



**RED
ALLEN
FRANK
WAKEFIELD
AND THE
KENTUCKIANS
bluegrass**

**FOLKWAYS
FA 2408**



FOLKWAYS
FA 2408

**RED
ALLEN
FRANK
WAKEFIELD
AND THE
KENTUCKIANS**
bluegrass

SIDE ONE

Little Maggie
Somebody Loves You Darling
New Camptown Races
Are You Afraid To Die
Sweetheart You Done Me Wrong
Are You Washed In The Blood

SIDE TWO

Deep Elem Blues
Ground Hog
The Little Girl And The Dreadful Snake
Catnip
I'm Just Here To Get My Baby Out Of Jail
Shake Hands With Mother Again

PRODUCED BY: David Grisman Peter Siegel
COVER BY: Nancy Grilikhes Julian Winston

FOLKWAYS FA 2408

Library of Congress Catalogue Card No. R-64-1390

©1964 FOLKWAYS RECORDS AND SERVICE CORP.
43 W. 61st ST., N.Y.C., U.S.A.

Archival Property
Smithsonian Institution
Office of the Assistant Secretary
for Public Service

RED ALLEN & FRANK WAKEFIELD

INTRODUCTION

With the advent of the radio as an effective and popular medium of communication throughout the south during the early 1930's, the more individualistic music of old time string bands, which were primarily a local phenomenon, had much difficulty in gaining acceptance by the greatly expanded radio audience. At the same time, musicians such as the Carter Family and Jimmie Rodgers had vast universal appeal and are still very popular throughout the south. The depression, with its devastating effect on the recording industry, was also a major factor in the waning popularity of groups like Charlie Poole's North Carolina Ramblers and Gid Tanner's Skillet Lickers. It was during this period that the more traditional elements of today's "country" music took their roots.

Whereas the Grand Ole Opry on WSM, Nashville, maintained a more traditionally based group of musicians (Uncle Dave Macon, Sam and Kirk McGee, the Crook Brothers, etc.), other large radio stations were advancing newer trends. It was at WLS, Chicago, that Karl Davis, Harty Taylor, and Doc Hopkins, the Cumberland Ridge Runners, became popular on the "National Barn Dance" Saturday night program. This group was the first of its kind to gain widespread popularity, and featured duet singing with mandolin and guitar (occasional fiddle and string bass) accompaniment. They wrote and performed many songs which became typical of this new style: I'm Just Here To Get My Baby Out Of Jail and Prisoner's Dream are prime examples.

During the next few years, such groups as the Delmore Brothers, The Blue Sky Boys, Wade Mainer and Zeke Morris, the Calahan Brothers, the Morris Brothers, and most prominently, the Monroe Brothers, became very popular. All of these groups had many similarities, with emphasis on smooth duet singing, with either mandolin and guitar or two guitars playing the instrumental accompaniment. The repertoire was a new one, veering away from the closely traditional material, and including an increasing number of sentimental songs, love ballads, and sacred songs.

In the 1940's, essentially the same type of music was continued by the Bailes Brothers, Molly O'Day, Charlie Monroe, and Wilma Lee and Stony Cooper, with perhaps a few minor variations, such as the addition of amplified instruments. In 1945, when Bill Monroe established the present day blue grass band format (see "Mountain Music Bluegrass Style" Folkways FA 2318), the more traditional elements of the fiddle bands were combined with the aforementioned country music and Monroe's own musical ideas. Since the late 1940's, all three influences may be found in varying degrees in what



Tom Morgan, Photo by Keith Russell
Frank Wakefield, Red Allen and Pete Roberts

is now called blue grass music. This accounts for the great number of diverse and, at times, almost contradictory elements to be found in the music of the Louvin Brothers, Mac Wiseman, Jim and Jesse, and on the other hand, Bill Monroe, the Stanley Brothers, and Flatt and Scruggs, all classified as "blue grass".

The music heard on this recording is representative of all the aforementioned influences, ranging from strictly traditional songs (Little Maggie and Ground Hog) to material introduced by Bill Monroe (Sweetheart You Done Me Wrong and The Little Girl and the Dreadful Snake) to the "country" elements heard in Somebody Loves You Darling to the sacred material (Are You Afraid To Die? and Shake Hands with Mother Again). Yet all the songs on this record are distinctive stylistically and are truly representative of the Allen-Wakefield sound.

