

FOLKWAYS RECORDS FA 2402

❁ OLD-TIME MUSIC ❁ IT'S ALL AROUND ❁

SONGS AND TUNES BY

❁ BRUCE HUTTON ❁

Instruments: Mouth Bow, Fretless Banjo, Mountain Dulcimer, Autoharp, Hammer Dulcimer, Mandolin, Fiddles, Kazoo, Washboard, 5 String Banjo, Guitars.



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SIDE 1

- Band 1 RUN JOHNNY RUN
(mouth bow & vocal)
Band 2 WILD BILL JONES
(fretless banjo & vocal)
Band 3 RAGTIME ANNIE, instr.
(mountain dulcimer)
Band 4 CAPTAIN KIDD

Band 5 HARVEST HOME/HASTE TO THE
WEDDING (hammer dulcimer, instr.)
Band 6 TEXAS/STEPH'S REEL
(mandolin, tenor banjo, banjo-mandolin,
guitar)
Band 7 LEFT ALL ALONE AGAIN BLUES, vocal
(banjo-mandolin, fiddles, 5 str. banjo, guitar)
Band 8 COUNTRY BLUES
(Vega banjo & vocal)

SIDE 2

- Band 1 RAILROAD BLUES
(steel gtr. & vocal)
Band 2 TRAVELLIN' MAN
(oak gtr. & vocal)
Band 4 NASHVILLE BLUES
(2 guitars & 2 vocals)
Band 5 BOX THE FOX
(banjo-mandolin, fiddles, 5 str. banjo, gtr.)
Band 6 A CHANGE ALL AROUND
(gtrs. & vocal, fiddles & chorus vocals, banjo)
Band 7 PRETTY LITTLE DOG/GREAT HIGH
WIND THAT BLEW THE LOW POST DOWN
(fretless banjo, instr.)
Band 8 GOLDEN SLIPPERS
(hammer dulcimer, instr.)
Band 9 CONEY ISLAND WASHBOARD
(kazoo, ten banjo, jug, washboard, gtr., vocal)

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43 W. 61st ST., N.Y.C., U.S.A.

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DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

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❖ OLD-TIME MUSIC ❖ IT'S ALL AROUND ❖

❖ BRUCE HUTTON ❖

Produced by Joseph T. Wilson. Recording Engineered by Mike Rivers at Gypsy Studio, Arlington, Virginia, between 2/77 and 9/77.

OLD-TIME MUSIC — IT'S ALL AROUND

The title of this collection of songs and tunes was partly inspired by lyrics in the chorus of a Wade Mainer song included here. Apart from that, however, it has another significance. In schools, where I have done many performances and where some of the instruments I use are seen by people for the first time, I'm often asked, "Are your instruments 'real' or reproductions? The assumption is that the instruments, not familiar to them, must be either well-preserved antiques or copies of archaic instruments normally found only in museums. I hasten to inform them that the fretless banjo, which I use, is one of the older types of instruments, but is neither an antique nor a reproduction of a "real" one. It is as real to its North Carolinian maker, Leonard Glenn, as a banjo his grandfather made.

It follows that many people believe that the musical traditions of these instruments are no longer alive. "Old-Time Music — It's All Around" is meant to be an affirmation of the health of old-time music which I have found all around in abundance to learn from.

True, one doesn't find much indication of that health in the major media, but a deeper search shows that it thrives as a grassroots movement of people. In fact, when the media attempted to put folk music more in the limelight, as in the television show "Hootenanny," I felt that the health of folk music and attention to the rich variety of styles was much more in jeopardy.

Today some scholars believe that as traditional folk cultures undergo modern change, the authentic traditional music will die. This has long been an academic concern. Collectors during the nineteenth century bemoaned the fact that "all" the old ballad singers were dying and, therefore, the songs were doomed to extinction. Many ancient ballads, still in circulation, prove them not completely justified in their fears, and newer songs have come along and since become more venerable and collectable by scholars.

Some changes in modern society have done much to support the continuance of traditional styles of folk music. Recordings, for example, have become an important vehicle extending the oral tradition. These documents style far more completely than notation ever could. Today scholars study the music of many "traditional folk" who learned music not from a mother's knee, but from their home victrola.

Change in the modern world means not only the access of all isolated people to modern culture, but also the added access of all people, both rural and urban, to this country's traditional folk music. In addition to recordings, live performances at folk concerts and festivals spread many kinds of old-time folk music around the country. One can hear old-time Appalachian music in California, Bluegrass music in New York City, and Cajun music in Washington, D.C. When I first heard authentic music from the Mississippi Delta, for example, it was by John Hurt in the Boston area.

As a result of this wide exposure, many people were drawn to learn to play music in traditional styles indigenous to areas other than their own. This was the case for me. As with many northerners learning to play old-time music, I was first drawn to the southern traditions. This remains my major interest, although more recently I have become interested in the music of my own New England heritage.

The background material on the songs and tunes is intended to be helpful to those for whom the material and styles may be unfamiliar. It is hoped that they will take advantage of such information as discographic references.

It is also hoped that the listener who has more knowledge of folk music will find the wide-range of material of interest. "Old-Time Music" has special connotations of style. To most folk enthusiasts today, it suggests the styles of southern mountain stringbands in the 1920's and 30's, the vintage years of recording this material.

While I recognize the use of the term and have included several examples, old-time music also has a less specific and more literal meaning for me. "It's All Around" may be taken to indicate the inclusion of other sounds, New England dance music, Jug Band music, or Hawaiian guitar, for example, which are just as old-timey.

Some often-recorded pieces I have included because of my arrangements, or because they are simply very special to me. Others were selected, in part, because few recordings have been made of them. I am indebted to all the players and singers of old-time music whom I've heard. Some, mentioned in the notes, have been the inspiration for the versions here. However, I'm not able, nor do I particularly aspire to capture exactly or mimic their sound. Therefore, the songs and tunes contain a good part of me, too. They're some of my favorites, and I hope in listening they become a part of you as well.

OLD-TIME MUSIC — IT'S ALL AROUND

Notes on Songs & Tunes on SIDE A

- 1) Run Johnny Run
- 2) Wild Bill Jones
- 3) Ragtime Annie
- 4) Captain Kidd
- 5) Harvest Home/Haste to the Wedding 1:55
- 6) Texas/Steph's Reel 2:40 (Steph 1:39)
- 7) Left All Alone Again Blues incl 08 mts
- 8) Country Blues

RUN JOHNNY RUN

Mouth bow and vocal — Bruce Hutton

I learned this song from a recording by the Ozark bow player Jimmy Driftwood. He's probably best known for writing the lyrics of "The Battle of New Orleans" which he set to the old time fiddle tune "The Eighth of January."

