

FOLKWAYS RECORDS FA 2477

IRON MOUNTAIN STRING BAND

# Walkin' in the Parlor



Brooke Moyer/guitar

Eric Davidson/banjo

Caleb Finch/fiddle

## Old Time Music of the Southern Mountains

FOLKWAYS RECORDS FA2477

SIDE 1

1. Sugar Hill (3:25)
2. East Virginia (4:00)
3. Little Willie (2:15)
4. Old Arkansas (2:40)
5. Walkin' in the Parlor (1:40)
6. Little Birdie (1:45)
7. Willow Garden (3:05)
8. John Hardy (4:10)

SIDE 2

1. New River Train (4:25)
2. Georgia (1:50)
3. John Lover Is Gone (1:25)
4. Sandy River (1:15)
5. Pretty Polly (3:30)
6. Banks of the Ohio (3:45)
7. Ida Red (2:10)
8. Goin' Round This World (3:25)

© 1975 by Folkways Records & Service Corp., 43 W. 61 St., NYC 1002

Library of Congress Catalogue Card No. 75-750645

IRON MOUNTAIN STRING BAND

WALKIN' IN THE PARLOR

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

FOLKWAYS RECORDS FA2477

FOLKWAYS RECORDS Album No. FA 2477  
©1975 by Folkways Records & Service Corp.,  
43 W. 61st St., NYC. USA

## THE IRON MOUNTAIN STRING BAND WALKIN' IN THE PARLOR

Brooke Moyer — guitar, Eric Davidson — banjo  
Caleb Finch — fiddle

The Iron Mountain String Band traces its origins to field recordings of traditional Southern Appalachian Mountain music made by Eric Davidson, Caleb Finch, Paul Newman and associates. Learning their music from the old time mountain musicians, they formed their own band in the early 1960's for the purpose of recreating ballads, dance tunes and songs in the old style. An important fact about this album is that all pieces are based on original field recordings, the only remaining source of the music. As was typical of string bands in the period before the 1930's, the Iron Mountain String Band includes only banjo, fiddle and guitar. Instruments such as mandolin and dobro were introduced to string band music later, with the development of bluegrass music.

One major influence on the music of the Iron Mountain String Band was the Grayson County Bog Trotters, greatest of the Old Galax String Bands in the 1930's (see below). In 1964-66, Davidson et al introduced Uncle Wade Ward and Fields Ward, original members of the Bogtrotters Band, to Glen Smith, an outstanding fiddler. Together they recreated the music of the Bogtrotters (see "Band Music of Grayson and Carroll Counties, Virginia" and "Uncle Wade" op. cit.). Both Uncle Wade and Glen Smith have since died as have many other old time musicians. The 1964-66 recordings as well as surviving recordings of the 1930's "Bogtrotters" have provided some of the core material from which the Iron Mountain String Band has worked.

ERIC DAVIDSON learned clawhammer banjo picking from Uncle Wade Ward. He has been playing since 1955.

CALEB FINCH learned from field recordings of Wade, who fiddled as well as he picked, and from Glen Smith. He has played for 13 years.

BROOKE MOYER joined the band in 1974. She replaced Peggy Haine (see Iron Mountain String Band, Vol. I). She has been playing guitar since 1964 and has a background in traditional and bluegrass music.

The Iron Mountain String Band was formed in the early 1960's in New York. It performed in numerous bars, clubs, and weddings, and at various colleges. The band played over the air many times, presenting a series of broadcasts produced by Tom Whetmore and Bill Vernon over WBAI in New York. The band also performed at the Town Hall in Provincetown, Mass.; at the UFO in Columbia, S.C.; and at concert locations in New York, and other places. During this period they recorded their first album (Folkways Records FA 2473, released 1973).

The band is at present located in Southern California, where they are continuing to perform in person and on the radio. The band can be contacted at 2256 Brambling Lane, Pasadena, Ca. 91107.

