN)

Jack-a-Diamonds, Jack-a-Diamonds  
I've known you from old  
You've robbed my poor pocket  
Of my silver and my gold.

My horses ain't hungry  
They won't eat your hay  
I'll drive on little further  
I'll feed 'em on my way.

From the wealth of folklore centering around the cuckoo, one can select two distinct symbolic roles and distinguish the presence of each in Clarence Ashley's version of the "Coo-Coo Bird". The cuckoo has long been considered the herald of Spring and is thus identified with the warmth and promise of that season (q.v. Hazlitt pp. 159-62, and Field, p. 179).

"A singular custom prevails in Shropshire at this period of the year, which is peculiar to that country. As soon as the first cuckoo has been heard, all the labouring classes leave work, if in the middle of the day, and the time is devoted to mirth and jollity over what is called the cuckoo ale." (Hazlitt, p. 161)

In ironic contrast to its significance as a harbinger of good tidings, the cuckoo is symbolic of infidelity inasmuch as the word "cuckold" derives from the female cuckoo's habit of depositing her eggs in the nest of smaller birds and leaving them there to be hatched by a bird of a totally different species. (q.v. Field, pp. 183-4).

Ashley's second verse (which he sometimes sings as a refrain) is a condensation of the traditional texts found both in the United States and England:

The cuckoo is a merry bird  
He sings as he flies  
He brings us glad tidings  
And tells us no lies.  
He sucks the birds' eggs  
To make is voice clear  
And the more he cries "cuckoo!"  
The Summer draws near.

(Wiltshire version, Williams, p. 165)

The last two lines of the second verse are often sung: "And she never sings 'cuckoo till Summer is near'" (Sussex version, Butterworth, p. 12), which provides the predecessor of Ashley's "She never says coo-coo Till the fourth day July". Also, in some texts the word "warbles" replaces "sings" in the second line of the first verse; it was surely this line that gave way to Ashley's "wobbles" thus providing a more amusing if less graceful image.

The implication of the infidelity or inconstancy theme is present in this recording of Ashley's "Coo-Coo Bird" with the introduction of the last verse ("My horses ain't hungry" etc. This verse which did not appear in Ashley's earlier commercial recording of the song (q.v. Folkways "Anthology of American Folk Music, Vol. III, item 57 FP 253) is standard in "The Wagoner's Lad" and, as is often pointed out (Randolph II, p. 237; Belden,

pp. 473 4; Brown III, pp. 271-3), elements from "The Cuckoo," "The Wagoner's Lad" and "On Top of Old Smoky" are frequently combined under the title "The Unconstant (or Inconstant) Lover". Some versions of this song also include verses generally identified with "Pretty Polly" (Belden, p. 475; also a version by Merle Travis recorded on tape by Ed Kahn). Although the theme of inconstancy is merely implied here by the introduction of the verse from "The Wagoner's Lad", English and some American versions of "The Cuckoo" do include numerous verses dealing with this theme (commonly associated in this country with "Old Smoky":

"Meeting is a pleasure and parting is grief" etc.  
"Thief will but rob you and take what you have" etc.  
"The Grave will decay you" etc.  
"Come all you young women wherever you be  
Never build your nest in the top of a tree" etc.  
(Butterworth, p. 12)

Both Sharp and Brown collected versions of this song in which variants on Ashley's first verse appear. Belden gives an excellent note and bibliography on the provenience of this verse, the more common form of which is:

"I'll build me a castle  
On the mountain so high  
Where the wild geese can fly over  
And hear my sad cry."  
(Sharp, II, p. 183)

The two gambling verses which appear here have been reported in a number of different songs dealing with gambling and cards (q.v. Brown III, pp. 80-80).

"The Fourth Day of July" "as sung by Clarence Ashley...adapted and arranged by Alan Lomax" appears in Lomax IV, pp. 218-9. This version includes a refrain ("adapted" by Lomax from a Negro work song) and a third verse of uncertain origin both of which are unknown to Ashley who, from his early boyhood before learning to pick the banjo, sang the song using the text more or less as it appears above.