Red Allen, Frank Wakefield and the Kentuckians

The Kentuckians have existed almost since the day in 1951 when Red Allen spotted Frank Wakefield sitting on a porch in Dayton, Ohio, playing a round belly mandolin. Red asked him if he could play, and it must be assumed that Frank's reply was affirmative. Shortly thereafter, they formed a band with Noah Crase, the banjo player, called "The Blue Ridge Mountain Boys" which developed into the present group.

They have recorded for BMC (Love and Wealth), Starday (Beautiful Blue Eyes, Trouble Around My Door, I Am Thinking Tonight of My Blue Eyes, and others), and Rebel (Little Birdie and Faded Memory).

Many well known blue grass musicians have played and recorded with Red and Frank, in addition to those heard here; among them are Red Spurlock, Chubby Wise, Don Reno, Bill Emerson, Bob Yellin, Eric Weissberg, and Billy Baker.

On September 21, 1963, the group made its New York debut, playing at the annual Sing Out! concert at Carnegie Hall. They now are usually heard around the Washington, D.C. area, where they have been located for the past few years.

About The Performers

Red Allen

Harley "Red" Allen was born 34 years ago in Bulan, Kentucky, about eight miles from Hazard, and in the midst of that area of eastern Kentucky documented on Mountain Music off Kentucky (FA 2317). Red's mother played the fiddle and sang many old ballads, which must have instilled in Red much of the deep respect which he has for old-time traditional music. He began to learn guitar at the age of 18, borrowing his first instrument from a "cousin-law", Dolph Cornett, himself a relation of "Banjo Bill" Cornett (Folkways FA 2317). Red's initial inspiration to play blue grass music came from the music around his home, the early recordings of the Monroe Brothers, which he heard on his grandmother's "crank-up" record player, and the radio shows of Bill Monroe and his early bands on the Grand Ole Opry.

Red's vocal style is distinctive and high-powered, embodying the "high lonesome" sound, also present in the singing of two other fine Kentucky singers, Bill Monroe and Roscoe Holcomb. Red sings tenor on all the duets, trios, and quartets heard here, and his harmonies are also clearly characteristic of his style. He is a fine guitar player, as well as being a prolific song arranger and writer. Among the more well known songs that he has written are Teardrops In My Eyes and Two Lonely Hearts.

During the early 1950's Red recorded several records on the Kentucky label, including White Dove, Paul and Silas, and The Boat of Love. Although he has recorded and performed with other blue grass musicians, Red has maintained the Kentuckians since he and Frank organized the group. He currently resides in Hyattsville, Maryland, just outside of Washington, D.C.

Frank Wakefield

Frank Wakefield was born 29 years ago into a large family of musicians from Emory Gap, Tennessee, 35 miles from Knoxville. His mother sang a multitude of old songs, and his father played the guitar. Most of Frank's 12 sisters and one brother also played music. Frank first started playing the mouth harp when he was about eight, and during the next few years he learned to play guitar, steel guitar, and finally at the age of 17, the mandolin. His first mandolin was an old "tater bug" (round belly) which

he had to play in his lap. Frank first learned from the playing of a brother-in-law, Otis Shearer. Later, he was also inspired by the playing of Jesse McReynolds and Bill Monroe. In 1953, he made two records for the Wayside label with Carace Hutchins (brother of Sam Hutchins), and Marvin Cobb, which included New Camptown Races, his first original mandolin tune, and Well Enough Alone, a fine original blue grass song.

Frank's mandolin style is extremely individualistic and original, combining his great sensitivity to many forms of traditional and blue grass music with his staggering technique. He has successfully adapted hundreds of "licks" and techniques used on the other blue grass instruments to the mandolin. Frank is also one of the few mandolinists in blue grass music who can play a tune in virtually any key, as well as playing the tenor or baritone line. I have had the great pleasure on more than one occasion to hear Frank and Bill Monroe play mandolin duets. However, Frank's forte lies in the highly advanced manner in which he employs modal and minor scales, with an almost atonal approach, and his great output of original tunes and songs. He has written close to forty mandolin tunes, mostly unnamed, in a wide variety of keys and tunings with some of them bordering closely on classical music. Frank's voice is clear, and somewhat more mellow than Red's. He does most of the lead singing on duets and also shares in the arranging.