### OLD TIME SOUTHERN APPALACHIAN STRING BAND MUSIC: AN INTRODUCTION TO THE MUSIC ON THIS RECORD:

All of the sixteen pieces presented on this record are renditions based on field recordings made in Southwestern Virginia and adjacent parts of North Carolina. The traditional music of this small region has been intensively studied by us, as well as by others. Folkways Records has published a number of albums from our field collections. Among these are "Traditional Music of Grayson and Carroll Counties, Va." FS 3811 (1962); "Ballads and Songs of the Blue Ridge Mountains" Asch (Folkways) AH 3831 (1968); "Band Music of Grayson and Carroll Counties, Virginia" FS 3832 (1967) (the music of Wade Ward and Roscoe Holcomb); "Glenn Neaves and the Virginia Mountain Boys" FA 3830 (1973); "Uncle Wade" FA 2380 (1973). In the notes accompanying these albums, we have attempted to analyze the origins and character of the rich musical traditions, which until recently could still be found in this region. The interested reader is referred to these sources for a detailed account, and here we can provide only a summary of our earlier descriptions and conclusions.

Until the turn of the century or, in some areas, a little later, the only major instruments common in the Southwest Virginia mountains were fiddle and 5-string banjo. Guitars were little known, or in any case were not integrated into the traditional music. String band music in this period was essentially a rural, family-based affair, and consisted of banjo-fiddle "breakdowns" as well as various songs and ballads. The breakdowns were the main fare at dances, events which played an important social role. Dances were usually held after work when the labor of more than one family had been pooled in order to accomplish a task such as building a barn, gathering the harvest, etc. Banjo-fiddle string band music could also be heard at celebrations such as weddings and holiday festivals. In the Southwest Virginia area this intricate and complicated instrumental music was developed to an unusual degree compared to surrounding areas. However, its origins can be only dimly perceived. We showed earlier that almost every banjo tune played in the traditional "clawhammer" style was also known as a fiddle tune, while the reverse is not true. Thus, the banjo seems to have been added to a larger, pre-existent fiddle repertoire, one which has obvious European antecedents in Scottish, Irish and Scandinavian fiddle music. The European fiddle music, however, lacks the driving, broken rhythms of the clawhammer banjo. A distinctive feature also of European origin is the harmonics of the old traditional music, which is often couched in pentatonic and hexatonic scales. Some songs were played in conventional major and minor modes, but often certain other modes such as the myxolydian occur as well. These harmonics probably date back at least to medieval European

folk traditions and have been infrequently used in post-Renaissance European "classical" music. Examples of banjo-fiddle breakdowns on the present record are "Walkin' in the Parlor" (Side I, Band 5), "John Lover is Gone", (Side II, Band 3), and "Ida

Red" (Side II, Band 7), all of which we have played in the old time way using only fiddle and fretless banjo (the earliest type). These are all typical traditional dance tunes, played in a pentatonic scale. An example of a fiddle tune dating from the same archaic musical period, and lacking an original banjo counterpart, is "Sandy River" (Side II, Band 4). The basic structure of the old banjo-fiddle music underlies most of the subsequent phases of the musical traditions of the Southwest Virginia-North Carolina region, even if many of the tunes themselves, as well as the habit of playing only banjo and fiddle together, were eventually supplanted.