"Run Johnny Run" is also a mixture of his composition and traditional sources. He says that it goes back to the time of the Whiskey Rebellion in 1794.

Other historical events are associated with variations of this song. In the 1800's it was known as the "Patteroller Song" and dealt with the capture of runaway slaves. "Patteroller" was evolved from the world patroller. After the Nat Turner slave rebellion in 1831, patrols guarded roads and regulated the movement of slaves. This song was in turn parodied during the Civil War with a Union song called "Run Johnny Reb."

WILD BILL JONES

Bruce Hutton — vocal, fretless banjo (made by Glenn)

"Wild Bill Jones" is a native American murder ballad of a type derived from a ballad tradition inherited from the British Isles. Perhaps this was why British collector Cecil Sharp included it in his collection of mostly English folk songs from the Appalachians. Although the song has not been traced to earlier ballads, it was widespread in the early part of this century. Early commercial recordings were by numerous artists, including Wade Mainer and George Reneau. Ralph Stanley has done the song for years, and continued to familiarize Bluegrass audiences with the song. Dock Boggs used a different melody but sang similar lyrics.

My version uses the melody of Wade Mainer and lyrics based on listening to numerous renditions, including those of the New Lost City Ramblers and Highwoods Stringband.

The fretless banjo here is the homemade mountain style with a small skin head. The mellow, plunky sound appeals to me with this mountain ballad.

The picking style I use here is two finger (thumb and index), with the thumb leading on melody.

RAGTIME ANNIE

Mountain Dulcimer — Bruce Hutton

Ragtime Annie is one of the most widespread of American Fiddle tunes. It was first recorded in 1922 for Victor records by old time fiddler Eck Robertson. From the title, it would appear that it originated in the latter half of the 19th century. It may have originated then as a ragtime piece, but has since been best known by fiddlers who play it as a hoedown.

Like many rags, it is sometimes played with an additional third part in a different key. However, most dance fiddlers, who include it in their repertoire of square dance tunes, play only the first two parts. This may be because square dances are more often set to reels and other two part tunes.

Played here on the mountain dulcimer, the instrument provides another reason for a two part rendition — the necessary key change cannot be made without stopping to retune. Long a favorite with contest fiddlers, it is perhaps appropriate that I have performed it in a dulcimer contest.

THE BALLAD OF CAPTAIN KIDD

Bruce Hutton — Autoharp and vocal

Captain William Kidd was born in Dundee in 1654. In 1689 he settled in New York. His adventures, which resulted in his being hung for piracy, began in 1695. Robert Livingston of New York arranged with Lord Bellomont, the governor of Massachusetts, for a privateering expedition under Kidd's command. In September, 1696, he sailed from New York to Madagascar and the East Indies with a commission to suppress piracy. Whether Kidd was responsible for the acts of piracy charged against his ship, or whether, as he maintained, he was forced into piracy by his crew, will never be known. At any rate, orders were sent to governors of the American Colonies to hold him for piracy should he appear. Ten years later, when he returned to Boston, he was arrested and imprisoned. Under Massachusetts law he could not be executed for piracy, so he was taken to England, tried, and sentenced to hang. On May 23, 1701, the sentence was carried out at Execution Dock, Wapping, on the shore of the Thames.

The original broadside of 1701 is in the Crawford Collection of Ballads (Catalogue 1890, No. 843, p. 301). There are several Massachusetts broadside copies from the first half of the nineteenth century. It's likely, however, that the song was already well known in America, since a parody, "Capt. Kidd's Successor," appeared in New England newspapers in 1797.

Long a favorite in the days of the English merchant ships, where it was sung by British and Americans alike, it could still be heard sung as a forecandle ballad by sailors in the early part of this century.

The Ballad of Captain Kidd is found in many lengths and variations and many collections of folksongs old and new. I first heard the song as a child when my family would gather around the piano to sing. Later I was reacquainted with the song when it

appeared on the first "Golden Ring" recording on Folk-Legacy records.

My version is a combination of the above with some verses taken from the 25 verse ballad, "Captain Robert Kidd," as sung by Alexander Harrison from Cumberland County, Nova Scotia. This can be found in a collection of ballads and sea songs from Nova Scotia collected by W. Roy MacKenzie.

HARVEST HOME/HASTE TO THE WEDDING

Hammer dulcimer — Bruce Hutton

These are two English country dance tunes. Both are tunes which I have heard numerous fiddlers and others play for New England style folk dancing. This is generally known as contradancing. The "contra", a line dance is the most typical form of dance traditional in the northeast. The tunes for contradancing include reels, marches, hornpipes, jigs, and cottillions.

The first tune in this medley, "Harvest Home," is a hornpipe. Hornpipes are in 2/4 time and are typically played more slowly than a reel. In the south, however, where square dancing calls for a lively tempo a few hornpipes are known, but are sped up and played in 4/4 time as if a reel.

The second tune, "Haste to the Wedding," is a jig. Like hornpipes, jigs are uncommon in the south. Although lively like a reel, the jig is in 6/8 time preventing its adaptation into southern banjo and fiddle dance music. Frequently associated with Irish music, where played for a spirited step dance, jigs are also used for a variety of English folk dances.

Although joined here as a medley, it should be pointed out that their different rhythms would make their combination unlikely for actual dancing.

TEXAS/STEPH'S REEL

Bruce Hutton — mandolin, tenor banjo (trapdoor)

David Olive — banjo-mandolin

Tom McHenry — guitar

This is a medley of two fiddle tunes taught to me by David Olive, who plays banjo-mandolin here. Dave made some recent visits to California and each time returned to Washington with a favorite tune for the mandolin. They became favorites for me as well.

The first of these tunes that he taught me was "Steph's Reel." David learned this from the California mandolinist, Kenny Hall. Blind since birth, Kenny plays the Neapolitan type mandolin, with a bowl back, holding the instrument on his knee and using a fingernail rather than a pick. He also plays fiddle and tenor banjo. Kenny Hall has been playing mandolin in this unique, self-taught method since 1937, learning much of his material from 78's of stringbands and Irish dance music. More recently he has been an inspiration for a younger generation of musicians learning old-time music.