Frank also lives in Hyattsville, Maryland.

Bill Keith

Bill Keith, from Brockton, Massachusetts, is one of the most celebrated banjo players in the United States. He is the innovator of an original style, which he introduced on his recordings for Prestige and on Bill Monroe's most recent records, Devil's Dream and Salt Creek. He played with Red and Frank during 1962, and later with Bill Monroe. He is currently occupied with the sales and manufacture of the "Scruggs-Keith" banjo tuners, which he helped to invent.

Tom Morgan

Tom Morgan, from Chatanooga, Tennessee, has played with many blue grass bands from the Washington, D.C. area. Although he plays bass and sings bass on this recording, he is also a fine lead singer and guitar player as well. He recorded *Rosewood Casket with Smiley Hobbs on Folkways FA 2314, "American Banjo". Tom is a staff sergeant in the Air Force, and spends most of his spare time working on banjos and mandolins at his home in Tacoma Park, Maryland.

Pete Roberts

Pete Roberts (Kuykendall) is a well known blue grass musician, recording engineer, and historian. Although he plays all the blue grass instruments,

he is heard on the five-string on this recording. He, too, has worked and recorded with many bands, and may also be heard on "American Banjo" (Folkways FA 2314) and "Mountain Music Bluegrass Style" (Folkways FA 2318). Pete now makes his home in Falls Church, Virginia.

Fred Weisz

Fred Weisz, from Passaic, New Jersey, is one of many fine blue grass musicians from the New York area. He first played with Red and Frank during December, 1963, at Gerde's Folk City in New York. Although he plays bass on this recording, he also plays banjo and fiddle. He has recorded with the Even Dozen Jug Band (fiddle) and played with the New York Ramblers, who took first prize band contest at the Union Grove Fiddler's Convention, 1964.

All song arrangements are by Red Allen and Frank Wakefield

SIDE I, Band 1: LITTLE MAGGIE (Traditional)

Over yonder stands little Maggie
With her dram glass in her hand,
She's drinking away her trouble
And courting some other man.

Oh how can I ever stand it?
To see them two blue eyes
They're shining in the moonlight,
Like the diamonds in the sky.

Pretty flowers were made for blooming,
Pretty stars were made to shine,
Pretty women were made for loving,
Little Maggie was made for mine.

Oh the last time I saw little Maggie
She was sitting on the banks of the sea,
With her forty-four strapped around her,
And a five-string on her knee.

I'm going down to the station,
With my suitcase in my hand,
I'm going to leave this country,
I'm going to some far and distant land.

Go 'way, go 'way, little Maggie,
Go and do the best you can,
I'll get me another woman,
You'll get you another man.

Red Allen - guitar and vocal
Frank Wakefield - mandolin
Pete Roberts - banjo
Tom Morgan - bass

SIDE I, Band 2: SOMEBODY LOVES YOU DARLING

(Wiley & Zeke Morris)

CHORUS:

Somebody loves you darling
Somebody loves you, I know

Somebody loves you dearly
Why did you let them go?

I see the postman coming
He's coming down the street
He's going to bring a letter
He's headed straight for me.

(CHORUS)

There's going to be a wedding,
It's going to be next fall
So boys gather 'round and be ready,
I'm going to invite you all.

(CHORUS)

Frank Wakefield - mandolin and vocal lead
Red Allen - guitar and tenor
Pete Roberts - banjo and baritone
Tom Morgan - bass

SIDE I, Band 3: NEW CAMPTOWN RACES

- an original instrumental by Frank Wakefield

Frank Wakefield - mandolin
Red Allen - guitar
Bill Keith - banjo
Fred Weisz - bass

SIDE I, Band 4: ARE YOU AFRAID TO DIE? (Carl Story)

REFRAIN:

Are you afraid?
Are you unsaved?
Are you afraid to die?

Are you a stranger to God?
Carried away with your pride
Tell me sinner, do you ever stop to think
Are you afraid to die?

(REFRAIN)

Are you too wicked to cry?
Would you to God's bosom fly?
Soon he's coming like a stranger in the night
Are you afraid to die?

(REFRAIN)

Be not ashamed of this world
Judgement will be everywhere
Trust with your heart and the work will be done
Leave all your burdens there.