References:

Belden, 473-6  
Brown III, 80-81, 271-4, 275-9  
Butterworth, 12  
Cox, 425  
Field, Chapter XVI, 177-185  
Hazlitt, 159-162  
Lunsford & Stringfield, 54  
Lomax IV, 217-19  
Randolph I, 237-39  
Sharp II, 177-83

Discography:

All under the title "The Cuckoo":  
Mrs. Joseph Gaines, Murrells Inlet, S.C., AAFS 832 A1  
Gant Family, Austin, Tex., AAFS 72 B1  
Mrs. Maggie Gant, Austin, Tex., AAFS 66 A2  
Aunt Molly Jackson, New York, N.Y., 1935, AAFS 823 B 1 & 2  
Mrs. Lize Pace, Hyden, Ky., AAFS 1437 A1  
John Selleck, Camino, Calif., AAFS 4219 A2



Charlie Black, Arjay, Ky., "The Cuckoo Is A Pretty Bird", AAFS 1389 B1

Mrs. C. S. MacClellan, High Springs, Fla., same as foregoing, AAFS 986 B2

Jonathan Moses, Orford, N.H., "Cuckoo Is A Fine Bird," AAFS 3705 A2

Vivian Skinner, near Burnsville, Miss., "Cuckoo Is A May Bird," AAFS 2997 A2

John Williams, Pickett, Wis., "Cuckoo Song," AAFS AAFS 4182 A2 & B

Clarence Ashley, "The Coo-Coo Bird," Columbia 15489, reissued Folkways FP 253

Kelly Harrell, "The Cuckoo, She's A Fine Bird," Victor 40047

Side II, Band 2.

Recorded Los Angeles, Cal., April 1962, R.C. Rinzler

#### Crawdad Song

Clint Howard - vocal lead and guitar  
Doc Watson - tenor, and guitar  
Fred Price - fiddle

#### Refrain:

You get a line and I'll get a pole, honey  
You get a line and I'll get a pole, babe  
You get a line and I'll get a pole  
We'll go down to the crawdad hole  
Honey, baby - mine.

Set on the bank till my feet got cold  
It's a sight to see the crawdads jump in that hole

Yonder come a man with a sack on his back  
He's got more crawdads than he can pack.

Now, he fell down and he busted that sack  
It's a sight to see the crawdads back to back.

Now, what did the hen duck say to the drake  
Well, there ain't no crawdads in that lake.

This song appears in a variety of forms and under a number of different titles: "The Crow-fish Man," Sharp, Kentucky; "Sugar Babe," Sharp, Kentucky; Brown, North Carolina; Kennedy, Louisiana; "Sweet Thing," Lomax, Arkansas and Kentucky. The tunes, in all of the foregoing examples, are clearly related if not ostensibly similar; that is, entire phrases are virtually interchangeable, as illustrated in the song "Tough Luck", while some versions use a three line form, others, repeating one or more phrases, have four or five line stanzas. Related songs include Sandburg's "Dis Mornin', Dis Evenin', So Soon" (sometimes called "Tell Old Bill"), and the well known "How Many Biscuits Can You Eat" (see discography).

In terms of melodic comparison, "The Crow-fish Man" (Sharp II, 275) and the version on this recording share virtually the same first line, but the Sharp tune, a more primitive one, does not use this melodic phrase further. A second line leads the tune to its completion in a "tag on" phrase "This morning so soon", the refrain and final cadence of the song. But as both versions use a simple couplet the verses of the two songs are interchangeable.

In her note on "The Crow-fish Man" Maud Karpeles states: "This is a Negro song which Mrs. Wilson had picked up. It was sung very slowly and is, no doubt, a street-cry" (Sharp II, p. 411). That the song is of Negro origin seems very probable; the various phrases and "floating" stanzas which appear in different versions all seem to corroborate this thought: "sweet thing," "Sugar babe," "I got a gal in the White folks' yard" etc. Whether a blackface minstrel song, a street-cry or the product of a long forgotten singer provided the initial bits of crawdad tune and verse I cannot determine from the information at my disposal.