A more familiar part of the original Southern Mountain musical tradition was the song and ballad literature. Many of the songs and ballads, as is well known, were inherited with little change from Scotch and English sources. The old songs and ballads were usually sung without any instrumental accompaniment. Examples on this record are "The Hanging of Georgie" (Side II, Band 2), and "Little Willie" (Side I, Band 3). A few of the ballads were traditionally considered acceptable for instrumental rendition, however, and some of the most striking performances which have come down to us are of ballads and songs accompanied by banjo or fiddle. Examples on this record are "Pretty Polly" (Side II, Band 5) and "Little Birdie" (Side I, Band 6), which are accompanied by banjo alone, and "Old Arkansas" (Side I, Band 4), accompanied by fiddle alone. The latter also illustrates the continuance of ballad making, in that topical subjects, as well as the dimly remembered tales of kings and queens and knights and ladies, were incorporated. However, the range of subjects was limited mainly to that within which the older ballads fell. For example, murdered women, a favorite theme of the ancient ballads inherited from the Scotch-English tradition (e.g. "Pretty Polly") continued to be a common subject in later days, as exemplified here in "The Banks of the Ohio" (Side II, Band 6). The old ballads and songs shared the pentatonic and other characteristic harmonics of the contemporary banjo-fiddle music. They also shared a structural feature of key significance. All of the original traditional music was built up of subunits, i.e. phrases in the case of verses, or certain "turns" and "licks" in the case of the instrumental music. These were limited in number but could be assembled in many combinations. Hence, this partially explains the enormous repertoires of traditional musicians, and also the sameness of the core characteristics of the music of each region. All musicians were thoroughly acculturated in the exact musical and verbal "sub-units" of which their tradition was composed.

After the turn of the century many changes swept the Southern Highlands, including a rapid increase in population, the growth of towns and an upsurge of religious fervor, following the great revivalist movements which created the "bible belt" of the upper South. These changes strongly affected the backwater, agrarian culture of the region, which had retained so many 18th and early 19th Century

characteristics. At about this time, the guitar first appears in the music of the region, and not long thereafter came the first recordings and radio.

Among other uses, the guitar became a common accompaniment for religious music. Another extremely important contribution of back-country religious music was part singing, which was also fed by 1890-1910 pop music of the "barbershop quartet" variety. An exciting period of stylistic amalgamation followed, in which various combinations of the original mountain repertoire and musical traditions with guitar and part singing were experimented with. Groups like the Carter Family made more or less radical changes in old songs, sometimes preserving only the words (see, for example, the Carter Family version of "Merry Golden Tree") in order to fit them to the major and minor keys compatible with the guitar and their basic part singing styles. Eventually, completely new instruments, such as mandolin and finger-picked (as opposed to clawhammer) banjo appeared. The final phase of the evolution of the traditional music of the region ended with the post-World War II spread of bluegrass style band music. The music on this record represents some of the variety of styles which developed up to about the 1930's, prior to the appearance of "bluegrass" music.

A large portion of the repertoire of the Iron Mountain String Band is a form of band music which was current in the 1920's and 1930's in the towns of the Southwest Virginia area, such as Galax, Virginia. This was a particularly interesting synthesis which we have referred to previously as the "Galax String Band Style". It was perhaps best exemplified by the "Grayson County Bogtrotters". This band, which included guitar player Fields Ward, was nonetheless mainly influenced by its accomplished traditional banjo and fiddle players, Wade and Crockett Ward, respectively. These musicians were among the greatest performers of the old time banjo and fiddle styles. In the music of the Galax style string bands, the guitar, rather than totally altering the music, added to it, while much of the original harmonics, the verses, and the feeling of the original versions were preserved. This requires a simple but difficult style of guitar playing, in which baseline runs, rather than chords, are the main feature. It is the major or minor chords which tended to be incompatible with the harmonics of the older music. The guitar was flatpicked, not fingerpicked. Examples on this record of Galax Band style music are "Sugar Hill" (Side I, Band 1), "John Hardy" (Side I, Band 8) and "New River Train" (Side II, Band 1). All of these are relatively little changed from their archaic versions. They have an added depth and a more squared off rhythm than they had when accompanied by banjo and fiddle alone. In the Galax Band style the instrumental music serves as an excellent and often dramatic accompaniment to the vocals.