(REFRAIN)

Frank Wakefield - mandolin and vocal lead
Red Allen - guitar and tenor
Pete Roberts - banjo and baritone
Tom Morgan - bass and bass voice

SIDE I, Band 5: SWEETHEART YOU DONE ME

WRONG

(Bill Monroe)

CHORUS:

Now sweetheart, you done me wrong
You have left me all alone
Maybe there will come a time
Sweetheart, when you will change your mind.

I never shall forget the day
When you said you were going away
I couldn't believe that it was true
After all the love I had for you.

(CHORUS)

This road is rough and rocky, too
As I travel on, dear, without you
I'm still praying for the time
Sweetheart, when you will change your mind.

(CHORUS)

Red Allen - guitar and high lead
Frank Wakefield - mandolin and baritone
Bill Keith - banjo and low tenor
Fred Weisz - bass

SIDE I, Band 6: ARE YOU WASHED IN THE
BLOOD

(Traditional)

CHORUS:

Are you washed (are you washed) in the blood?
In the soul cleansing blood of the lamb?
Are your garments spotless, are they white
as snow?
Are you washed in the blood of the lamb?

Have you been to Jesus for his cleansing power?
Are you washed in the blood of the lamb?
Are you fully trusting in his grace this hour?
Are you washed in the blood of the lamb?

(CHORUS)

Are you walking daily by your savior's side?
Are you washed in the blood of the lamb?
Do you rest each moment in the crucified?
Are you washed in the blood of the lamb?

(CHORUS)

Lay aside these garments that are stained with sin,
And be washed in the blood of the lamb
There's a fountain flowing for the soul uncleansed,
Oh be washed in the blood of the lamb.

Red Allen - guitar, vocal lead and tenor
Frank Wakefield - mandolin and lead
Pete Roberts - banjo
Tom Morgan - bass

SIDE II, Band 1: DEEP ELEM BLUES (Traditional)

When you go down in Deep Elem
Just have a little fun,
You better have 15 dollars
When that policeman runs.

REFRAIN:

Oh sweet mama, daddy's got them Deep Elem
blues (2)

When you go down in Deep Elem
Put your money in your pants
Those good looking women
Won't give a man a chance.

(REFRAIN)

When you go down in Deep Elem
Put your money in your socks,
Those Deep Elem women
They will throw you on the rocks.

(REFRAIN)

I used to know a preacher
Preached the bible through and through
He got down in Deep Elem
Got those Deep Elem Blues.

(REFRAIN)

Frank Wakefield - mandolin and vocal lead
Red Allen - guitar and tenor
Bill Keith - banjo and baritone
Fred Weisz - bass

SIDE II, Band 2: GROUND HOG (Traditional)

Here comes Sal with a snicker and a grin (2)
Ground hog grease all over her chin
Ground hog, ground hog, ground hog.

Run here, Sal, with a ten foot pole (2)
Twist that ground hog out of his hole
Ground hog, ground hog, ground hog.

The meat's in the cupboard and the hide's in the
churn (2)
If that ain't whistle pig, I'll be darned
Ground hog, ground hog, ground hog.

Two old maids laying in the bed (2)
One turned over to the other and said,
"Ground hog, ground hog, ground hog."

Red Allen - guitar, vocal lead and tenor
Frank Wakefield - mandolin and lead
Pete Roberts - banjo and baritone
Tom Morgan - bass

SIDE II, Band 3: THE LITTLE GIRL AND THE DREADFUL SNAKE

(Bill Monroe)

Our darling wandered far away,
While she was out at play
Lost in the woods, she couldn't hear a sound
She was our darling girl,
The sweetest thing in all the world
We searched for her, but she couldn't be found.

CHORUS:

I heard the scream of our little girl, far away
"Hurry, daddy, there's an awful, dreadful snake",
I ran as fast as I could, through the dark and
weary woods
But I reached our darling girl too late.

(CHORUS)

Oh I began to sigh
I knew that soon she'd have to die,
For the snake was warning me close by,
I held her close to my face
She said, "Daddy, kill that snake!"
It's getting dark, tell mommy goodbye."

To all parents I must say,
Don't let your children stray away
They need your love to guide them along
Oh God, I pray
We'll see our darling some day,
It seems I still can hear her voice around our
home.

