

# LOOK!

## WHO IS HERE

OLD TIMERS OF THE GRAND OLE OPRY

Sam  
McGee



Kirk  
McGee



Arthur  
Smith



## THE MCGEE bros. & ARTHUR SMITH

MOUNTAIN SONGS  
& INSTRUMENTALS

fiddle guitar & banjo

*recently recorded & edited by MIKE SEEGER*  
*notes by JON PANKAKE*

Folkways Records FA 2379

SI-FP-FW87-D C -02243  
McGee Brothers & Arthur Smith  
Mountain Songs and Instrumentals



WARNING: UNAUTHORIZED REPRODUCTION OF THIS  
RECORDING IS PROHIBITED BY FEDERAL LAW AND SUBJECT TO  
CRIMINAL PROSECUTION.

## The McGee Brothers & Arthur Smith

Recently recorded and edited by Mike Seeger  
Record notes inside by Jon Pankake  
Cover photograph by Jerry Stevens  
Design by A Doyle Moore

Cumberland Gap - Arthur Smith : fiddle  
Roll on Buddy - McGee Brothers  
Kirk : lead voice & 5 string banjo  
Needlecase - Sam McGee : 5 string banjo  
Buck Dancer's Choice - Sam McGee : guitar  
Sally Long - Sam McGee : guitar  
Rock House Joe - Kirk McGee : 5 string banjo  
Polly Ann - Arthur Smith  
Hell Among the Yearlings - Arthur Smith  
Kilby Jail - Arthur Smith : vocal & fiddle  
Coming From the Ball - McGee Brothers  
Kirk : lead voice & 5 string banjo  
Dusty Miller - Arthur Smith

Sixteen on Sunday - Arthur Smith  
Snowdrop - Kirk McGee : 5 string banjo  
Railroad Blues - Sam McGee  
House of David Blues - Arthur Smith : vocal & fiddle  
Green Valley Waltz - Arthur Smith : vocal & fiddle  
Guitar Waltz - Sam McGee  
Knoxville Blues - Sam McGee : guitar  
Jim Sapp Rag - Sam McGee : 5 string banjo  
Whoop 'em Up Cindy - McGee Brothers  
Kirk : vocal & 5 string banjo Sam : banjo guitar  
Hollow Poplar - Arthur Smith  
Bile 'em Cabbage Down - Arthur Smith



FOLKWAYS RECORDS Album No. FA 2379

© 1964 Folkways Records & Service Corp., 43 W. 61st St., NYC, USA

---

# **"THE MCGEE BROTHERS and ARTHUR SMITH"**

---

**Recorded and Edited by Mike Seeger**





#### BACKGROUND ON SAM AND KIRK MCGEE AND ARTHUR SMITH

Sam and Kirk McGee were born on the McGee family farm near Franklin, Tennessee, about 20 miles south of Nashville, Sam in 1894 and Kirk in 1899. Other than during the extensive touring of their musical career, they have never lived outside of Williamson County. Family tradition has it that the paternal side of the McGee family emigrated from northern Ireland, and the maternal from England, dates unknown. History of a more vivid sort impressed itself on the boys' minds via their parents' songs and stories of the Civil War. Mr. McGee used to relate to his sons a tale of his own boyhood, one worthy of Huck Finn himself, of the time he and a group of playmates made a trip to the nearby site of the Battle of Franklin to pick up souvenir weapons from the battlefield. One boy found a loaded musket and performed the unfortunate experiment of discharging the pieces while holding the end of the barrel underwater, blowing the weapon to bits. Kirk still remembers hearing his mother sing her ballads of the tragic war, songs which brought tears to the eyes of the youngster.

The family was a musical one, and the boys were "raised up in string music." During the long winter months when cutting wood and feeding the livestock were the only chores to be done, there was plenty of time for singing and playing music. The father was an old-time fiddler with a repertoire of "four or five hundred" tunes and a talent for buck-and-wing clogging. His fiddle music, as the boys remember it, was slow and stately dance music in which every note was perfectly and clearly rendered. Kirk, who took up the instrument later in life, no longer recalls his father's tunes, and has encountered similar fiddling only on a trip to Nova Scotia when he heard old-time Canadian fiddlers performing the tunes -- perhaps Irish reels -- that his father had played.