The Old Galax Band style incorporated little part singing. Except for a few remarkable cases, part singing of the kind becoming popular in the period 1910-1930 usually required adaptation to a regular major or minor key. For some songs this was not a destructive feature but many songs and ballads failed to make the transition and were no longer retained as band music evolved. The early part singing styles blended with pre-existent musical forms which are still strong enough to preserve some of the original flavor, are represented on this record by "Goin' Round This World" (Side II, Band 8), derived from an older breakdown; "Banks of the Ohio" (Side II, Band 6); and "Willow Garden" (Side I, Band 7), both originally part of the murdered girl ballad cycle; and "East Virginia" (Side I, Band 2). In these renditions the guitar assumes the importance of a lead instrument, while the banjo, no longer playing a key role either rhythmically or harmonically, provides only a tonal background. The performance is increasingly dominated by part singing.

In the history of the string band music of Southwestern Virginia, this style is the last which can truly be regarded as an evolutionary development from mainly local antecedents. The attempt of the Iron Mountain String Band has been to recreate this local tradition in its various phases, so as to bring to life again this remarkable corner of the American cultural heritage.

#### SIDE I

Band 1: "Sugar Hill". In A; banjo (5th A, EC#AE), fiddle (EAEA), guitar; vocal by Eric Davidson. A fast-paced song which is widely known in the Virginia Mountains, with typical mountain humor. This song probably refers to drunken binges during "sugaring off" (preparation of maple sugar from the spring sap run). Recorded by Crockett Ward, a famous fiddler of Southwestern Virginia, in 1927 on Okeh (45179).

'Possum sitting on an old rail fence  
Looking at the sun  
Houn'dog coming down that road  
'Possum better run

CHORUS: Want to get your eye knocked out  
Want to get your fill  
Want to get your eye knocked out  
Run down Sugar Hill

I'm getting lonesome for my gal  
I need a drink of rye  
I'm going down to Sugar Hill  
Or know the reason why

CHORUS

Get your banjo off the wall  
Grab your fiddle, Bill  
Hitch them horses to the sleigh  
Run down Sugar Hill

CHORUS

'Possum sitting on a simmon tree  
Throwing the simmons down  
Houn'dog coming down that road  
He's throwing simons down

CHORUS

I'm getting lonesome for my gal  
I need a drink of rye  
I'm going down to Sugar Hill  
Or know the reason why

CHORUS

Band 2: "East Virginia". In A; banjo (5th A, EC#AE), fiddle (EAEA), guitar; vocals by Eric Davidson and Brooke Moyer. This traditional love song dates back to the settlement of the Virginia colony in the early 17th Century. This version is a good example of part singing before the bluegrass era. An early recording was made by Clarence Ashley in 1929 (Columbia 15489-D) under the title "Dark Holler Blues".

Born and raised in East Virginia  
North Carolina I did go  
There I met the fairest maiden  
Her name and age I did not know

Well her hair was dark in color  
And her cheeks were rosy red  
On her breast she wore white lillies  
Where I longed to lay my head

I'd rather be in some dark holler  
Where the sun don't never shine  
Than to see you be another man's darling  
And to know you'll never be mine

I don't want your greenback dollar  
I don't want your silver chain  
All I want is your heart darling  
Won't you take me back again

Born and raised in East Virginia  
North Carolina I did go  
There I met the fairest maiden  
Her name and age I did not know

Band 3: "Little Willie". An unaccompanied song of ancient origin sung by Brooke Moyer. Such songs, sung mainly by women, signify the basic differences in the lives and predicaments of men and women of the mountains.

Come all you girls of a tender mind  
My story I'll tell to you  
And hope you'll listen to my advice  
And to my counsel true

As a rule the mind of a girl is weak  
And the mind of a man is strong  
And if you listen to what they say  
They're sure to lead you wrong

When I was in my sixteenth year  
Sweet Willie courted me  
He said if I'd run away with him  
His loving bride I'd be

Well I love my mother as my life  
I love my father well  
But the love I have for sweet Willie dear  
No human tongue can tell

When we were far away from home  
Enjoying the happy life  
He said go home, go home, little girl  
For you never can be my wife