The text of this particular version is more cohesive than most, which leads one to believe that it might have been learned from a commercial recording. (No one in the group can recall a specific recording of the song).

Although all but the fourth verse can be located, in one form or another, in texts listed in the bibliography, other versions of the song include "floating" stanzas such as:

"What you gonna do when the liquor gives out  
A-standing on the corner with your mouth poked out."  
(Lomax II p. 298)

"Shoot your dice and roll 'em in the sand  
I ain't a-gonna work for no damned man."  
(Lomax II, 299)

"Oh, kill-a me a chicken and bring me the wing  
You may think I work-a but I won't do a thing."  
(Brown III, p. 550)

The absence of such stanzas in this version might point, once again, to a commercial recording as the source from which one or more members of the group learned the song.

In addition to the popularity this song enjoyed in commercial country music of the forties, one of the "top ten" on the "hit parade" about 1950 used this tune sung by an all male chorus in martial fashion with the refrain "shoot your dice and have your fun."

#### References:

Brown III, 482-3, 550-1  
Kennedy I, 42-3  
Kennedy II, 161-6  
Odum, 140  
Lomax II, 298-9  
Lomax III, 107-8  
Sandburg, 18-9  
Sharp II, 275, 357  
Work, 140

#### Discography:

Jess Alexander, Dallas, Tex., "Crawdad Song," AAFS 617 B1

Mrs. Vernon Allen, Shafter, Cal., "Crawdad Song," AAFS 4142 B1 & 2

Mary Davis, Manchester, Clay co., Ky., "Crawdad Song," AAFS 1488 A & B1

Mrs. Vera Kilgore, Monteagle, Tenn., "Crawdad," AAFS 2939 B2

Leary Family & T. Henderson, Elkins, W. Va., "Crawdad Song," AAFS 3574 B1



Leroy Martin & group of Negro convicts, Cummins state farm, Gould, Ark., "Crawdad," AAFS 2671 A2

All under title "Sugar Babe":

J.L. Goree, Houston, Tex., AAFS 2593 B3  
Aunt Molly Jackson, N.Y., N.Y., AAFS 827 B5  
Alec Moore, Austin, Tex., AAFS 55 B1  
Sims and Mandie Tartt & Bettie Atmore, Livingston, Ala., AAFS 2704 A3  
Ray Wood, Houston, Tex., AAFS 2594 A1

Bill Cox, "N.R.A. Blues," Perfect 13090

Girls of the Golden West, "You Get A Line And I'll Get A Pole," Bluebird B 5167

Gwen Foster, "How Many Biscuits Can I Eat," Bluebird B 8082

Grandpa Jones, "How Many Biscuits," King (number not at available to me)

H. Martin & H. Roberts, "Crawdad Song," Melotone 13148

Lulu Belle and Scotty, "Sugar Babe," Melotone 6-08-58

Side II, Band 3.

Recorded Los Angeles, Cal., April 1962, R.C. Rinzler

#### Rising Sun Blues

T.C. Ashley - vocal  
Doc Watson - guitar

There is a house in New Orleans  
They call the Rising Sun  
Where many poor boy to destruction has gone  
And me, oh God, for one.

Just fill the glass up to the brim  
Let the drinks go merrily around  
We'll drink to the life of a rounder, poor boy  
Who goes from town to town.

All in this world does a rounder want  
Is a suitcase and a trunk  
The only time he's satisfied  
Is when he's on the drunk.

Now boys, don't you believe what a girl tells you  
Let her eyes be blue or brown  
Unless she's on some scaffold high  
Saying "Boys, I can't come down."

I'm going back - back to New Orleans  
For my race is almost run  
Gonna spend the rest of my wicked life  
Beneath that Rising Sun.

Tom Ashley cannot remember when he learned this song, but he thinks he can recall his grandmother, Enoch Ashley, singing it to him when he was a young boy. The first commercial recording of the song featured Tom (vocal and guitar) and Gwen Foster (harmonica) a musician of extraordinary accomplishment who also played with the Carolina Tar Heels.