A central figure in the traditional folk music scene in California, Kenny has not only taught younger musicians, but learned tunes from them as well. "Steph's Reel," for example, was given that name by him because he learned the tune from Steph Meyerson. The older title for this Irish tune is "Cambell's Retreat From Redgap." Here it is played with the tempo of a reel. Some Irish versions, however, are played more slowly as a march.

"Texas" was learned by David from the fiddling of Gary Brightbard, another Californian and an acquaintance of Steph Meyerson.

I have not heard the playing of either Meyerson or Brightbard. However, the circulation of tunes they play demonstrates the still active role of the oral (aural) tradition as tunes are transmitted through a chain of musicians.

Dave and I, both being mandolinists, chose to feature that instrument, mixing the timbres of banjo-mandolin and mandolin. The use of tenor banjo on "Steph's Reel" is an attempt on my part to emphasize the Irish flavor of that tune.

LEFT ALL ALONE AGAIN BLUES

Bruce Hutton — Banjo-Mandolin and vocal
Dave McKelway — Fiddle
Suzie Robbins — Fiddle
Reed Martin — 5-string banjo
Mike Rivers — Guitar

I learned this song from a recording of fiddler Lowe Stokes and his North Georgians. It was in Georgia that the hillbilly-music industry began with the 1923 Okeh recordings of Atlanta's Fiddling John Carson. The hills of Georgia were soon famous as the home of a number of string band musicians who were recorded in the twenties and thirties. The personnel was variable and often overlapped. In about 1918 Clayton McMichen organized his first band called the Lick the Skillet band or the Old Homestead Band. McMichen and Stokes played double fiddle in this early band. Other bands formed were known as McMichen's Melody Men, The North Georgians, and the best known of these groups, Gid Tanner's Skillet Lickers with whom Lowe Stokes was occasionally heard. Generally their sound was characterized by boisterous double fiddles backed by the driving bass runs of blind guitarist, Riley Puckett.

I suspect, although I have not come across other versions, that "Left All Alone Again Blues" is a song of tin pan alley origin. Many string bands mixed freely material ranging from dance tunes, ballads, minstrel songs and both folk and popular blues.

The sound of a Mississippi string band called the Leake Country Revelers has also influenced the arrangement here and inspired my choice of instrument. The Leake Country Revelers, who also mixed breakdowns with string band blues, were led by R.O. Mosley who played the banjo-mandolin.

COUNTRY BLUES

Bruce Hutton — Vega banjo and vocal

This song and the unusual tuning used (F#CGAD) comes from the southern Virginia banjoist Dock Boggs, who first recorded it in 1928 for Brunswick records. It has been reissued on band #73 of the Folkways *Anthology of American Folk Music* (FA2953).

In the 1960's Dock Boggs made a number of appearances at festivals and other folk gatherings encouraged by Mike Seeger, who accompanies Boggs on a later recording of the song found on Folkways FA2351.

Although this song has elements in common with both ballads and blues, it is not exactly either. It has some elements of a story, but lacks the narrative unity of a ballad. Like many blues songs, it gives a personal account of love denied, hard living and drinking, but lacks the usual AAB arrangement found in most black blues.

This song, and a great many similar songs, is of a type classified by H.M. Belden as a folk-lyric and by D. K. Wilgus as a blues-ballad. The label is not that important, as the folk are more conscious of the songs. But there is a definite family of songs of this type which are related to one another with interchangeable and overlapping verses and word clusters. Songs like "The Cuckoo," "The Wagoners Lad," "Sugar Baby," and "East Virginia" all have what are called floating verses. The line, "go dig a hole in the meadow," for example, is a link between "Country Blues" and the song "Darlin' Cory."

Dock Boggs played banjo in the traditional claw-hammer style, as well as developing his own finger picking technique. His picking is the basis for my three finger style here.

OLD-TIME MUSIC — IT'S ALL AROUND

Notes on Songs & Tunes on **SIDE B**

- 1) Railroad Blues
- 2) Travellin Man
- 3) Rollin & Tumblin
- 4) Nashville Blues
- 5) Box The Fox — 1:22
- 6) Change In Business
- 7) Pretty Little Dog/Great High Wind
That Blew The Low Post Down
- 8) Golden Slippers
- 9) Coney Island Washboard

RAILROAD BLUES

Bruce Hutton — National Steel Guitar and Vocal

I learned this song from a 1920's recording by a Hawaiian string band called the Hauulea Entertainers.

Beginning in the teens and twenties, Hawaiian guitar became extremely popular through vaudeville and recordings. The popularity of these Hawaiian groups waned in later decades but the popularity of the slide guitar remained. Various types of slide guitar became common with both white country singers and black blues singers.

There is some question, which may never be resolved, as to whether black slide guitarists playing blues were influenced by the popularity of Hawaiian guitar or developed their technique separately. However, that the early Hawaiian guitarists were influenced by blues and other black musical styles such as ragtime and jazz is unquestionable. "Twelfth Street Rag," "Kohala March" and "Palakiko Blues" are typical of titles which indicate this influence.

The Hawaiians took a foreign style of music and made it distinctly their own. This is typical of these Islands which assimilated so many diverse cultures from the East and West. The guitar, for example, was first introduced in Hawaii by Mexican and Spanish vaqueros who came in the 1830's. Native ranch hands developed their own open chord tunings, known as "slack-key" because they lowered the pitch of the strings. Sliding on the strings of these open tunings was developed later. This technique has been attributed to Joseph Kekuku who in 1894 began using a comb and a jackknife to slide the pitch and produce sustained vibrato.

TRAVELLIN' MAN

Bruce Hutton — Oak guitar and vocal

This song comes from Pink Anderson, a ragtime/blues guitarist and singer who performed for travelling medicine shows in the 1920's and 30's.

The original version of this song appeared, perhaps as much as a century earlier, in the minstrel shows. These shows began with whites who created comic exaggerations of their concept of Negro music, dance and mores. They used burnt-cork makeup and such instruments as banjo, bones and tambourine. The comedy frequently had racist overtones, as in the following lyrics:

THE TRAVELLING COON

Once there was a travelling coon
Who was born in Tennessee
He made his livin' stealing chickens
And everythin' else he could see
Well he travelled and he was known for miles around
And he didn't get enough, he didn't get enough
Till the police shot him down.