Red Allen - guitar and tenor
Frank Wakefield - mandolin and lead
Bill Keith - banjo
Fred Weisz - bass

SIDE II, Band 4: CATNIP -

an original instrumental by Frank Wakefield

Frank Wakefield - mandolin
Red Allen - guitar
Bill Keith - banjo
Fred Weisz - bass

SIDE II, Band 5: I'M JUST HERE TO GET MY BABY OUT OF JAIL

(Davis and Taylor)

I will wash all your clothes
I will scrub all your floors
If that will get my baby out of jail,
Yes warden, I'm just here to get my baby out of
jail.

I will pawn you my watch,
I will pawn you my chain,
I will pawn you my gold diamond ring,
Yes warden, I'm just here to get my baby out of
jail.

If that train runs right
I'll be home tomorrow night,
You know I want my baby out of jail,
Yes warden, I'm just here to get my baby out of
jail.

When those gates swung wide apart,
She held her darling to her heart
She kissed her baby boy and then she died,
Yes warden, in the arms of her dear boy there
she died.

Red Allen - guitar, vocal lead, tenor
Frank Wakefield - mandolin and lead
Bill Keith - banjo
Fred Weisz - bass

SIDE II, Band 6: SHAKE HANDS WITH MOTHER AGAIN

(Traditional)

CHORUS:

'Twill be a wonderful, happy day
Up there, on the golden stand
When I can hear Jesus, my savior say,
"Shake hands with mother again".

If I could be living when Jesus comes
And could know the day and the hour,
I'd like to be standing at mother's tomb,
When Jesus comes in his power.

(CHORUS)

I'd like to say, "Mother, this is your boy
You left when you went away,
And now, my dear mother, it gives me great
joy
To see you again today."

Red Allen - guitar, vocal lead and tenor
Frank Wakefield - mandolin and lead
Pete Roberts - lead guitar and baritone
Tom Morgan - bass and bass voice

CREDITS

Cover: Julian Winston, Nancy Grilikhes

Editing: Peter Siegel

Production: David Grisman and Peter Siegel

Recording: CUE STUDIOS, NYC (I: 3,5 II: 1,3,4,5)
PETER ROBERTS (I: 1,2,4,6, II: 2,6)

Notes: David Grisman

I wish to acknowledge the assistance of David
Freeman, and Bill Vernon of New York in the
research and preparation of the notes.

D.G.

COUNTRY MUSIC ON FOLKWAYS RECORDS

OLD TIME & BLUEGRASS

by John Cohen

This is to serve as an introduction to one segment of the Folkways catalog which represents something of the seeds and sources for a dynamic aspect of American folk music which has found a voice in the cities and colleges in recent years. For the most part, this is mountain music derived from the rural south.

There is now an excitement about this music throughout the colleges and cities, amongst young people who are finding a voice in this music, and who are making it their own voice.

There are a great range of approaches to this music, and a great many styles involved; yet inherent in this movement is a desire to remain close to the traditional ways of playing the music.

The movement, diverse as it is, has taken on a structure which has its heroes, artistic leaders, legendary characters, a sort of language of its own, and several senseless confusions and stereotypes applied to it.

Much of the clamor about this music has come from banjo pickers & guitar singers who have brought the music to everyone's attention by their very enthusiasm. It is their excitement about the music which has communicated first. But there is much more to be heard and understood.

These spirited musicians are often 'put down' for being merely 'ethnic imitators' by the very same people who recognize that traditional folk music is the only aesthetically complete folk music to be heard.

Although it is relatively new in its present situation, this music is part of one of the oldest American traditions. It has its roots in the music of the early settlers, and has received fresh vigor over the years from developments within American culture which have introduced new sounds and new instruments to this tradition, as well as new rhythms and harmonies to accompany the changing social functions the music has performed.

It is part of an active and progressive tradition, yet it has always maintained a terrific sense of respect and preservation for its own past. In this way elements from years ago are still considered as significant to the present day music by those who perform and live with this music.

Within old time string band music, bluegrass and just home performances, are found trances of the old ballad styles of singing, of bagpipe and fiddle sounds from the British Isles, as well as sounds of the sentimental songs from the 19th century, minstrel stage songs, early Negro blues, rhythms from jazz as well as those now found in rock-and-roll.