As Ashley noted, when relating his medicine show experiences to me (q.v. notes for "Old Time Music At Clarence Ashley's," Part I, p. 2), Roy Acuff's introduction to professional country music, such

as it was in the early days, was by travelling with a medicine show. Both young men were travelling with the same show, and Tom recalls that he taught a number of songs to Roy, this one among them.

This song has appeared in two published collections; in both cases the version is the same - a compilation using as a principal source AAFS 1404 A1 with additional stanzas drawn from AAFS 1496 B2.

#### References:

Lomax II, 368-9  
Lomax IV, 290

Discography: Under the title "The Rising Sun Blues":

Daw Henson, Billy's Branch, Clay Co., Ky., AAFS 1508 B2

Bert Martin, Horse Creek, Clay Co., Ky., AAFS 1508 B2

Georgia Turner, Middlesboro, Ky., 1404 A1

Roy Acuff and his Smoky Mt. Boys, "The Rising Sun," Vocalion 04909

Ashley and Foster, "The Rising Sun Blues," Vocalion 02576

Homer Callahan, "Rounder's Luck," Melotone 6-02-59

Esco Hankins, "The Rising Sun," King 650

Side II, Band 4.

Recorded Los Angeles, Cal., April 1962, R.C. Rinzler

#### Lee Highway Blues

Fred Price - fiddle  
Clint Howard and Doc Watson - guitars

Fred Price learned this tune many years ago from the playing of G.B. Grayson who is credited with authorship. It has enjoyed a fair degree of popularity among contemporary fiddlers who sometimes perform the piece with a monologue describing the highway using various bowing techniques to imitate the different vehicles and animals encountered while travelling down the Lee Highway.

#### Discography:

G.B. Grayson (and H. Whitter) "Lee Highway Blues" (several people including Fred and Doc claim to have heard this record; I find no trace of it).

Roane County Ramblers, "Hometown Blues," Columbia 15328 D

Jack Youngblood, "Hitch-Hiker's Blues," (record number unavailable to me).

Side II, Band 5.

Recorded Saltville, Virginia, July 1961, Eugene Earle, Ralph Rinzler

#### Shady Grove

T.C. Ashley - vocal and banjo  
New River Jack Burchett - banjo



Refrain:

Shady grove, my little love  
Shady grove I say  
Shady grove, my little love  
Now I'm a-goin' away.

Wisht I was in Baltimore  
Sittin' in a big armchair  
One arm around my whiskey keg  
And the other un around my dear.

(REFRAIN)

All I want is a pig in a pen  
Corn to feed him on  
Pretty little girl to stay at home  
Feed him when I'm gone.

(REFRAIN)

This song is probably more widely current than published examples seem to indicate. In addition to the tune heard here, there are several other tunes coupled with eclectic texts under the title "Shady Grove": the tune commonly associated with "Fly Around My Pretty Little Pink (Miss)", as heard on a recent recording of this song by Bill Monroe, Decca 4266; "This is sung to the same tune as 'Old Joe Clark'" (Perrow, p. 182 from Ky.); Owens, (p. 220) gives another Kentucky version of "Shady Grove" and a transcription of a tune which is a variant of "Reuben, Reuben, I've Been Thinking" for her text. Ashley's tune is the one most commonly associated with "Shady Grove" (also as sung by Jean Ritchie, (Ritchie, p. 50 and Lomax IV, p. 234); he learned the song from having heard it frequently at social gatherings since early childhood, but he does not associate it with a particular musician.

The second banjo on this recording is played by "New River" Jack Burchett, a neighbor of Horton Barker's from Chilhowie, Virginia. Jack picks the banjo using his own adaptation of old time frailing style and tunes the instrument in eight or nine different ways to suit the needs of the particular tune he is playing.

In a collection of fiddle tunes, "Music of Ireland", (O'Neill, no. 226) there is a highly ornamented piece entitled "Shady Groves", but there seems to be no relationship between this piece and any of the airs associated with the song under discussion here.