The boys remember evening parties at the McGee home when 30 or 40 neighbors would come carrying lanterns across the hills to swap songs and dance to the fiddle on the big stone hearth before the McGee fireplace. When Sam was about 12, his father bought him a five-dollar banjo, and the boy began to accompany local fiddlers and to play for his schoolmates at Williamson County's Harpeth School. Sam's first "money" playing was for square dances in the area, accompanying an old fiddler named Willie Williams. The boy was paid 10 cents a set, and thought at the time that he "was really cleaning up." The morning after his first playing job, Sam found blisters on his picking fingers and \$1.50 in his pockets. When Kirk became old enough to play the banjo, he learned from a man named Felix Bennet, "the first good banjo player I heard, though he'd seem ordinary now," and likewise began playing for square dances. Also held during the winter months were the fiddlers' contents, with musicians competing for the \$25 first prize before rapt audiences of two and three hundred gathered in the local schoolhouse.

The guitar was still a rare instrument in the central Tennessee hills in those years before the First World War, played mostly by Negroes in the railhead towns. The McGee brothers date the guitar as being "not much older than the radio" in the area. A man named Tom Hood was the first guitar player the boys heard. Hood played and sang a song called PARSON NELSON, a song about "a gunslinger, of the type of TOM DOOLEY," and taught Sam how to

tune and chord the guitar. About this time the boys' father bought a store in Perry, Tennessee, and the family moved for a short time into town, where Sam and Kirk came into contact with guitar-playing Negro street musicians. The music of the Negroes fascinated the boys. "It would just ring in my head," Sam remembers; and from a Negro named Jim Sapp he learned the banjo rag he performs on this album.

After the war, the new-fangled radio began to popularize guitar music and give rise to a new breed of country musician, the professional who played music for a living. One day in 1923 when Sam was shoeing horses in the local blacksmith shop, he took time off from work to attend a professional music show held in the yard of the courthouse, featuring a banjoist and another man who doubled on fiddle and guitar. He came home that night excitedly telling Kirk about the banjo player he'd seen in the show, "the funniest old man I'd ever seen in my life." The brothers attended the next show of the pair, held in the schoolhouse this time, and invited the old banjo picker and the fiddler to stay the night at the McGee home. The invitation was accepted. The fiddler's name was Sid Harkreader, and the funny banjo player's was, of course, Uncle Dave Macon.

That night, Uncle Dave spotted Sam's guitar standing in the corner and asked the youngster to play him a piece. Sam obliged with a rendition of THE MISSOURI WALTZ. Impressed with the young man's facility on the instrument, Macon invited Sam to accompany him and Harkreader to Birmingham, Alabama, where Uncle Dave was to open a two week's engagement at Loew's Temple Theater. Sam arrived in Birmingham for the second week of Macon's stay, and the resultant program was so successful the act was held over for a month. Sam went on to become Uncle Dave's regular sidekick, and went with him to New York on Macon's next recording trip north, thus initiating his professional career at the very beginning of the commercial country music era.

It was also at about this time that Sam and Uncle Dave attended a fast and apparently well-advertised fiddler's convention held in Birmingham. The event drew talent from throughout the southeast states, and the competition was rough: Gid Tanner and His Skillet Lickers, already beginning to be known through their recordings and tours, were on hand and undoubtedly monopolized the fiddling competition. Riley Puckett, Tanner's guitarist, won the contest for that instrument. Sam and Uncle Dave, along with nearly a hundred other performers, entered the banjo play-off agreeing to divide their winnings between the two of them. The number of contestants was so great the contest went two days, and the performers were judged playing behind a drawn curtain and identified only by numbers, so that only musical ability and not stage presence would influence the judging. Sam won the grand first prize of \$25 for his performance of OLD BLACK JOE and SWANNEE RIVER -- much to the surprise and consternation of Uncle Dave, who allowed as how he was "hurt" by Sam's beating him.