The early black face shows by whites were followed by black shows which resembled the white shows only in general form. In a sense, blacks continued to poke fun at certain aspects of Negro life from a different perspective. They were also poking fun at whites. One of the most famous dance steps to come out of black minstrels was the cakewalk, which is thought to be a take-off on the high manners of the white folks in the "big house."

Minstrel shows exerted a tremendous influence on the mainstream of American entertainment through vaudeville, burlesque and musical comedy. They also spawned much of the comic routines and songs used by both blacks and whites in country medicine shows.

"Travellin' Man," which originated from a burlesque by whites, is given a whole new perspective in Pink Anderson's version. Instead of a fool who is shot down for stealing, we are introduced to a clever hobo whose superhuman feats outwit all.

Pink Anderson's song has been widely circulated by white blues interpreters. Doc Watson, who, like Anderson, is from North Carolina, has recorded it. It was Watson's version that I heard first.

ROLLIN' AND TUMBLIN'

Bruce Hutton — vocal and National Steel Guitar

I first heard this piece as recorded in the late 1940's by a Chicago blues band with Muddy Waters, Baby Face Leroy, and Little Walter. The guitars and harmonica were amplified and the band included drums. This became the standard for blues bands in the Southside of Chicago, and contributed to the instrumentation of Rhythm and Blue and Rock 'n' Roll. However, the voices and Muddy's bottleneck guitar playing show a city style still strong with the sounds of country blues. Voices blend to chant and moan with the same quality as in a lonesome, unaccompanied field holler. The bottleneck style of slide guitar was also brought from the south.

Muddy Waters was born McKinley Morganfield in Stovall, Mississippi, and learned from the masters of blues in the delta area, one of whom was the legendary Robert Johnson. Johnson, considered the king by many, was recorded by Columbia in the thirties and travelled throughout the area. He disappeared suddenly, some say murdered, while still a young man.

Robert Johnson's crown passed to Son House, whose bottlenecking on National Steel Guitar was Morganfield's main inspiration in learning slide guitar. Johnson's songs, a large part of his repertoire, resulted in the earliest recordings of Muddy Waters. When Alan Lomax was searching for the missing Robert Johnson, he was directed to and recorded McKinley Morganfield, who was in his teens and was playing in a group in Stovall.

My version here is done with a bottleneck on a National Steel Guitar and is probably influenced by many slide guitarists I've heard. The lyrics are from Robert Johnson's version, which he titled "If I Had Possession Over Judgement Day."

The recording with Muddy Waters has been reissued on Blues Classics Records #BC-8.

NASHVILLE BLUES

Bruce Hutton—vocal, lead guitar

Tom McHenry—vocal, 2nd guitar

"Nashville Blues" is a song written by the Delmore Brothers, one of the most famous duos of early country music.

The Delmores were born into a white tenant farming family in Elkmont, Alabama. Alton and Rabon worked on the family crops with their several brothers and sisters, as well as hiring themselves out as day laborers to other farmers. There they heard many blues and hollers of black field hands, whose labors and hard times they shared.

Another musical influence was within their family. Their mother taught music to her children and sent them to her brother's singing school, where they learned the sacred music which was sung in their church and frequent revival meetings.

Alton, who played guitar, taught Rabon to play tenor guitar. By the time Rabon was ten, they were singing with the close harmony which later became their trademark.

The Delmores became local celebrities, and in 1932 they were accepted by WSM Radio in Nashville for the Grand Ole Opry. Their popularity soared, and they appeared with other Opry stars such as Uncle Dave Macon. Their close harmony duets, with a mixture of styles from blues and sacred music, were influential on other singing brother acts coming up in the thirties. Among these were the Monroe Brothers and the Blue Sky Boys. The more than two hundred sides recorded by the Delmore Brothers on major labels were instrumentally influential as well. Their spirited flat-picking on guitar was an inspiration for Doc Watson, who sings a number of their songs, including "Nashville Blues."

In 1938, the Delmores left WSM and began a weary life of travelling to perform for thirteen radio stations and in thirty-seven states. "Nashville Blues" and many of Alton's other compositions after their move from WSM reflect both a restless spirit and a nostalgia for good times past. The Delmores' recording has been reissued on County Records.

BOX THE FOX

Bruce Hutton—banjo-mandolin

Suzie Robbins—fiddle

Dave McKelway—fiddle

Reed Martin—5-string banjo

Mike Rivers—guitar

"Box The Fox" is a fiddle tune taught to me by Suzie Robbins. She learned it from fiddling by Bill Schmidt of Baltimore. I've also heard it fiddled by Bob Dalsemer, a fine musician and dance caller, also from Baltimore.

Bob has told me of hearing it played by Bill Geipe, an old-time fiddler living in Redline, Pennsylvania. Geipe, who is of Pennsylvania-German descent, is an avid fox hunter. The tune has long been associated with fox hunting in that area. It may have had other titles, and resembles a tune called "Rocky Mountain Goat." In addition, I have heard of some other tunes which are called "Box The Fox." The folk tradition is full of examples of such tunes with numerous titles and melodic variants. Just as tunes have always undergone change in the traditional transmission from player to player, I'm sure that our version here demonstrates changes due to our own experiences and styles. The use of banjo-mandolin, for example, is an indication of my personal preference for this instrument when playing in a functioning dance band. Suzie Robbins, Bill Schmidt and I have played this tune for Bob Dalsemer, Susan Cahill and others in a dance group called "The Cub Hill Cloggers." I found the volume of the banjo-mandolin held its own nicely with the sound of the dancers. Our version here also has some variations which occurred after Suzie and I taught the tune to Dave McKelway. He has given the tune some stylistic ornaments which remind me of some French-Canadian tunes he plays.

A CHANGE ALL AROUND

Bruce Hutton—guitar and lead vocal

Dave McKelway—fiddle and chorus vocal

Suzie Robbins—fiddle

Reed Martin—banjo

Tom McHenry—guitar and chorus vocal

Marv Reitz—chorus vocal

Comic songs, like the one here, were a regular part of many old-time stringbands. A style of comedy descended from the minstrel stage became a part of stringband acts on country vaudeville stages. In the 1920's, a group of mountain musicians calling themselves "The Hillbillies" gave hillbilly music its name. Their antics and costumes presented a burlesqued, hayseed image which has ever since been associated with hillbilly music.

Humorous skits continued in the 1930's radio broadcasts and recordings of country bands. More recently, many country musicians have shunned the label "hillbilly," finding it a distasteful stereotype. Nevertheless, vestiges of this tradition survive in commercial country music today. It is, for example, the basis for the television show, "Hee Haw."

