

Jean Ritchie and Doc Watson at Folk City/Folkways Records FA 2426



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MUSIC LP

Jean Ritchie and Doc Watson at Folk City/Folkways Records FA 2426

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DESCRIPTIVE NOTES ARE INSIDE POCKET

SIDE I

SPIKE-DRIVER BLUES
SUNG BY DOC WATSON WITH GUITAR
SOLDIERS JOY (INSTRUMENTAL)
GUITAR AND HARMONICA PLAYED BY DOC WATSON
DON'T MIND THE WEATHER
SUNG BY JEAN RITCHIE WITH DULCIMER;
FIDDLE ACC. BY ROGER SPRUNG
HIRAM HUBBARD
SUNG BY JEAN RITCHIE BANJO ACC. BY DOC WATSON
SUGAR ON THE FLOOR
SUNG BY JEAN RITCHIE, WITH DOC WATSON, ROGER
SPRUNG, AND THE FOLK CITY AUDIENCE. ACCOMPANIMENT
DOC WATSON, GUITAR; ROGER SPRUNG, BANJO.

SIDE II

WILLIE MOORE
SUNG BY DOC WATSON, WITH BANJO
WHAT'LL I DO WITH THE BABY-O?
SUNG BY JEAN RITCHIE WITH DULCIMER
FIDDLE ACCOMPANIMENT BY ROGER SPRUNG
CRIPPLE CREEK (INSTRUMENTAL)
DOC WATSON GUITAR; ROGER SPRUNG, BANJO
WABASH CANNONBALL
SUNG BY DOC WATSON, WITH GUITAR AND HARMONICA
THE HOUSE CARPENTER
SUNG BY JEAN RITCHIE, BANJO ACC. BY DOC WATSON
AMAZING GRACE
SUNG BY JEAN RITCHIE, DOC WATSON, ROGER SPRUNG
AND THE FOLK CITY AUDIENCE

COVER DESIGN BY RONALD CLYNE

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JEAN AND DOC AT FOLK CITY

Notes by Jean Ritchie, Quotes by Doc Watson, Cover photo by George Pickow
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George Pickow



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MUSIC LP

Storms Are on the Ocean (sung by Doc Watson and Jean Ritchie, accompanied by Doc on guitar.)

"If I could impose on Jean Ritchie to come up and help me a little bit I think we might sing one of the old Carter family tunes, Storms on the Ocean".

"It's not imposing. It's an honor, Doc".

Go Dig My Grave (Railroad Boy) sung by Jean Ritchie, accompanied by Doc on banjo.

I learned this song from two sources. The "Dig my grave" verse, really a fragment of the "Butcher Boy, or "Railroad Boy" song, was the one usually sung by the banjo pickers in my community. They never sang the rest of the song, probably because the younger generation was more interested in the instrument than in the song. I learned some of the "Railroad Boy" verses from my sister Una; she's a generation ahead of me (there were fourteen in my family and I am the youngest and Una the fourth child), and remembers it from the days when songs had the upper hand over instruments! The rest of the story I filled in, and I added the "Lordy me" refrain.

Spike-Driver Blues, sung by Doc Watson, accompanying himself on guitar.

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SPIKE DRIVER BLUES.
BY MISSISSIPPI JOHN HURT
VOCAL SOLO WITH GUITAR
ORIGINAL ISSUE OKEH 8692 (#401488)

TAKE HAMMER, CARRY TO CAPTAIN, TELL I'M GONE. HAMMER KILLED JOHN HENRY, WON'T KILL ME. LONG FROM EAST COLORADO TO HOME, JOHN HENRY LEFT HAMMER LAYING SIDE ROAD. JOHN HENRY STEEL DRIVING BOY, BUT WENT DOWN. THAT'S WHERE (WHY) I'M GONE

SONGS ABOUT JOHN HENRY ARE OF TWO GENERAL TYPES; THE BALLAD (SEE NO. 19 OF THIS SET) AND THE HAMMER SONG. THE VERSES OF THE LATTER ARE USUALLY COMPOUNDED WITH THE PHRASE "ROLL ON BUDDY", BUT NOT IN THE INTERPRETIVE VERSION GIVEN HERE. FOR VERSIONS OF THIS AND SIMILAR SONGS SEE JOHNSON'S JOHN HENRY (BIBLIOGRAPHY JOHNSON, 1).

DISCOGRAPHY: NINE POUND HAMMER, GRAYSON AND WHITTER. VICTOR 40106. NINE POUND HAMMER IS TOO HEAVY. MONROE BROTHERS. BLUEBIRD 6422. THE NINE POUND HAMMER. AL HOPKINS. BRUNSWICK 177.

BIBLIOGRAPHY: BOTKIN-913; HENRY-441; JOHNSON-1-69; JOHNSON-11-218; LOMAX-V-322; LOMAX-IV-380; SANDSBURG-150; SCARBOROUGH-1-219; SHARP-11-42; WHITE-261

"Now he plays this thing three-fingered picking and I'm going to try to do it two fingered picking. It's called Spike Driver's Blues".

Soldier's Joy. Instrumental, guitar and harmonica, played by Doc Watson.

"This is an old breakdown tune that's been square danced to as much as any of the rest A few people may have gotten drunk to this and I don't know where. It's called Soldiers Joy. That's pay day in the army".

Don't Mind the Weather, sung by Jean Ritchie, accompanied by herself on dulcimer and by Roger Sprung on fiddle.