References:

Brown III, 552-3  
Lomax IV, 234  
O'Neill, no. 226  
Owens, JAFL XLIX, 220-1  
Perrow, JAFL XXVIII, 182  
Ritchie I, 40-43  
Ritchie II, 50

Discography:

All under the title "Shady Grove":

Mrs. Goldie Hamilton, Hamiltontown (near Wise),  
Va., AAFS 2787 A2

J.M. Mullins, West Liberty, Ky., AAFS 1566 A

J.W. Russell, Marion, W. Va., AAFS 3162 B1

Vernie Westfall, Shafter, Cal., AAFS 4118 B1

Side II, Band 6.

Recorded Los Angeles, Cal., April 1962, R.C. Rinzler

Corrina, Corrina

Clint Howard - vocal lead and guitar  
Doc Watson - tenor, guitar and harmonica  
Fred Price - fiddle

Refrain:

I love Corrina, tell the world I do (repeat)  
Just a little more loving, let your heart be true.

I met Corrina far across the sea  
Won't write me no letter, she don't care for me.

Corrina, Corrina, where'd you stay last night?  
Come home this morning - the sun was shining  
bright.

Corrina, Corrina where you been so long?  
Ain't had no loving since you been gone.

The first commercial recording of this song was made by Bo Carter and the Mississippi Sheiks, a Negro jazz group recording in the early or mid-twenties. Whether they arranged fragments of a traditional blues or Carter actually composed the song is not clear, but it would seem likely that the song's wide popularity with both Negro and White singers could be attributed to its dissemination through a number of commercial recordings, for there is hardly any variation in text from one performance to another. The version which appears in Lomax (Lomax IV, 588), a collation of AAFS recordings, does not differ significantly either in tune or text from the standard. I have been unable to locate the specific record number of the Mississippi Sheiks' item and though I have been told the song was recorded by a number of western-swing type groups in the forties (Milton Brown, Bob Wills and the Texas Playboys, and the Light Crust Doughboys) I have been unsuccessful in locating specific information on these sources as well.

Reference:

Lomax IV, 577-8

Discography:

All under the title "Corinna":

Arthur (Brother-in-law) Armstrong, Jasper, Tex.,  
AAFS 3987 B1

Tom Bell, Livingston, Ala., AAFS 4068 B2

Matt Caldwell, Middlefork, Ky., AAFS 1423 B2

Bascom Lamar Lunsford, N.Y., N.Y., AAFS 1797 A2

Jonesie & James Mack & Nick Robinson, Charleston,  
S.C. AAFS 1047 A3

Lottie Stankey & Frank Starnes, Brawley, Cal.,  
AAFS 3317 A1

Saul Tippins, State (Reid) farm, Boykin, S.C. AAFS  
705 B.

Mr. & Mrs. Crockett Ward, Fields and Frances Ward,  
Galax, Va., AAFS 4083 A3

Bo Chatman, "Corinne, Corinna", Brunswick 7080  
(Vocalion 02701)



Bob Nichols and Hugh Cross, "Corrine, Corrina,"  
Columbia 15480

Taylor & Anderson, "Corrine, Corrine," Supertone  
9646

Side II, Band 7.

Recorded Chicago, Ill., February 1962, Mike Seeger,  
Ralph Rinzler

#### Poor Omie

T.C. Ashley - vocal and banjo  
Doc Watson - guitar

Poor Omie, Poor Omie  
Poor little Omie Wise  
How she was deluded  
By John Lewis's lies.

He promised to meet her  
At Adams's Spring  
He would bring her some money  
Some other fine things.

He brought her no money  
But he flattered the case  
"We will go and get married  
It will be no disgrace."

She jumped up behind him  
And away they did go  
Till they come to the river  
Where deep water flow.

"John Lewisie, John Lewisie  
Will you tell me your mind?"  
"My mind is to drown you  
And leave you behind."

"Take pity on my infant  
And spare me my life  
I'll go and confess  
That I'm not your wife."

He kicked her and he choked her  
And he turned her around  
Then he threw her in deep water  
Where he knew she would drown.