By 1925, Kirk had joined his brother in Macon's act and the three began performing on the first broadcasts of the WSM "Grand Ole Opry" radio show from Nashville. Sam and Kirk, along with Dr. Humphrey Bate and His Possum Hunters, were included in the first touring program sent out from WSM in 1925 to capitalize on the sudden air fame of the Opry musicians, bringing professional country music shows to audiences eager to see the music makers heard each Saturday night on the four-hour broadcast. The tour's itinerary included the RKO Vaudeville circuit in The Midwest.



In 1926, both brothers went to New York City with Macon for more Brunswick recording sessions, and Kirk recalls the trip as "the biggest thrill of my life." When they arrived in town, Kirk found that the fleet was in and eagerly tried to convince Macon to go with him to see this once-in-a-lifetime wonder. The old man couldn't be persuaded that "a lot of ships" were worth seeing, however, and Kirk ruefully recalls that he never did get to see the fleet. Macon provided his and the McGees' own entertainment in the city, cutting up continually and reveling in the stares he drew cavorting down Broadway. Sam and Kirk have endless "Uncle Dave stories," and their fond memories of the grand old man are equalled only by their regard for him as the greatest of the hillbilly entertainers. "We miss him yet," says Kirk. "Seems like we can still see him sometimes." The brothers regret that they never thought of taking down Macon's endless jokes and songs for posterity: "People then didn't know what a great man he was." They do recall that the job was being done by a young Macon worshipper named David Akeman, who followed the old man around soaking up every punch line and song he could. "It's paying off, now," say the McGees. Akeman now makes a comfortable living purveying his Uncle Dave Legacy as Stringbean, he of the long face and short trousers.

In 1928, Kirk wrote a letter and sent a sample McGee Brothers recording to the Gennet recording company in Richmond, Indiana, asking if the company would be interested in a recording session. Receiving an affirmative reply, the brothers piled into their new Chevrolet along with Blythe Poteet, a guitar-playing nephew, and made the trip north. The recordings made at that session, including Sam's classic RAILROAD BLUES, were subsequently released on the Champion label.

In addition to contributing the songs they had learned, arranged from traditional fragments, or outright written (the McGees claim authorship of BROWN'S FERRY BLUES and CHITLIN' COOKIN' TIME IN CHEATHAM COUNTY) to phonographic history, the brothers also learned to use the music of other performers and recording artists to round out their professional need for new material. Kirk remembers buying Vernon Dalhart recordings in order to learn the city-billy tenor's songs, and even Uncle Dave with his wealth of songs learned from his father's slaves was not above lifting I'LL TICKLE NANCY from a recording by Am "Uncle Josh" Stuart. The brothers were unknowingly becoming instrumental in dispersing and standardizing the old-time country music repertoire, and in turn influencing younger musicians with their innovations and arrangements.

About 1930, the McGee brothers heard on the radio an accomplished fiddler from Humphries County named Arthur Smith. Determining to meet so fine a musician, they traveled to Smith's home and introduced themselves. The friendship became a strong one, and still is. Arthur came to regard the McGees as being "like brothers to me." Like Sam and Kirk, Smith had grown up playing country music under the tutelage of his fiddling father, and came from a musical family: Hobart Smith, well-known fiddle, banjo, and guitar master and patriarch of the musical Smith clan of Virginia, claims Arthur as a cousin. Arthur's mother told him he began playing the fiddle at the age of four, standing the instrument up to play it since he was too small to hold it on his chest.

At the time he met Sam Kirk, Smith was working on the railroad and playing music in the evenings and on weekends. The three teamed up as "The Dixieliners," with Sam and Kirk at first picking up Arthur from his job, traveling with him to playing dates, and return-

ing him in time for work again. When the group began gaining a reputation on WSM and touring, Smith quit the railroad job and became a full-time musician.