Uncle Jason Ritchie first sang me the "Don't you want to go to meetin'" verse to this tune, a sort of unkinked version of the Scots pipe and fiddle air, "MacLeod's Reel." Dad, remembering his youth, got down the dulcimer and played and we all three got tapping our feet and adding verses. Dad had a funny streak in him that day, and he made up the verse about going to Heaven and the possum, and I threw in the one, "Will your horse carry double." We sing it that way to this day.

Hiram Hubbard. Sung by Jean Ritchie, accompanied by Doc Watson on banjo.

This is a local murder ballad. The folks around home can't seem to remember the details, or just where it happened. Some say it happened just after the Civil War, and the line, "The rebels overhauled him" tends to bear this out. The one thing that everyone agrees on, though, is that "Hiram Hubbard was not guilty!"

Sugar on the Floor. Sung by Jean Ritchie, assisted on the chorus by Doc Watson, Roger Sprung, and the Folk City audience. Doc plays the guitar and Roger the banjo.

When they used to do play-party games on the old puncheon floors (usually made of pine) back in Kentucky in Mom and Dad Ritchie's young days, they'd play awhile and then they'd get mad because the floor was so rough, and so they'd throw sugar, or sometimes salt, or corn meal, around over the floor, and someone'd holler out, "Sugar on the Floor!" and that would be a signal for all the boys to start clogging around, shuffling in that sugar to smoothen the floor.

Where Are You Goin? Sung by Doc Watson and Jean Ritchie, accompanied by Doc Watson on the guitar.

This is another of Dad Ritchie's fiddle and dulcimer tunes, with "ditty" words put to it. Some of the verses Dad remembered from his childhood, and some he made up himself. If he happened to be playing it on the fiddle, he would sometimes clog around on the chorus.

Pretty Polly. Sung by Jean Ritchie, accompanied by herself on the dulcimer.

I guess this must be a very old story, for I found it in England, in Scotland and in Ireland (Susan, Molly and Polly in the different countries, but always the same plot). Uncle Jason Ritchie also sang, while he was alive, the same story with very different words, called, "The Oxfordshire Lass." The earliest noted version of the tragic tale is evidently an English one, "The Miller's Apprentice." Recently, Theodore Dreiser used a similar plot for his book, An American Tragedy.

Willie Moore, sung by Doc Watson, accompanied by himself on the banjo.

"This next tune is an old ballad called Willie Moore. Sometimes they sing a tune, Fair Ellender, an old English Ballad, in the same tune as this"....."Thems' the kind of tunes I really like. For some reason or other they are the good old tunes that sort of go to make up the backbone of American music. That's the best kind of tunes, I guess, in my book".

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WILLIE MOORE
BY BURNETT AND RUTHERFORD
VOCAL SOLO WITH 5-STRING BANJO AND VIOLIN.
RECORDED IN 1927.
ORIGINAL ISSUE COLUMBIA 15314D (W145086)

ANNIE UNDER GRASSY MOUND AFTER PARENTS NIX MARRIAGE
TO KING. DEATH PROBABLY SELF INFLICTED

THE ONLY PRINTED REFERENCE TO THIS BALLAD SEEMS TO BE IN RANDOLPH. ACCORDING TO HIM, MR. PAUL WILSON, FARMINGTON, ARKANSAS, MET A REV. WILLIAM MOORE IN DALLAS, TEXAS, WHO CLAIMED THAT THE SONG WAS ABOUT HIM. "I SURE DID HAVE SOME MISADVENTURES WHEN I WAS YOUNG" MOORE WAS QUOTED AS SAYING. "I DIDN'T GO TO MONTREAL AND DIE, THOUGH, LIKE THE SONG SAYS" (IN RANDOLPH'S VERSION), "I JUST WENT TO EAST TEXAS AN' TOOK UP PREACHIN' THE WORD".

BIBLIOGRAPHY: RANDOLPH-IV-309

What'll I Do With The Baby-O? Sung by Jean Ritchie, accompanied by herself on the dulcimer and by Roger Sprung on the fiddle.

In my young days, whenever my Mom and Dad wanted to go to a square-dance or a play-party, they'd take all the children along. Everybody did; they hadn't found out about baby-sitters yet. Well, along about eleven or twelve o'clock in the night, the littlest ones would start falling asleep all around the room, and their mothers would carry them into a back room, put them all on a big feather-bed. The sounds of dancing and fiddling came in pretty loud, so they didn't even try to sing lullabies; they'd bounce the bed up and down, and make up words to whatever tune was being played. I'm almost certain that's how many of these old fiddle tunes came to have children's words to them. I myself made up several of the verses used here, after I grew up and married, for my own children.

Cripple Creek. Instrumental. Played by Doc Watson and Roger Sprung, on guitar and banjo.

Wabash Cannonball. Sung by Doc Watson, accompanied by himself on the guitar and the harmonica.

"Another tune I'd like to do here is Wabash Cannonball. This is an old tune that was recorded a long time ago by the Carter family and Roy Acuff done it and, I don't know who else. Now I'm fixing to put it on one of them little tapes. I don't know what'll happen to that thing when I do it".

The House Carpenter. Sung by Jean Ritchie, accompanied by Doc Watson on the banjo.

This old ballad has been sung in our family for generations. My mother sang a different version, a sweeter tune. This one I heard most from Uncle Jason Ritchie and from my older sister Una.

Amazing Grace. Sung by Doc Watson, Jean Ritchie, Roger Sprung and the audience.

"We'll change the tempo a little now and get to something serious. There's an old hymn that a lot of people who love old time music like to hear and sing. It's called Amazing Grace".