One significant and important aspect of the current city trend towards this music is that it has presented a way to enjoy and understand the popular music, without sentimentality and without losing the perspective of culture as a whole. It is only in the nature of this perspective that the urban interest differs from the country tradition. This can neither be praised nor lamented, nor can it be overlooked. It must be recognized, for it is the basis upon which an intelligent approach can develop to the many ideas which are being encountered in the current investigation of folk music.

The importance of academic scholarship can not be denied: neither can an excited emotional involvement. It is only when folk music becomes just a form of entertainment, in the more commercial sense of that word, that it is being abused.

That the investigation has become more like an involvement of love or art, is to the credit of the investigators. If city people have found that country music is meaningful to them, then this is a genuine enrichment of their lives.

The more one gets involved in this music, the more one realizes the character of an old tradition at work, and the astonishing directness and simplicity in the approach of the traditional artist. An understanding of the music opens up the possibilities for us all to get the most pleasure and reward from these old songs, and from the people who sing them.

In various college campuses and cities now, folk music societies and festivals are emerging which incorporate active research with song collecting, concert producing, and music playing. At one school, on the event of a New Lost City Rambler concert, the folk music society increased its membership by 100, a panel discussion was held with university faculty and visiting musicians participating, a student string-band was formed, and a local Bluegrass band of country kids was 'discovered' and incorporated into the general university folk song scene. In addition to this, a regular publication was started. At another place, serious discographical research is being done and a record of rare re-issues of early hill music was released. Concerts are being produced employing traditional artists; this is no longer a unique situation. The University of Chicago Folk Festival, the Berkeley Festival, the Friends of Old Time Music, and the Ash Grove in Los Angeles, are all pointing the way towards an intelligent enjoyment of traditional folk music.

Within the Folkways catalog is a group of recording which present the scope and nature of the various facets of this music. Folkways has been consistent in its presentation of this music as it is traditionally and authentically performed.

FA2951 (Vol. 1) - Ballads: 27 traditional ballads performed by The Carter Family, Clarence Ashley, Buell Kazee, Carolina Tar Heels, Furry Lewis, Charlie Poole with the North Carolina Ramblers, G. B. Grayson, The Masked Marvel, "Chubby" Parker, many others.

2 12-inch 33-1/3 rpm longplay records

FA2952 (Vol. 2) Social Music: 29 selections performed by Bascom Lunsford, Blind Willie Johnson, Carter Family, Sacred Harp Singers, Bunt Stephens, A Hunt's Ramblers, The Pep-Steppers, Cincinnati Jug Band, others.

2 12-inch 33-1/3 rpm longplay records

FA2953 (Vol. 3) Songs: 28 selections incl. East Virginia, One Morning In May, Sugar Baby, Mountaineer's Courtship, 99 Year Blues, K.C. Moan, Fishing Blues, etc., performed by Uncle Dave Macon, Blind Lemon Jefferson, Clarence Ashley, Cannons Jug Stompers, Carter Family, John Hurt, "Dock" Boggs, Stoneman Family, many more.

2 12-inch 33-1/3 rpm longplay records

The Anthology of American Folk Music FA 2951, FA 2952, FA 2953
This collection is a most comprehensive one, and gives an incisive look into the folk music current from 1927 to 1932 as recorded by the commercial recording companies of that time. Good representation of rural music, with many important artists represented, ed. and annotated by Harry Smith.

Vol. 1 Ballads:

Some Child Ballads, and many other old songs in the ballad tradition, sung as current and popular songs in 1927, etc.

Vol. 2 Social Music:

Dance music and religious music. Both white and Negro traditions. Many instrumental pieces.

Vol. 3 Songs:

Excellent collection of country songs and many blues.

Important artists in this collection.

Clarence Ashley
Buell Kazee
Dick Justice
Uncle Eck Dunford
Burnette & Rutherford
Carter & Young
Carolina Tar Heels

Miss. John Hurt
Furry Lewis
Jilson Setters
Eck Robertson
Uncle David Macon
Blind Lemon Jefferson
Dock Boggs

Grayson & Whitter
The Carter Family
Kelly Harrell
Frank Hutchison
Charlie Poole
Bascom Lunsford
Jim Jackson
Ernest Phipps
E.V. Stoneman
Blind Willie Johnson