Oh Willie dear what have I done  
What makes you treat me so  
How can you take me from my home  
And then leave me to mourn

Well it's nature, nature, my little girl  
I find no fault in you  
My mind is set on rambling around  
So now I'll bid you adieu

Band 4: "Old Arkansas". In G; fiddle (EADG);  
vocal by Eric Davidson. A humorous  
song dating from the last century. This song  
is sometimes called "John Bohanner," "John  
Johanner," or the "Arkansas Traveler" (not to  
be confused with the famous fiddle-banjo break-  
down). The accompaniment of a single voice by  
the fiddle was common in the original mountain  
tradition.

My name is John Joe Hanner  
I come from Buffalo town  
For nine long years I've wandered  
This whole wide world around

Through ups and downs and miseries  
And some good days I saw  
But I never knowed what misery was  
Till I come to Arkansas

I read the morning paper  
Til my eyes was getting sore  
A'looking for a job to work  
I read them over and o'er

Said hand me down five dollars, boy  
And a ticket you shall draw  
That'll take you safe by the fastest train  
From hell to Arkansas

I told that old conductor  
I drink my whiskey raw  
I'll drink that whole dang state bone dry  
The State of Arkansas

Up walked a walking skeleton  
He hand me down his paw  
Says boy, I got a job for you  
In the State of Arkansas

His hair was long and kinky  
Hung on his lantern jaw  
He was a black-eyed son-of-a-bitch  
Who roamed old Arkansas

They paid me fifty cents a day  
Along with board and room  
Now I was glad to get that job  
But sorry pretty soon

They fed me on corned dodger  
As hard as any rock  
My teeth began to loosen  
My knees begin to knock

I got so thin on fatback  
I could hide behind a straw  
You bet I was a different lad  
When I left old Arkansas

If I ever see that state again  
I'll hand you down my paw  
Be looking through a telescope  
From hell to Arkansas

Band 5: "Walkin' in the Parlor". In D;  
fretless banjo (5th A, EDAD) and  
fiddle (EADA). A well-known dance tune which  
is typical of the oldest tradition of banjo  
and fiddle music. One verse (not sung here)  
is: "Walkin' in the parlor, walkin' in the  
shade/Walkin' in the parlor, hear the man  
play." In the traditional manner of playing  
this tune on the banjo, the high part begins  
with a brush of the forefinger across the  
strings, followed by the plucking of the fifth  
string by the thumb. A similar "lick" is used  
by traditional banjo players in "Ida Red" and  
"John Lover is Gone". The banjo and fiddle  
parts are closely integrated.

Band 6: "Little Birdie". In D; banjo (5th A,  
EDAD); vocal by Brooke Moyer. As in  
"Little Willie", the protagonist finds freedom and  
roaming preferable to the settled life. This  
plaintive song is very old and related versions  
are still popular with bluegrass bands. An early  
recording was made by John Hammond in 1925 under  
the pseudonym Levi Stanley (Challenge 168).

Little birdie, little birdie  
Come and sing to me your song  
I've a short time for to be here  
And a long time to be gone

Oh I'd rather be a sailor  
Way out there upon the sea  
Than to be an old, old married man  
With a baby on my knee  
For a married man sees trouble  
And a single boy sees none  
I intend to live single  
Til my life on earth is done

Little birdie, little birdie  
Come and sing to me your song  
I've a short time for to be here  
And a long time to be gone

Band 7: "Willow Garden". In A; banjo (5th A,  
EC#AE), fiddle (EAEA), guitar; vocals  
by Eric Davidson and Brooke Moyer. "Willow  
Garden" is a "murdered girl" ballad which has  
long been popular in the mountains and elsewhere.  
Versions are still commonly played by bluegrass  
bands. The famous mountain musicians, G. B. Grayson  
and Henry Whitter, made an early recording in 1927  
(Victor 21625) under the title of "Rose Connely",  
the name of the unfortunate lady in this song.