"The Dixieliners" toured extensively in the 1930's for about seven years, working the schoolhouse and small town theater circuits during the week and coming back to Nashville in time for each Saturday night's Opry program. Publicized by advance handbills sent home with the schoolchildren, the tours were arranged by WSM and by the group's manager, one R. D. Wolfe. Wolfe, a bit ahead of his time as managers go, helped himself to 20% of the Dixieliners' take, and another 15% went to WSM in return for the publicity. In addition, the schoolhouses, in the absence of tax support in the '30's, subtracted anywhere from 15 to 30% of the gate for school revenue. Often, in company mining towns, audiences paid admission in company scrip which the entertainers found devaluated by 20% when they exchanged it for cash money at the company store. Some unscrupulous theater managers in mining towns would keep the cash admittances for themselves and pay off the performers in scrip. Despite the exorbitant pay cuts, the Dixieliners seem to have made a satisfactory living in those days when, as Kirk says, "a dollar was as big as a wagon wheel."

The McGees were by this time considerably more sophisticated than their country audiences, and enjoyed an occasional joke at the expense of their neighbors' naivité. A favorite stunt to frighten some backwoods yokel or clear a path through a crowded town square was for Sam to throw a "fit," jerking and gibbering while Kirk and Arthur "restrained" him, as eyes bugged out and horrified onlookers turned and ran.

Although Arthur at this time was recording his classic fiddle records on the Bluebird (Victor) label, Sam and Kirk seem not to have had the opportunity to record with him. On the recording sessions of "The Dixieliners," as well as of "The Arthur Smith Trio," Arthur was accompanied by the Delmore brothers, Alton and Rabon, though the McGees continued to appear with Smith on the radio shows and on tour.

Toward the end of The Depression, "The Dixieliners" broke up when Smith went to Detroit to play for two years, following which he traveled west and played in the western swing bands with such singers as Jimmie Wakeley. The McGees continued to play the south in the 1940's, forming for a while the musical end of a comedy act starring "Sara and Sally," comedienne specializing in funny dialogue. Later, Sam and Kirk branched out into park and tent shows, appearing with Roy Acuff, Bill Monroe, Platt and Scruggs, Grandpa Jones, and nearly every other well-known name in country music. Kirk recalls from this era a 90-day tent show season with Bill Monroe when the show arrived in Sumter, South Carolina, the same day as did Clyde Beatty's Wild Animal Circus. Monroe and the McGee Brothers drew all the crowds that day, and Beatty tamed his lions to an empty tent. By this time, the brothers were doing a 20-minute comedy-and-music finale to Monroe's regular show, which then featured Lester Platt and Earl Scruggs as members of "The Bluegrass Boys." The McGees have continued to be active in shows and WSM broadcasts to date.

Though Sam and Kirk have been professional musicians and radio performers regularly throughout the past 40 years, they have occasionally worked at other jobs to supplement the unreliable income from show business. They have continued to farm, working the land between engagements on the road, and Kirk worked for the government for 18 months during World War II supervising German prisoners of war working for Dupont in Indiana. Sam has blacksmithed and run a sawmill as well -- "Everything but make liquor, and if times keep getting harder we may have to go into that," he laughs.



The McGee brothers are aware of the change in professional country music that has taken place in the last twenty years, just as they are aware of the difference between their own music and that of their parents. The songs no longer tell a story nowadays, they say, and the modern fiddle music is so decorated that "only another fiddler can appreciate it," and so fast that it would "take a three-legged man to dance to it." In their day on the Opry's center stage, performers were discouraged from appearing in costume, as it "took the sweetness out of the show." Now, the drugstore cowboys and cowgirls and the rock-and-rollers dominate the program, catering to the whims of the screaming teenagers that buy the records, and the house drummer in Ryman Auditorium drives the tempo of every performance to the verge of hysteria. Nevertheless, Sam and Kirk are aware of the beauty and value of their music, and are glad that some measure of popularity and understanding is returning to it before it is lost. Kirk wishes he could remember the ballads his mother sang long ago. "If I had them today, why, I wouldn't take anything for them." It is when an age and an art are past that they are most appreciated.