G. Malcolm Laws (Laws 187-7) lists this ballad under the title "Poor Omie" and gives the alternate titles "John Lewis" and "Little Omie Wise". Other titles are: "Oma Wise" (Belden, pp. 322-3); "Leoma Wise" (Carmer, p. 84); "Poor Annie" (Brown II, 694); "Pretty Oma" (Belden, II, #17). A.P. Hudson (Brown II, p. 690) selects this ballad as North Carolina's principal single contribution to American folk song on the basis of its wide currency. It has been collected in at least eleven different states: Hudson (Brown II, p. 690) cites eight - Kentucky, Mississippi, Missouri, North Carolina, Tennessee, Virginia, Arkansas and Florida; Burt (Burt, pp. 25 & 27) adds Pennsylvania and Utah, Eddy (Eddy, p. 217), Ohio.

The main source for information surrounding the events behind the ballad is "a romantic and moralistic but highly circumstantial serial story, 'Naomi Wise'" (Brown II, p. 690) which appeared in four installments in the Greensboro "Patriot" in 1874. The author (writing under the pseudonym Charlie Craven) was Braxton Craven, president of Trinity College (Randolph County, N.C.). He prepared the story using "local tradition and the testimony of old residents" (Brown II, p. 690) and sets the date for the murder

around 1834. A recent reprint of this article ("The Story of Naomi Wise", Randleman, N.C. 1944) supplies additional information in the form of extracts from the "Minute Book" of the Randolph county court and the year 1808 is now accepted as the date of the murder of Naomi Wise by Jonathan Lewis. (A summary of Craven's story is provided by Hudson (Brown II, pp. 691-2) and a summary of this is available in Lomax IV, pp. 261-2).

It is interesting to note that prior to the appearance of the Brown Collection (1952), published versions of this ballad in folk song collections did not include verses containing specific references to an illegitimate child indicating the motive for the murder, although at least two distinct versions had been recorded: a version of the ballad "Poor Naomi" appeared in the "Patriot" along with the Craven article, April 29, 1874; and Ashley's version, a commercial disc of the ballad recorded and issued in 1929.

"O pity your infant and spare me my life;  
Let me go rejected and be not your wife..."  
(Brown II, p. 692)

Indirect references to the girl's condition were common:

"Come get on behind me and away we will go,  
Away to get married and no one shall know."  
(Henry, ver. E)

"He brought her no money to spend on that case  
'We'll go and get married; it will be no disgrace.'  
(Henry, version A)

This corroborates Laws' observation regarding native American balladry: "These murders are usually unmotivated in the ballads, apparently because of tabus against the mention of pregnancy or illegitimacy. This is in sharp contrast to Child balladry, which is usually frank and explicit where sex is concerned" (Laws, p. 23).

Tom Ashley groups this song with the other songs which he accompanies on the five string banjo tuned in "sawmill" tuning (DCGdG', from first to fifth string) under the term "lassy making tunes", because it was these songs that he performed when entertaining neighbors and family who assembled in Autumn for the boiling of cane to make molasses ("lasses"). Tom does not remember his source for this song.

#### References:

Belden I. 322-4  
Brown II, 690-98  
Belden II, #17  
Carmer, 84  
Cambiaire, 30-1  
Lunsford & Stringfield, 28  
Eddy, 217-8  
Henry, 73-5  
Sharp, II, 144-8

#### Discography:

Mrs. Polly Johnson, Wise Va., "Poor Omie," AAFS  
2760 A4

Alec Moore, Austin, Tex., "Poor Omie Wise," AAFS  
57 B1

Mrs. Minnie Floyd, Murrells Inlet, S.C., "Naomi Wise,"  
AAFS 1301 A1



Alexander Kirkheart, Fort Thomas, Ky., "Naomi Wise," AAFS 1700 A1

Under title "Little Omie Wise;"

Mrs. Goldie Hamilton, Hamiltontown near Wise, Va., AAFS 2829 A1

Mrs. Sarah Ison, near Norton, Va., AAFS 2810 B1

Mrs. W.R. Buchanan, Heaton, N.C., AAFS 2857 B3

Mrs. Ruth Clark Cullipher, Mullins, S.C., "Little Omie," AAFS 1031 A1

Under title "Oma Wise:"