Down in the willow garden  
Where me and my love did meet  
There we lay a-courting  
My true love fell asleep  
I had a bottle of the burglar's wine  
And that my love did not know  
There I murdered that poor little girl  
Down on the banks below

I stabbed her with my dagger  
Which was a bloody knife  
I threw her into the river  
Which was a terrible sight  
My daddy always told me  
That money would set me free  
If I would murder that poor little girl  
Whose name is Rose Connely

Now he sits by his cabin door  
A wiping his tear-stained eyes  
A thinking about his own dear son  
Up on the scaffold high  
My race is run beneath the sun  
And hell is waiting for me  
For I did murder that poor little girl  
Whose name is Rose Connely

Band 8. "John Hardy". In A; banjo (5th A,  
EC#AE), fiddle (EAEA), guitar; vocal  
by Eric Davidson. "John Hardy" is a song about  
an unrepentant bad man who met a not uncommon  
end. This song is known by all traditional  
musicians in the Carroll and Grayson Counties  
(Virginia) region and is said by some to refer  
to an incident at a railroad or mining camp  
near the Virginia-West Virginia line.

John Hardy was a desperate little man  
And he carried two six guns every day  
Well he shot down a man on that West Virginia line  
You ought t'have seen John Hardy get away, oh lord  
Ought t'have seen old Hardy get away

Hardy stood on the ballroom floor  
So drunk he could not see  
Along come the sheriff and he took him by the hand  
Said Johnny, come along with me, oh boy  
Johnny, come along with me

Hardy saw his father dear  
Says Johnny, what have you done  
Now I've shot down a man in that gambling camp  
I've blown off his head with my gun, oh boy  
I've blown off his head with my gun

Now Hardy had a pretty little woman  
And the dress that she wore was blue  
She run down to that old county jail  
Said Johnny, now I'll be true to you, oh boy  
Johnny, I'll be true to you

Oh they took Johnny Hardy to the hanging ground  
They moved without a sound  
But a high tail wind come out of the West  
And it blowed that scaffold down, oh boy  
Blowed the scaffold down

Oh they took Johnny back to the hanging ground  
Not a tear was in his eye  
Well he turned to the man and he boldly said  
Now this time Johnny's gonna die, oh boy  
This time old Johnny's gonna die

Well I've been in the East and I've been in the West  
I've been this whole world around  
I've been in the river and I've been baptized  
Carry me to my burying ground, oh boy  
Carry me to my burying ground

## SIDE II

Band 1: "New River Train". In D; banjo (5th A, EDAD), fiddle (EADA), and guitar; vocal by Eric Davidson. This famous song refers to the railroad line which ran through the New River Valley in Southwest Virginia. During the era from after the Civil War through the 1930's, mountaineers often took the New River Train from Galax, Va. to Bluefield, W.Va. where they worked in the coal mines. The mining camps were known for frequent outbreaks of fighting between the hard-drinking men who, as the song says, were "in their rough and rowdy ways". As one old-timer told us, "There wasn't nothing to do up there but fightin', fiddlin' and fuckin'". Henry Whitter recorded this song in 1923 (Okeh, 1923).

I'm riding on that New River train  
Riding on that New River train  
The same old train that brought me here  
And it's soon going to carry me away

Now darling remember what you said  
Darling remember what you said  
Remember that you said you'd rather see me dead  
Than see me in my rough and rowdy ways

Darling come kiss me at your door  
Darling come kiss me at your door  
Kiss me at your door for I must go  
I hear that West bound whistle blow

Now darling you can't love two  
Oh darling you can't love two  
You can't love two and still be true  
So I'm leaving on that New River train

Oh I'm riding on that New River train  
Riding on that New River train  
The same old train that brought me here  
And it's soon going to carry me away

Band 2: "The Hanging of Georgie". Unaccompanied ballad sung by Brooke Moyer. This traditional ballad, originating in the British Isles (Child #209; Sharp #34), was recorded by us from Paul Joines of Sparta, N.C. (Folkways AH 3831). The true location of Bohanny is unknown and is given as Virginy in some versions. The song recalls an era when encroaching upon royal lands was a capital offense.