The songs and instrumentals Sam and Kirk and Arthur present on this record are the finest they have made and remembered down through the decades. In that they are thoroughgoing professionals, it certainly cannot be considered "backwoods" or "Log-cabin" folk music of the kind found on field recordings. It is, however, the musical expression of three country experiences, of careers devoted to embellishing homemade music into a polished form of entertainment nourished by the laughter and dancing of country people. It is complex music by any standards, both in concept (as RAILROAD BLUES and NEEDLECASE) as well as in the brilliant improvisation on simple tunes like BILE 'EM CABBAGE DOWN. In the music itself are echoes of the performers' pasts and lives and country: in the DUSTY MILLER that Arthur Smith learned from his fiddling father, in the JIM SAPP RAG of the forgotten Negro street singer, and in WHOOP 'EM UP CINDY, still ringing with the spirit of Uncle Dave Macon. It is, finally, music both proud and human -- like Sam and Kirk McGee and Arthur Smith themselves.

Jon Pankake

#### EDITORIAL NOTE

This album was recorded in November 1957 at the home of Kirk McGee in suburban Nashville, Tennessee. It was one of the early attempts to re-record some of the old-time musicians, especially those who had recorded commercially in the twenties and thirties. At that time we did not know where old-time music was to be found and scarcely had even heard the old Vocalion records of the McGee Brothers or the later Arthur Smith Bluebirds. But we had heard the McGee Brothers regularly on the Grand Ole Opry every Saturday night and had seen them at a rare and fantastic show at New River Ranch (a country music park run by Alec Campbell near Rising Sun, Maryland) in July 1956. The McGee Brothers appeared there as sidemen for Grandpa Jones who was on the bill with the Monroe Brothers, Charlie and Bill, both of whom had their bands with them also. On this show, the McGee Brothers not only backed Grandpa Jones, but Kirk played fiddle tunes, sang songs (among others MILK COW BLUES), and Sam filled Tom Paley's request for RAILROAD BLUES.

The following summer, during a visit to the Grand Ole Opry, both the McGee Brothers and the Crook Brothers were approached to do a Folkways record of their old-time tunes, and a later trip was made to Nashville in order to record about thirty tunes in a ten-hour session from which these were selected.

The album was initially to have been only by Sam and Kirk, but Kirk suggested that the excellent fiddler Arthur Smith join them as they had played together in the thirties.

Over the past six and one half years there have been several unsuccessful attempts to get Sam and Kirk together to round out the album with some more songs. But both are still working hard and rarely play excepting a couple of tunes on the "Opry" stage and backstage there with their old-time friends. But complete or not, this record hopefully presents many aspects of three old-time musicians of the Grand Ole Opry that are all too often overlooked, as it was this type of music which was largely responsible for the initial popularity of the "Opry."

Mike Seeger

#### MISCELLANEOUS NOTES

Unless otherwise noted, Arthur Smith plays fiddle, Sam McGee plays guitar, and Kirk plays banjo. When Sam plays banjo, Kirk backs him on guitar. Arthur Smith was also a good banjo picker but too rusty on this session.

The McGee Brothers, Arthur Smith, and the Cook Brothers have all been recorded by Starday Records (Box 115, Madison, Tennessee), but there is little duplication, if any, of repertoire or spirit between the recordings available on Starday and these.

#### Credits:

Cover photo courtesy of Kirk McGee. It was taken as a publicity shot when they were working together in the early thirties.

Lasting appreciation to Alyse Taubman, without whom this and many other such records would not have been possible.

Tom Pankakes notes are based on tapes recordings of two 1961 interviews with Sam and Kirk McGee by Mike Seeger and John Cohen.

M.S.