Aunt Molly Jackson, N.Y., N.Y., AAFS 824 B2, 3340, 3341 A

Mrs. Esco Kilgore, Norton, Va., AAFS 2776 A2

Under title "Omie Wise:"

Cleophas Franklin, Maryville, Tenn., AAFS 2891 B2

Della Sibert, Webb Branch, Clay Co., Ky., AAFS 1486 A2

Finley Adams, Dunham, Ky., AAFS 2796 B1

Johanna Shepherd, Middlesboro, Ky., AAFS 1405 B2

A.J. Huff, Gatlinburg, Tenn., AAFS 2877 B3

Clarence Ashley, "Naomi Wise," Columbia 15522

Aunt Idy Harper and the Coon Creek Girls, "Poor Naomi Wise", Vocalion 04354

Side II, Band 8.

Recorded Los Angeles, Cal., April 1962, R.C. Rinzler

#### Amazing Grace

Doc Watson, lead voice with T.C. Ashley, Clint Howard, Fred Price and Jean Ritchie.

#### Refrain:

Amazing Grace, how sweet the sound  
That saved a wretch like me  
I once was lost, but now I'm found  
Was blind but now I see.

'Twas grace that taught my heart to fear  
And grace my fear relieved  
How precious did that grace appear  
The hour I first believed.

When we've been there ten thousand years  
Bright shining as the sun  
We've no less days to sing God's praise  
Than when we first begun.

George Pullen Jackson indicates (Jackson, p. 152) that the earliest published example of this hymn appeared in the "Virginia Harmony," Winchester, Virginia, 1831. It has appeared in numerous shape note hymnals published during the early and middle nineteenth century as well as in a number of more recent publications of sacred song.

The arrangement of the song which is performed here is not a traditional one; the refrain "Amazing Grace, how sweet the sound" is ordinarily sung only as a first verse. However, this was the only verse which



Photo John Cohen

#### Fred Price, Tom Ashley, Clint Howard, Doc Watson - "Amazing Grace"

everyone knew when the group first sang the song with Jean and Edna Ritchie at the University of Chicago Folk Song Festival in February, 1962, and when Jean and the group were asked to perform the song two months later at the Ash Grove in Los Angeles, they did so without rehearsal using the same arrangement they originated in Chicago.

Although Jean and Edna were both familiar with the tune used here (it is the tune most frequently associated with this text), a different and very beautiful air is sung at the Old Regular Baptist Church in Jeff, Kentucky near their home in Viper. (This may be heard on "Mountain Music of Kentucky, Folkways FA 2317)."

#### Reference:

Jackson, 153

#### Discography:

All under the title "Amazing Grace:"

Aunt Molly Jackson, N.Y., N.Y., AAFS 821 B2  
Bill & Pauline Garland, Charlie Black & Marie Bennett, Arjay, Ky., AAFS 3941 A1

Blind Willie McTell, Atlanta, Ga., AAFS 4071 B3

Congregation of New Hope Baptist Church, Meridian, Miss., AAFS 3042 A2

Gilbert Fike, Little Rock, Ark., AAFS 3189 B6

Students, Pine Mt. settlement school, Pine Mt., Ky., AAFS 1383 B1

Jesse Allison and group of Negroes, Livingston, Ala., AAFS 2684 A1

Lucy McKeever, Annie Harvey, Melinda Jones, Mary Davis & Elsi Smith, Austin, Tex., AAFS 917 B2

Mr. & Mrs. N.V. Braley, Medina, Tex., AAFS 2638 A2

Mr. & Mrs. Richard Walker & Grover Bishop, Magee, Miss., AAFS 3104 A2

Mrs. Henry Garrett, Crossville, Tenn., AAFS 3175 A3

Mrs. Mary Shipp, Byhalia, Miss., AAFS 3005 A1

Mrs. Vera Kilgore, Highlander Folk School, Monteagle, Tenn., AAFS 2939 B4

Mrs. W. L. Martin, Hillsville, Va., AAFS 2748 B1 & 2

Rev. J. R. Gipson, Jasper, Tex., AAFS 3981 A1

School group, Vancleave, Miss., AAFS 3109 B



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