Go saddle up my little grey horse  
And saddle him so gaily  
That I may ride to the king's castle  
And plead for the life of Georgie

She rode on till she got there  
She was both well and weary  
Combing back her long yellow hair  
Saying lawyers here is money

Lawyers got up and spoke for George  
But the good it wasn't any  
By your own conduct you'll have to die  
And the Lord have mercy on you

George got up and spoke for himself  
But the good it wasn't any  
He stole six of the king's best steeds  
And sold them in Bohany

George was hung with a golden chain  
That was not made for many  
Because he came of a noble race  
And courted a virtuous lady

I have not rode on the king's highways  
And I have not murdered any  
But six white steeds of the king's I stole  
And sold them in Bohany

Band 3: "John Lover is Gone". In D; fretless banjo (5th A, EDAD) and fiddle (EADA). This breakdown, also called "Fallin' on My Knees" was widely known among the older traditional Virginia mountain musicians but was rarely played by the younger generation. It probably originated as a song rather than as a dance tune, which would explain its slower tempo. We have found no verses which have survived to the present day in the region where the tune was popular. The fiddle stresses the double stop F#-C (on the E and A strings, respectively) at the end of both the high and low parts.

Band 4: "Sandy River". In A; fiddle (CAEA). This dance tune is played in an uncommon tuning, sometimes also used for "Black Mountain Rag" by Wade Ward. Tuned in this way, the fiddle produces resonances unfamiliar to the contemporary ear, which would not be heard if the same notes were played in a conventionally tuned fiddle (EADG). Marcus Martin of Ararat, N.C. recorded "Sandy River" in 1949 (Library of Congress LC 1481).

Band 5: "Pretty Polly". In A; banjo (5th A, EC#AE); vocal by Eric Davidson. A traditional vallyad in which a girl is murdered by her sweetheart. Other versions of the ballad suggest that Polly was pregnant and was killed by Willie to avoid marriage. Such acts were not rare in the remote and sometimes lawless mountains and were frequent topics of conversation as well as ballads. This ballad was also recorded by John Hammond in 1925 under the pseudonym Levi Stanley (Challenge 168).

Oh it's Polly, pretty Polly  
Yonder she stands  
Polly, pretty Polly, yonder she stands  
With a ring on her finger, her lilly white hands

With a ring on her finger  
A-shining like gold  
A ring on her finger, a'shining like gold  
Going to have pretty Polly  
Before she gets too old

He rode her over hills and valleys so dry  
Rode her over hills and valleys so dry  
Polly looked up and she begin to cry

Oh Willie, Oh Willie, I'm afraid of your ways  
Willie, Oh Willie, I'm afraid of your ways  
The way you've been angry, you made me afraid

Oh Polly, Oh Polly, your guess is about right  
Polly, pretty Polly, your guess is about right  
I was digging your grave the best part of last night

He opened her bosom as white as the snow  
He opened her bosom as white as the snow  
Stabbed her through her heart  
And her blood it did flow

Then he jumped on his stallion,  
Rode away with great speed  
Jumped on his stallion,  
Rode away with great speed  
Farewell pretty Polly from your bondage I'm freed

Now Willie, Oh Willie, a debt he must pay  
Willie, Oh Willie, a debt he must pay  
For killing pretty Polly and running away

Band 6: "Banks of the Ohio". In E; fiddle (EADA) and guitar; vocals by Eric Davidson and Brooke Moyer. This is a song widely popular throughout the U.S.A. Here is described the murder of a girl by her frustrated suitor. This version features guitar playing in the style influenced by the Carter family. An early version was recorded by "Red Patterson's Piedmont Log Rollers" in 1927 (Victor 35874).