#### THE SONGS

##### SIDE ONE

##### 1. CUMBERLAND GAP -- Arthur Smith.

Me and my wife and my wife's pap  
Walked all the way from Cumberland Gap

Say, young girls, if you don't care  
Leave my likker jug sitting right here

If it ain't here when I get back  
Gonna raise trouble in Cumberland Gap

##### 2. ROLL ON, BUDDY -- McGee Brothers; lead voice Kirk McGee.

#### CHORUS:

Well, roll on buddy, roll on  
Roll on, buddy, roll on  
If you knew what I know  
You wouldn't roll so slow  
Well, roll on, buddy, roll on



I'm headin' for that Eastgate road  
I'm headin' for that Eastgate road  
I'm goin' to the east, I'm goin' to the west  
I'm goin' to the land that I love

(CHORUS)

Well, my home is down in Tennessee  
My home is down in Tennessee  
Down in Tennessee, that's where I long to be  
Well, my home is down in Tennessee

CHORUS:

I've got a good woman just the same  
I've got a good woman just the same  
Got a good woman just the same, but she's gonna  
change her name

But she's a good woman just the same

3. NEEDLECASE -- Sam McGee, 5-string banjo.  
Instrumental.

4. BUCK DANCER'S CHOICE -- Sam McGee, guitar.  
Instrumental.

5. SALLY LONG -- Sam McGee, guitar. Instrumental

6. ROCK HOUSE JOE -- Kirk McGee, 5-string banjo.  
Instrumental.

7. POLLY ANN -- Arthur Smith, Instrumental.

8. HELL AMONG THE YEARLINGS -- Arthur Smith.  
Instrumental.

9. KILBY JAIL -- Arthur Smith. A version of the  
old PRISONER'S SONG. It used to be sung by  
the Monroe Brothers under the name of WOULD  
YOU LEAVE ME ALONE, LITTLE DARLIN?

I was captured seven months ago, little darling  
Bound all down in this old rowdy jail  
Now I'm making twenty years, little darling  
Bound all down in this old Kilby Jail

CHORUS:

Would you leave me alone, little darling  
Leave me alone in this old Kilby Jail  
Would you always remember, little darling  
That your heart aches and longs to be free

Many a 'scape I made, little darling  
From this prison and old rowdy jail  
Now I'm making twenty years, little darling  
Bound all down in this old Kilby Jail.

CHORUS:

Would you take this petition, little darling  
Take it around over the town just for me  
Take it over to the judge and the jury  
Tell them to sign this petition just for me.

(CHORUS)

10. COMING FROM THE BALL -- McGee Brothers; lead  
voice, Kirk McGee. Sam and Kirk recorded  
this with Uncle Dave Macon as DON'T GET WEARY  
CHILDREN Champion 45048 A.

Yonder comes the old grandma, she wring her hands  
and cried  
Daughter fell in love with me, she fainted away  
and died

CHORUS:

Don't get weary, don't get weary, children  
Don't get weary, I'm coming from the ball.

Met her in the springtime, met her in the fall  
Met her last Friday night, coming from the ball

(CHORUS)

Jaybird and a sparrow, waltzed on the hill together  
Danced all night in the briarpatch and never lost a  
feather

(CHORUS)

My wife died on Friday, on Saturday she was buried  
Sunday was my courtin' day and Monday I got married.

(CHORUS)

11. DUSTY MILLER -- Arthur Smith. Instrumental

SIDE TWO

1. SIXTEEN ON SUNDAY -- Arthur Smith. Instrumental

2. SNOWDROP -- Kirk McGee, 5-string banjo.  
Instrumental.

3. RAILROAD BLUES -- Sam McGee, guitar.  
Sam's spoken "Here come DeFord Bailey, now!"  
between the second and third stanzas is a ref-  
erence to one of the early Grand Ole Opry  
mouth-harp victuoses, a player noted for his  
imitations of trains.

Went to the depot, looked up on the board  
Went to the depot, I looked up on the board  
It read good times here, but better down the road

Well, you can't do me like you done poor shine  
You can't do me like you done poor shine  
You took poor shine's woman, but you sure 'nuff  
can't take mine

I met a little gypsy in a fortune telling place  
I met a little gypsy in a fortune telling place  
She read my mind, then she slapped my face.

4. HOUSE OF DAVID BLUES -- Arthur Smith.  
Founded in 1903, The House Of David religious  
sect was known primarily for its fund-raising  
amusement parks and bearded baseball teams.