The song, "A Change All Around," was recorded in the 1930's by a stringband known as "J. E. Mainer and His Crazy Mountaineers."

One might suspect that crazy lyrics, like those in this song, accounted for the band's name. There was, however, another reason. In 1932, radio station WBT in Charlotte, N.C., began a show sponsored by the Crazy Water Crystal Company, makers of a patent medicine. J. E. Mainer, a celebrity at local fiddlers' conventions, was hired for the show and assembled a band with his brother Wade playing banjo. John Love added guitar and was soon joined by Claud Morris on second guitar.

The Mainer brothers were born in the Blue Ridge Mountains of Buncombe County, North Carolina, in a log cabin described by J. E. as being "in between two mountains where the sun didn't shine but six hours a day." The family tradition of the late J. E. Mainer is carried on by Wade, who continues to perform and record.

At a recent appearance, Wade Mainer told me that he and Morris collaborated in writing this song. The 1930's recording of this song by J. E. Mainer's Crazy Mountaineers has been reissued on Old Timey LP #106.

**PRETTY LITTLE DOG /
GREAT HIGH WIND THAT BLEW THE LOW POST DOWN**
Bruce Hutton—fretless bango (English made)

These are both tunes which I learned from banjo players at Pinewoods Camp in the Buzzard's Bay area of Massachusetts. In secluded woods along fresh water lakes, this camp is devoted to preserving and teaching traditional folk music and dance.

The first tune I learned from Jeff Davis of New York. Jeff's source was Lee Triplett, who, I'm told, has many similar tune titles like "Pretty Little Cat," "Pretty Little Bird," etc.

The second tune I learned from Jacki Spector, who lives in the Boston area. She does the piece as a song with the banjo. It has some wonderfully outrageous lyrics. The chorus from which the title comes goes as follows:

It blew in the valleys and it blew on the hills
It blew 'til the sun and the moon stood still
It blew down to Hell 'til the Devil caught a chill
It's the great high wind that blew the low post down.

GOLDEN SLIPPERS
Bruce Hutton—Hammer Dulcimer

I think this tune may be to the hammer dulcimer what "Soldier's Joy" is to the fiddle. No matter where you go in this country, if you find hammer dulcimer players, chances are excellent that "Golden Slippers" is a standard in their repertoires. It's known by dulcimer players in West Virginia, New England and Michigan.

I most recently heard it played by Cloise and Harley Sinclair who live near Sheridan, Michigan. Both play the hammer dulcimer; sometimes together and sometimes Cloise plays the bones or Harley plays the piano. Cloise and Harley are members of an organization in Michigan called the "Original Dulcimer Players Club," by which is meant both the club of the original dulcimer and the original club for players of that instrument.

Most players play Golden Slippers as an instrumental and frequently it is used as a square dance tune. Also well known as a song, it was written by black Virginian composer, James A. Bland in 1879 for minstrel shows. In addition it remains the favorite tune at the annual Mummers Parade in Philadelphia where stringbands strut in costume while playing it on tenor banjos.

CONEY ISLAND WASHBOARD
Bruce Hutton—Kazoo, vocal, tenor banjo (Baycu)
Tom McHenry—Kazoo
Marv Reitz—Jug
Dave McKelway—Guitar
Deborah Hutton—Washboard

This song originated in the 1920's when jug bands were in their prime. In the jug band music of this period there was a merging of many black musical styles; old and new, rural and urban. These included country dance music, minstrel show songs, blues and the now classic jazz styles, newly developed in the twenties.

Two major styles of jug band music developed. One was more strongly tied to rural music and the instruments of blues. The other was based more on jazz and included some newer instruments, more typically urban.

Best known of the blues based bands was the "Memphis Jug Band." The personnel of this group varied widely but always included the harmonica of Will Shade. Other instruments used by the "Memphis Jug Band" were jug, kazoo, guitar, mandolin, washboard and piano. Another blues-based jug band in Memphis was "Gus Cannon's Jug Stompers." Cannon played jug, supported by a rack around his neck while playing the five-string banjo. The use of the five-string banjo reflected earlier black string band traditions. By the twenties, the guitar had surpassed the banjo in popularity with most rural black musicians.

The banjo continued as a major instrument in the jazz-based jug bands. However, it was not the five-string but more modern types.

Best known of the jazzy jug bands was The Dixieland Jug Blowers led by Clifford Hayes who played violin and saxophone. His group was rich with banjo sounds, using tenor and plectrum banjos and the six-stringed banjo-guitar. From time to time, groups led by Hayes also included tenor guitar, trombone, second jug and Johnny Dodds, the famed New Orleans jazz musician, on clarinet.

"Coney Island Washboard" was written in 1926 by songwriters Ned Nestor and Claude Shugart (words) and Hampton Durand and Jerry Adams (music). That year it was recorded on Victor Records by a jug band whose instrumentation showed a mixture of blues, jazz and pop music. This group, called the Harmaniacs, played comb, kazoo, jug, washboard and ukelele. The uke was then a favorite for accompanying tin pan alley songs.

The instrument featured in the lyrics of this song has been widely used for many different kinds of music. Some large jazz bands in the twenties, like Jimmy Bertrand's Washboard Wizards, featured the percussion of the scrub board. Country bluesman, Blind Boy Fuller was often backed by Bull City Red on washboard. A Chicago blues singer made his playing the instrument a personal trademark and was called "Washboard" Sam. The washboard is occasionally played in White country music; banjo picker Snuffy Jenkins is also well known for his washboard playing. In addition, the washboard is found in the Cajun country of Louisiana where it is played by Blacks who sing in Acadian French.

"Coney Island Washboard" has been revived by jazz artist, Bob Scobey who was most active in the forties and fifties. It was later widely popularized by Jim Kweskin whose band revived an interest in jug band music in the early 1960's.