I asked my love to take a walk  
Just to walk a little way  
And as we walked and so we talked  
All about our wedding day

CHORUS: And only say that you'll be mine  
In your home we'll happy be  
Down beside where the water flows  
Down on the banks of the Ohio

I stabbed my knife against her breast  
As into my arms she pressed  
She cried oh Willie, don't you murder me  
I'm not prepared for eternity

#### CHORUS

I took her by her lilly white hand  
And I led her down to the river bend  
There I pushed her in to drown  
And I watched her as she floated down

#### CHORUS

I started home 'tween twelve and one  
I cried my God, what have I done  
I've murdered the only woman I loved  
Because she would not marry me

#### CHORUS

Band 7. "Ida Red". In D; fretless banjo  
(5th A, EDAD) and fiddle (EADA). This  
breakdown was played by all traditional musicians  
from the Carroll/Grayson Counties region. The  
interlocking of the fiddle and banjo parts is  
characteristic of these remarkable old dance  
tunes. The few humorous verses do not convey  
a story and may be interchanged. An early  
recording was made by Fiddlin' Powers and  
Family in 1924 (Victor 19434).

Ida Red lives in town  
Weights two hundred and forty pounds  
Ida Red, Ida Red  
I'm in love with Ida Red

Ida Red, six foot four  
Head on the bed and feet in the hall  
Ida Red, Ida Red  
I'm in love with Ida Red

Ida Red, Ida Blue  
Ida False, Ida True  
Ida Red, Ida Red  
I'm in love with Ida Red

Band 8: "Goin' Round This World". In A; banjo  
(5th A, EC#AE), fiddle (EAEA) and guitar;  
vocals by Eric Davidson and Brooke Moyer. The  
verses refer to daydreams of a man in jail (the  
"bin").

Now I've been in the bin so long  
Well I've been in the bin so long  
Been in the bin with them rough and rowdy men  
I've been in the bin so long

CHORUS: Now I'm going round this world, baby mine  
Going round this world, baby mine  
Going round this world with a banjo-pickin' girl  
Going round this world, baby mine

Kewpie wants that nine dollar shawl  
Now Kewpie wants that nine dollar shawl  
Well that nine dollar shawl, I can't find one at  
But Kewpie wants that nine dollar shawl

#### CHORUS

Wish I was a lizzard in the spring  
Now I wish I was a lizzard in the spring  
Well a lizzard in the spring, I'd hear my true  
love sing  
I wish I was a lizzard in the spring

#### CHORUS

Now I wish I was a mole in the ground  
Wish I was a mole in the ground  
A mole in the ground, I'd root that mountain  
down  
I wish I was a mole in the ground

#### CHORUS (twice)

#### ACKNOWLEDGMENTS

We are indebted to Norm Cohen of the Jonathan  
Edwards Memorial Foundation (University of California  
Los Angeles) for assistance in discography.

The recording was made at Conway Recorders,  
Inc., Los Angeles, Calif., under the skilled  
direction of Phil Yeend.

We are grateful to Jane Rigg and Doris Tsongas  
for extensive assistance during recording and in  
preparing the notes for this album.

#### SIDE 1

1. Sugar Hill (3:25)
2. East Virginia (4:00)
3. Little Willie (2:15)
4. Old Arkansas (2:40)
5. Walkin' in the Parlor (1:40)
6. Little Birdie (1:45)
7. Willow Garden (3:05)
8. John Hardy (4:10)

#### SIDE 2

1. New River Train (4:25)
2. Georgia (1:50)
3. John Lover Is Gone (1:25)
4. Sandy River (1:15)
5. Pretty Polly (3:30)
6. Banks of the Ohio (3:45)
7. Ida Red (2:10)
8. Goin' Round This World (3:25)

For Additional Information About  
**FOLKWAYS RELEASES**

of Interest

write to



**Folkways Records  
and Service Corp.**

43 WEST 61 ST STREET NEW YORK, NEW YORK 10023