Gee, but ain't it grand, don't you hear that band  
Play those House of David Blues  
All the folks in town gather around  
To see the funny things they do  
When ham was selling for a dollar a pound  
I eat so many rabbits made me hop all around  
Gee, but ain't it grand, don't you hear that band  
Play those House of David Blues

(Repeats, with fifth and sixth lines reading:)

Well, a dominecker rooster and a bowlegged hen  
They go together but they ain't no kin

5. GREEN VALLEY WALTZ -- Arthur Smith

(I know of no other fiddler who uses Arthur  
Smith's device of singing in harmony with the  
fiddle as the last line of each verse here -  
M.S.)

Who's gonna shoe your pretty little feet  
Who's gonna glove your hand  
Who's gonna kiss the rosy red lips  
Who, who, who

Papa's gonna shoe my pretty little feet  
Mama's gonna glove my hand  
You may kiss my rosy red lips  
Who, who, who

I asked my girl to marry me  
She gave me her right hand  
Said she'd be my blushing bride  
Who, who, who



6. GUITAR WALTZ -- Sam McGee, guitar.  
Instrumental.

7. KNOXVILLE BLUES -- Sam McGee, guitar.  
Instrumental

8. JIM SAPP RAG -- Sam McGee, 5-string  
banjo. Instrumental

9. WHOOPE 'EM UP CINDY -- Kirk McGee, 5-string  
banjo and vocal; Sam McGee, banjo-guitar.

Another Uncle Dave Macon song, originally issued  
on Vocalion 5099.

Rode up on the mountain, give my horn a blow  
Thought I heard my Cindy say "Yonder come my  
beau"

CHORUS:

Whoop 'em up Cindy, Lord, I love Cindy, Lord  
Whoop 'em up Cindy, Lord, Lord, gone forevermore

Goin' up on the mountain, build me a scaffold  
high  
So I can see my Cindy gal, she comes ridin' by

(CHORUS)

Rather be in Richmond in all the hail and rain  
Than to be in Georgia, boys, wearing that ball  
and chain.

10. HOLLOW POPLAR -- Arthur Smith. Instrumental

11. FILE 'EM CABBAGE DOWN -- Arthur Smith.  
Instrumental

DISCOGRAPHY ON SAM AND KIRK MCGEE AND ARTHUR SMITH  
by Willard Johnson.

The following discography makes no claims to being  
definitive. It is as complete as we were able to  
make it with the information on hand, and will at  
least suffice to give an indication of the type of  
songs the McGee Brothers and Arthur Smith recorded  
in the 1920's and 30's.

Sam and Kirk McGee on Vocalion

- 5094 BUCK DANCER'S CHOICE/THE FRANKLIN BLUES  
Sam McGee  
5101 IF I COULD ONLY BLOT OUT THE PAST/KNOXVILLE  
BLUES Sam McGee  
5104 IN A COOL SHADY NOOK Sam McGee/ (By Uncle  
Dave Macon)  
5150 SALTY DOG BLUES/C-H-I-C-K-E-N SPELLS  
CHICKEN McGee Brothers  
5166 CHARMING BILL/A FLOWER FROM MY ANGLE MOTHER'S  
GRAVE McGee Brothers  
5167 OLD MASTER'S RUNAWAY/SOMEONE ELSE MAY BE  
THERE WHILE I'M GONE McGee Brothers  
5169 SALT LAKE CITY BLUES/HANNAH, WON'T YOU  
OPEN THE DOOR? Sam McGee  
5170 RUFUS BLOSSOM/RAGGED JIM McGee Brothers  
5171 MY FAMILY HAS BEEN A CROOKED SET/THE  
TRAMP McGee Brothers  
5254 EASY RIDER/CHEVROLET CAR Sam McGee  
5310 AS WILLIE AND MARY STROLLED BY THE SEA-  
SHORE/THE SHIP WITHOUT A SAIL Sam McGee

Also on many records with Uncle Dave Macon, and  
might be on the three Dixie Sacred Singers rec-  
ords with Macon, who sings lead.