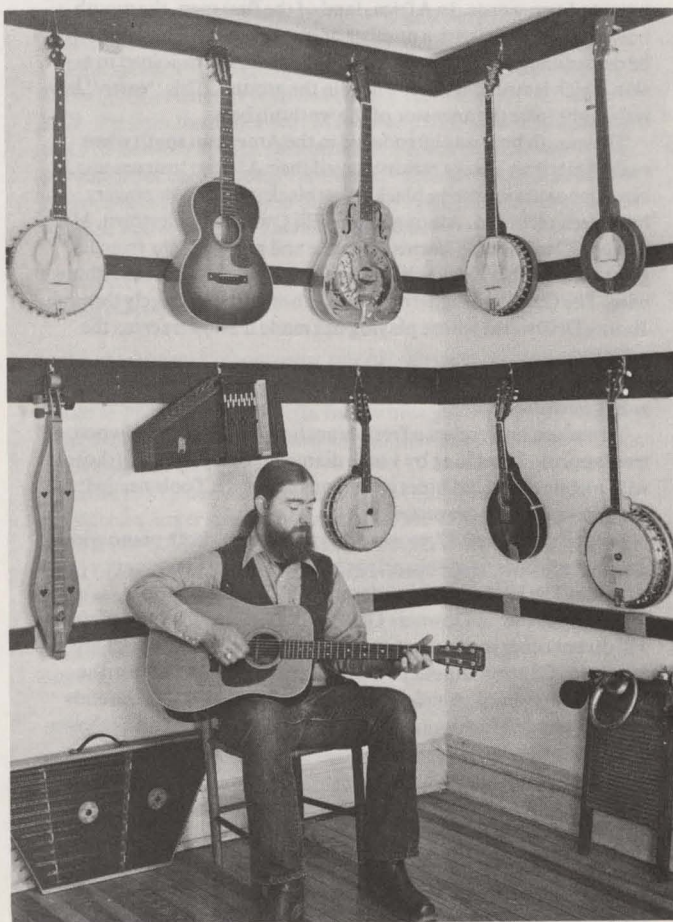
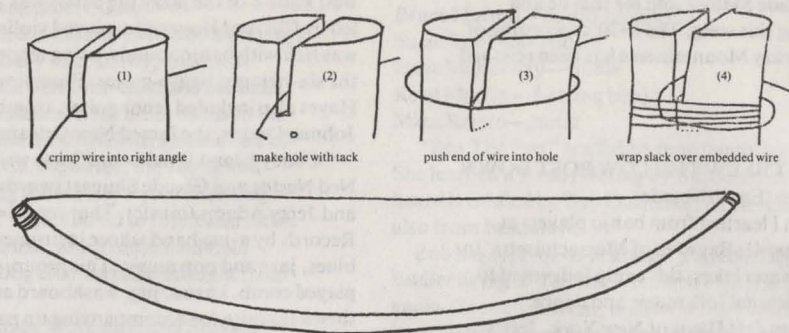


Photo by Frank Herrera



DESCRIPTIVE NOTES ON INSTRUMENTS USED (Most Shown In Photo On Previous Page)

MOUTH BOW (not in photo)

Music bows and related instruments are believed to be among the first instruments ever made by man. It may have been discovered from a hunter's bow that a string under tension combined with a resonant sound box, in this case the mouth, could produce music. This is the basic principal underlying all stringed instruments.

The bow as a weapon has been known to practically every culture. As an instrument, too, it has been used in lands around the world. In parts of the Far East mouth bows are used as "talking" bows to form words. In Africa, land of the first men, the mouth bow is still in use, as are a number of instruments which appear to be descendants of the bow. One is made from a bow joined to a skin which is stretched over a hole in the ground. This "earth" bow is thought to be the ancestor of the washtub bass.

The mouth bow was introduced in the American south when early American Blacks reconstructed their African instruments. Now uncommon among blacks, few black mouth bow players have been recorded. Among these is Eli Owens of Tylertown, Mississippi. Owens, who learned to make and play the bow from his great grandfather, makes his bows from long saplings and fishing wire. The Ozarks are where the bow is best known, largely through Jimmy Driftwood whose playing has made it known across the country.

I made my bow from a four foot maple sapling strung with .018 gauge music wire.

To make a bow, select a fresh branch from a living hardwood tree (approx. 3 feet long by 1 inch diameter) or a yardstick (those with metal reinforced holes at the ends are best). Tools needed: small saw, needlenose pliers.

For the string, use #7 gauge (.018) music wire, both piano wire and that which is used for springs by tool and die makers are suitable. The latter may be ordered from Precision Steel Warehouse, Inc. in Downers Grove, Ill. Long neck banjo strings will do but other instrument strings available in music stores are too short. Caution should be taken with music wire because the ends are **very sharp**. A safe bow can be made by pushing the ends into the wood before wrapping the slack wire at each end as shown in the following diagrams.

HAMMER DULCIMER (lower left corner of photo)

The hammer dulcimer, as it is often called today, belongs to a broad family of instruments which have a number of strings on a flat wooden soundbox. Its birthplace, like that of written language and law and perhaps civilization itself, was the Fertile Crescent. A hammered stringed instrument appears in an ancient Assyrian bas-relief. In the Book of Daniel (3:10), King Nebuchadnezer decrees:

... everyman that shall hear the sound of the cornet, flute, harp, sackbutt, psaltery, and dulcimer, and all kinds of musick, shall fall down and worship...

From the Mideast the instrument spread both East and West until it was known in every land and by scores of names. The name dulcimer in the English biblical text represents centuries of translation. The name in what was once Persia as well as in India is the santur. After the crusades the instrument became known in Europe by a number of names—Hackbret in Germany, cymbalo and salterio tedesco in Italy, and tympanon in France. By the fifteenth century, "dowcemere" is the name found in English literature. This, along with "delcymore," "doucemelle" and "dulcimer" were all names derived from the Latin and Greek words, "dulce" and "melos," which together mean "sweet tune."

In the seventeenth century, dulcimer was the common name for this instrument among the British who colonized America. Records indicate that the first ship to Jamestown had two instruments aboard—a fiddle and a dulcimer.

Through the nineteenth century the dulcimer was very popular, being produced by many craftsmen and small companies. By the turn of the century, one of the largest instrument companies, Lyon and Healy, sold dulcimers through mail order firms such as Sears and Roebuck. Soon thereafter, however, the dulcimer declined in popularity. In the 1920's, Henry Ford attempted to revive interest in the dulcimer and old-time dance music. Edwin F. Baxter (1881-1949), the fourth generation of his family to play the dulcimer, became the regular dulcimer player for Ford's dance orchestra.

Baxter was from Michigan and had worked as a lumberjack. In spite of the dulcimer's increasing obscurity with the general public, in Michigan, where the instrument is also known as a "lumberjack's piano," building and playing the dulcimer remains a strong family tradition.