Kirk McGee and Blythe Poteet, under the pseudonym  
of "Rand and Foster"

Supertone 9373 ONLY A STEP TO THE GRAVE/IF I  
COULD ONLY BLOT OUT THE PAST

Sam and Kirk McGee, under the pseudonym of  
"Rogers and Pickett"

Conqueror 7257 KICKIN' MULE/C-H-I-C-K-E-N SPELLS  
CHICKEN

Sam and Kirk McGee

Champion 45033 BROWN'S FERRY BLUES McGee  
Brothers/RAILROAD BLUES Sam McGee

Arthur Smith Trio on Bluebird

- 5843 MOCKING BIRD/FIDDLER'S DREAM  
5896 BLACKBERRY BLOSSOM/SMITH'S WALTZ  
6322 CHITTLIN' COOKIN' TIME IN CHEATHAM/  
THERE'S MORE PRETTY GIRLS THAN ONE  
6369 CHEATHAM COUNTY BREAKDOWN/DIXON COUNTY  
BLUES  
6844 FLORIDA BLUES/STRAW BREAKDOWN  
6869 NEVER ALONE/THERE'S MORE PRETTY GIRLS  
THAN ONE - Part 2  
6913 GIRL I LOVE DON'T PAY ME NO MIND/LOVE  
LETTERS  
6927 SUGAR TREE STOMP/SINGING THOSE HOUSE  
OF DAVID BLUES  
6994 IT'S HARD TO PLEASE YOUR MIND/LITTLE  
DARLING  
7043 WALKING IN MY SLEEP/PIG AT HOME IN THE PEN  
7146 LONESOME FOR YOU/SWEET HEAVEN  
7203 BEAUTIFUL MABEL CLARE/BEAUTIFUL MEMORIES  
7221 ACROSS THE BLUE RIDGE MOUNTAINS/BEAUTIFUL  
BROWN EYES  
7325 NELLIE'S BLUE EYES/I'M BOUND TO RIDE  
7351 DICKSON COUNTY BLUES No. 2/CHEATHAM  
COUNTY BREAKDOWN No. 2  
7498 HENPECKED HUSBAND BLUES/MORE LIKE HIS  
DAD EVERY DAY  
7511 INDIAN CREEK/SMITH'S BREAKDOWN  
7547 A LONESOME DAY TODAY/HER LITTLE BROWN HAND  
7651 ADIEU FALSE HEART/LOST LOVE  
8101 GOIN' TO TOWN/HESITATING BLUES  
8158 FREIGHT TRAIN BLUES/PARIS WALTZ

Arthur Smith and His Dixieliners on Bluebird

- 7893 THE FARMER'S DAUGHTER/GYPSY'S WARNING  
7943 WHY SHOULD I WONDER/IN THE PINES  
7982 I'VE HAD A BIG TIME TODAY/GIVE ME OLD  
TIME MUSIC  
8588 K.C. STOMP/IT'S A WEARY WORLD  
8662 THE CRAZY BLUES/SMITH'S RAG  
8688 PEACOCK RAG/THAT'S THE LOVE I HAVE FOR  
YOU  
8783 BILL CHEATHAM/I WISH I'D NEVER LEARNED TO  
LOVE YOU

Arthur Smith and His Dixieliners on Capitol

40086 SWEET THING/YODELING WALTZ

Arthur Smith Trio or Dixieliners, no information  
on which

Regel-Zonophone G22597 SPRING STREET WALTZ/  
(other artist)

Bluebird 5228 DOIN' THE GOOFUS/RED APPLE RAG  
8009 WHEN THE ROSES GROW AROUND THE  
CABIN DOOR/I'M LONESOME I GUESS

See also LP recordings:

- FIDDLIN' ARTHUR SMITH: RARE OLD TIME FIDDLE TUNES  
Starday LP 202  
SAM AND KIRK MCGEE AND THE CROOK BROTHERS: OPRY  
OLD TIMERS Starday LP 182  
UNCLE DAVE MACON REF Records RF 51