Another revival got underway with the country-wide folk movement of the past several decades. Although not revived as early as the 5-string banjo and southern mountain dulcimer, the true or "hammer" dulcimer is finally experiencing the resurgence of interest that it deserves. Due to recordings of older masters such as the late Chet Parker of Michigan and the craftsmanship and research of younger players and builders Howie Mitchell (Washington, D.C.) and Sam Rizzetta (Virginia), the revival of the hammer dulcimer is growing rapidly from coast to coast and has not yet peaked.

Sam Rizzetta was the first player I heard in person, and his research is the source for most of the historical information I have on the instrument. My dulcimer is based on Sam Rizzetta's principles of design. It was built in 1975 by Pete Vigour, who learned to build them from Sam and has been a member of his dulcimer group, "Trapazoid."

MOUNTAIN DULCIMER (far left, lower row in photo)

This instrument, known in the southern Appalachians as a dulcimer or dulcimore, was given that name here in America. It is not related to the hammered instrument which was named "dulcimer" centuries earlier. Rather, it is a fretted member of the zither family related to many European instruments. The Hungarian Zither, the Norwegian Langeleik, the German Scheitholt, and the French Epinnette des Voges all have much in common with

the American mountain dulcimer. They all have diatonic fret patterns which allow all the old modes or scales to be simply played and they all have strings which are played open to give drone accompaniment. Which of these instruments, if in fact there was but one, was the direct ancestor of the mountain dulcimer is clouded in history. Because the heart-shaped sound hole is very common here, as in Germanic instruments, some have suggested that the many German settlers were the first to bring an instrument of this type to America.

The body of music traditional to this instrument in America shows little trace of Germanic music. Rather, it consists of fiddle and pipe tunes, ballads and play party songs which were traditional for the Scots-Irish settlers who adopted the instrument and named it dulcimer. They had no name for it before, as the instrument was not known in the British Isles. Why the name dulcimer was selected may never be known. Some have suggested, however, that the name came from a mistake over the identity of the dulcimer in the Bible.

My dulcimer is from the House of Musical Traditions in Berkley Springs, West Virginia. It is very similar to the dulcimers made for generations by southern mountain families in that it is of simple hour glass design with hearts for sound holes and all constructed from one hardwood, in this case, cherry.

FRETLESS BANJO (CLAMP) (far left, top row in photo)

This fretless banjo was made in the late 1800's by J. Clamp, Newcastle on Tyme, England. Because of American minstrel shows travelling abroad, the banjo became well known in Europe. By the late Victorian era, the "classical" school of banjo playing was as popular in England as it was in the United States. This style was "classical" in the sense that it was learned formally from scores written for the banjo. The material and playing method was very different from folk banjo although the instrument, as in folk music, was a 5-string and occasionally a fretless.

Originally intended to have gut strings for classical banjoists, this banjo is now strung with steel strings for a mountain banjo sound. Played in the clawhammer style, it sounds much like that of an early store-bought banjo which mountain players converted into a fretless by covering or replacing the frets with a metal sheet.

VEGA 5-STRING BANJO (second from right, top row in photo)

This banjo has a reproduction neck on a Vega Tubaphone Shell from the early part of this century. The neck is a faithful reproduction of a vintage Vega neck made by Marc Montefusco and Larry Sifel.

Because of its tubular brass tone ring and resonator back, it has a brighter tone than many earlier designs, yet not quite so loud as the Gibsons with resonators which became the standard for the bluegrass banjo style.

FRETLESS BANJO (GLENN) (far right, top row in photo)

This fretless banjo was made in April, 1974, by Leonard Glenn shortly after I visited Mr. Glenn in his home in Sugar Grove, North Carolina. His simple wooden banjo with a small skin head is of a style many people call a Proffitt banjo, as it resembles perfectly the design of fretless banjos made by the late Frank Proffitt of Reese, North Carolina. This style is widespread in this mountain region, and has been made in this manner for generations by mountain families.

The Glenn family, Leonard and his son Clifford, both make fretless banjos, mountain dulcimers, and simple flat-topped fiddles. Their favorite woods are native hardwoods, cherry, maple, and black walnut. They also use native hides for the banjo heads—squirrel and groundhog. Mine is made of black walnut with a squirrel hide. Leonard explained that squirrels were more plentiful at the time. However, he added that they were more difficult to shoot because unless shot in the eye the hide had a hole in it and was unsuitable for a banjo.

No one is certain when the first banjos were made in this region. The first banjos made in the south were where there were blacks because the instrument is of African ancestry. Thomas Jefferson recorded that slaves on his estate fashioned stringed instruments of gourds and hide called "banjars." An early primitive watercolor (ca. 1800) in the folk arts museum in Williamsburg shows blacks playing a fretless banjo which looks remarkably like this homemade mountain style.

AUTOHARP (second from left, lower row in photo)

This is a standard autoharp which was made by The Oscar Schmidt Co. in 1948. Until the more recent models created by the autoharp company, this style remained virtually unchanged since its invention. The autoharp was invented in the United States by a German immigrant instrument maker, Zimmerman. Patented in 1881, the autoharp was one of many novelty instruments based on the zither, a well known instrument in Germany. There are many kinds of zithers in the Old World, all of which are descendants of the biblical psalter. The American inventors added such mechanical devices as the autoharp's dampers. Other variations included the "marxophone" in which buttons activated hammers and the "mandolin-harp" in which buttons moved a plectrum for a sustained tremolo.

The autoharp alone, among these many automated zithers, remains a popular mass produced instrument. This is in spite of the fact that the reason for its invention has been forgotten by most. Zimmerman was hoping to establish his new system of numerical music notation. This is why many older autoharps have numbers as well as the letter names of notes indicated below the strings.

First spread by travelling salesmen and mail order companies, the original patent has been owned by Oscar Schmidt Inc. since 1926. Perhaps the major part of autoharp sales is to schools, where it is a basic tool of music education. The more aesthetic use of the autoharp has been among "untrained" folk artists such as Kilby Snow, Maybelle Carter and others who use the instrument melodically as well as for chord accompaniment.

GUITAR (MARTIN D-28) (being played in photo)

The Martin guitar company, one of today's biggest producers of quality guitars, is also one of the earliest in this country. Established in 1833 when the Martin family brought their guitar making skills from Germany, the company is still headed by a direct descendant of C. F. Martin.

In the 1930's the Martin company, in collaboration with Ditson, produced a larger size sound box called the "Dreadnought." The D-28 is one model of this size which has ever since been one of the most favored choices of folk, bluegrass and country guitarists. My D-28 was made in 1954.

GUITAR (00-SIZE, OAK BODY) (second from left, top row in photo)

The maker and exact age of this guitar are unknown. In size it matches the Martin "00" and in style it resembles many popular and inexpensive small guitars made around the turn of the century. The body is made of oak, a very uncommon choice. Most guitar bodies are made of mahogany, maple or rosewood. The only other place that I've seen bodies of oak was in early Sears Roebuck Catalogues. This leads me to believe that this may have been a mail-order guitar. In 1900 the most expensive model of guitar available from Sears cost only a few dollars. This was a major factor contributing to the introduction of the guitar to rural folk musicians. This guitar was restored by Robert A. Steinegger in 1976.

TENOR BANJO (GIBSON TRAPDOOR)
(not in photo)

This is a 4-string banjo of the same vintage and design as my Gibson banjo-mandolin.

TENOR BANJO (BAYCU)
(far right, lower row in photo)

This tenor banjo was assembled in 1976 from mostly old pieces by Ahmet Baycu. The neck is from a vintage Vega tenor left over from a conversion of the original rim to a 5-string. The rim is Ahmet's own construction and the resonator is from an old Ludwig tenor banjo. Most tenor banjos have such large resonators, probably as a result of their use with orchestras and jazz bands.

The tenor banjo and a longer necked 4-string called a plectrum banjo were both developed after the 5-string used in classical and folk banjo. The removal of the 5th or short drone string enables the player in a band or orchestra to fret any chord needed without regard for key or tuning. This instrument differs also in using a flatpick rather than the finger picking and clawhammer styles of the 5-string.

In addition to being used in old time jazz, jug band, and popular music, the tenor banjo has also been adopted as a favorite instrument in Irish bands where it plays melodically in unison with the fiddle and flute.

GUITAR (NATIONAL STEEL)
(middle top row in photo)

This is a metal bodied, resonator guitar made in 1935. National Steel guitars were first developed in the 1920's to meet the demands of those who played in the then newly popular style of playing Hawaiian slide guitar. A metal cone is the basic component of the internal resonator which amplified the strings' vibration acoustically. This together with the body of nickel-plated bell brass gives the guitar a powerful tone well suited for sustaining sliding notes.

The National String Instrument Corporation began in Los Angeles in the 20's and moved to Chicago in the 30's. It was then known as the National-Dobro Corporation. "Dobro" is a contraction of Dopera brothers who were the first inventors of the resonator guitar. It is also the name for a later style of resonator guitar popular with bluegrass bands. Today the Dobro company continues to make the bluegrass models as well as reproductions of the earliest National styles.

MANDOLIN
(second from right, lower row in photo)

My mandolin is a Gibson model A-4 made in the 1920's. Orville Gibson, creator of the Gibson company, was an innovator in mandolin design introducing in the late 1800's a mandolin with a carved spruce top and maple back. Being inspired in this construction by fine violins, Gibson named this type, with an arched top and back, a Stradivarian mandolin. The Gibson company was probably the biggest influence in popularizing the mandolin all across America. The company produced mandolins, mandolas, mando-cellos and mando-basses as well as Stradivarian arched guitars and promoted, with great success, the formation of mandolin orchestras. Gibson teachers, who were also salesmen of Gibson instruments, travelled from town to town organizing and supplying these orchestras.

The mandolin, more than the larger members of the Gibson orchestra, became very popular with folk and country musicians. This is probably because it can follow so readily what the fiddle plays, having the same tuning and range.

BANJO-MANDOLIN
(middle of lower row in photo)

This instrument is more of a mandolin than a banjo in its method of playing. It is strung and tuned like a mandolin but has a banjo rim in the place of a wooden sound box.

In the late 19th and early 20th century when large mandolin and banjo orchestras were popular, instrument companies produced variations which were hybrids, mixtures of different instruments. Many were adaptations which allowed other instruments to produce the tone of a banjo. These included the banjo-guitar, the banjo-mandolin, and banjo-uke. It has been suggested that these were created for guitarists, mandolinists and ukulele players because the popularity of the banjo was overshadowing these instruments. However, it must have been, in part, due simply to the inventive spirit of the time. This can be seen in an 1880's combination of banjo and mandolin which reverses the combination by giving a mandolin body a 5-string neck.

My banjo-mandolin was made by the Gibson company in the early 20's. It has a feature which Gibson used at the time for volume control called a trap door. This is a hinged flap covering the open back of the banjo enabling the banjo to project more or less depending on whether the door is open or shut.

ACKNOWLEDGEMENTS

There are some folks to whom I want to express my gratitude here for helping make this recording possible.

First thanks is due to Joe Wilson, executive director of the National Council for Traditional Arts. He was a great help both in his expert knowledge of the music's background and his experience in record production. Without Joe's initial encouragement and continued support this project would probably not have been realized. Joe also engineered the recording of the fretless banjo medley and the two cuts with Mike Rivers playing guitar.

When not providing flat picking backup on guitar, Mike Rivers was recording engineer, providing his technical talents at Gypsy Studios in Arlington, Virginia.

Suzie Robbins of Glen Echo, Md. has taught me many fine tunes and is heard here on fiddle. Suzie and I are currently working in the Double Decker String Band. Dave McKelway of Cabin John, Md. also provides fiddling here as well as providing hot rhythm guitar on a couple of selections.

Reed Martin of Kensington, Md. plays 5-string on our string band numbers. Reed is "Mr. Banjo" in the Washington, D.C. area and noted for his old time style. Reed's superb claw-hammer playing may also be heard on Mike Holmes' mandolin instruction recording, Folkways No CRB 16. Tom McHenry of Arlington, Va. is just as much a fan of the Delmores as I am; as can be heard in his excellent vocal harmony on "Nashville Blues." In addition to vocals and some back up guitar Tom contributed Kazoo in the jug band number.

The jug band number would not have been possible without the jug played by Marv Reitz of Bethesda, Md. Marv also provides some vocal help on "Change All Around." The personnel on the jug band number have all appeared with me as Dr. Kilmer's Medicine Show and Jug Band. Dave Olive is another who has played in Dr. Kilmer's. Dave plays country blues on National Steel and provided Washboard rhythm in our jug band. However, during the recording of "Coney Island Washboard" Dave was on the West Coast where he learned "Texas." Here he is heard playing it on banjo-mandolin.

Finally, among the many things for which I thank my wife Debbie, are her percussion on typewriter and washboard.

LITHO IN U.S.A. 