

MUSIC FROM THE OZARKS

Recorded in Delaney, Arkansas by David Mangurian & Donald Hill
Introduction & Notes by David Mangurian Folkways Records FS 3812



MUSIC FROM THE OZARKS

DESCRIPTIVE NOTES ARE INSIDE POCKET

Folkways Records FS 3812

COVER PHOTOGRAPH BY BEN SHAHN; "OZARK MOUNTAINEERS", 1935

COVER DESIGN BY RONALD CLYNE

Weepin' Willow
Spanish Two Step
Delaney Boogie
Wildwood Flower
Raunchy
Casey Jones
Wreck Of Old 97
Thomas Cat
Cash On The Barrel Head
Flop Eared Mule
Red Wing
Carrel County Blues
When The Saints Go
Marchin' In
Virgil's Fiddle
Kentucky Waltz
Skip To My Lou
Soldier's Joy
Spanish Song
Isle Of Capri
Down Yonder
Let Her Go Rachel
Sally Gooden
Announcement Of Players
Cripple Creek
Old Joe Clark
Sally Ann Johnson
Fort Smith (Rabbit In The
Grass)
Daisies In The Loft
Lonestar Rag
She'll Be Comin' Round The
Mountain
Ragtime Annie
San Antonio Rose
Red Wing
I'm A-Goin' Down This Road
Feelin' Bad
Premiere Quadrille
Jingle Bells
Home Sweet Home
Casey Jones
Red Wing
Dry And Dusty
Aunt Katy
In The Pines
On Top Of Old Smokey

Library of Congress Catalogue Card No. RG4-1089

© 1964 FOLKWAYS RECORDS AND SERVICE CORP.
17 W. 60th ST., N.Y.C., U.S.A.

FOLKWAYS RECORDS Album No. FS 3812
©1964 Folkways Records & Service Corp., 17 W. 60th St., N. Y. C., USA

MUSIC FROM THE OZARKS

Recorded in Delaney, Arkansas by David Mangurian & Donald Hill
Introduction & Notes by David Mangurian Folkways Records FS 3812



MUSIC FROM THE OZARKS

Recorded in Delaney, Arkansas

By David Mangurian & Don Hill

Introduction & Notes By Dave Mangurian

INTRODUCTION

East of Fayetteville, Arkansas, lie the Boston Mountains. State highway 16 winds itself past scattered farm buildings and small cornfields in this country. About twenty miles Southeast of Fayetteville is a small town called Delaney, surrounded completely by the lush tree-covered mountains and marked only by the tiny white clapboard general store-post office and a few buildings. Nearby is the old one-room school house with its own well and two out houses marked "Boys" and "Girls." No longer used as a school house, this old building is the town's community meeting house. Inside were posted the recent election results which revealed that Delaney had given Governor Faubus 110 votes while the other two candidates received none.

On a hot Sunday morning in August of 1958, Don Hill and I stopped our station wagon in front of the little general store. We casually inquired inside about music in these parts. The storekeeper asked if we played, and when I answered that I played guitar, he said, "Well, bring it on in. We're always in the mood for music." A young man among the small group sitting in the store to get out of the heat spoke up. "Wait for me; I'll go get my guitar and be right back."

Several boys left with him and soon returned in a pickup truck carrying a brand new Gibson electric guitar and a large amplifier. They took us over to the old school house and unscrewed the lock from the door to gain entrance to the large bare-walled room. There was a small stage at one end and rows of school desks on the floor. The room was ideal for playing music and escaping the heat.

From 10:30 in the morning until nearly 10:30 at night young and old musicians entertained us with their country music while our tape recorder recorded. In the afternoon we all took a break to swim in the White River nearby. Afterward, we took over the living room of a small house and played until dinner time. Here we were joined by several other musicians and many of the older town-folk and their children. After dinner, we finished our recording back at the old school house.

Never before had any of them seen or used a tape recorder. After each song or group of songs was recorded, they insisted we play back the tape for them. During the playbacks, one of them would usually comment something like, "Boy, don't I sound terrible," or "If I knew I sounded that bad, I wouldn't be makin' such a fool out of myself." If we exclaimed that a song they just played was particularly good, one of them would likely say, "Why, I was just foolin' around on that one." But the music we recorded that hot August day turned out to be among the finest country folk music still being played today.

THE MUSIC

MORNING SESSION

The first session was recorded in the old school house in the morning. This music was an odd product of the influences of the older members of the community and modern day country and western recording artists heard on radio and juke boxes. The songs ranged from "Wreck of the 97" and "Weepin' Willow" to "Raunchy" and Johnny Cash's "Big River." The result was an intermediary style somewhere between the old and the modern (basically old with modern influences--primarily amplification), but consistent regardless of the age of the song.

SIDE I

- Band 1- WEEPIN' WILLOW
- Band 2- SPANISH TWO STEP
- Band 3- DELANEY BOOGIE
- Band 4- WILDWOOD FLOWER
- Band 5- RAUNCHY
- Band 6- CASEY JONES
- Band 7- WRECK OF OLD 97
- Band 8- THOMAS CAT
- Band 9- CASH ON THE BARREL HEAD
- Band 10- FLOP EARED MULE
- Band 11- RED WING
- Band 12- CARREL COUNTY BLUES
- Band 13- WHEN THE SAINTS GO MARCHIN' IN
- Band 14- VIRGIL'S FIDDLE
- Band 15- KENTUCKY WALTZ
- Band 16- SKIP TO MY LOU
- Band 17- SOLDIER'S JOY
- Band 18- SPANISH SONG
- Band 19- ISLE OF CAPRI
- Band 20- DOWN YONDER
- Band 21- LET HER GO RACHEL
- Band 22- SALLY GOODEN

SIDE II

- Band 1- ANNOUNCEMENT OF PLAYERS
- Band 2- CRIPPLE CREEK
- Band 3- OLD JOE CLARK
- Band 4- SALLY ANN JOHNSON
- Band 5- FORT SMITH (RABBIT IN THE GRASS)
- Band 6- DAISIES IN THE LOFT
- Band 7- LONESTAR RAG
- Band 8- SHE'LL BE COMIN' ROUND THE MOUNTAIN
- Band 9- RAGTIME ANNIE
- Band 10- SAN ANTONIO ROSE
- Band 11- RED WING
- Band 12- I'M A-GOIN' DOWN THIS ROAD FEELIN' BAD
- Band 13- PREMIERE QUADRILLE
- Band 14- JINGLE BELLS
- Band 15- HOME SWEET HOME
- Band 16- CASEY JONES
- Band 17- RED WING
- Band 18- DRY AND DUSTY
- Band 19- AUNT KATY
- Band 20- IN THE PINES
- Band 21- ON TOP OF OLD SMOKEY

All of the musicians in the morning were young. John D. Mounce, who played amplified guitar and sang most of the songs, was the oldest--about twenty-one. His vocal style resembles a cross between Johnny Cash and Don Gibson. His cousin, Danny Patrick, played second guitar and sang on the duet "Thomas Cat." John D. rolled his own cigarettes all morning long from a can of Prince Albert tobacco Danny Patrick carried in his hip pocket.

A number of other boys dropped in and out during the morning. Each one seemed able to play the guitar fairly well -- one of these, James Walker, is heard on "Cash On The Barrelhead."

The guitar playing (especially the amplified guitar), foot stomping, and washboard-woodblock playing was so loud in the large bare-walled room that vocals were almost inaudible and had to be recorded with the mike very close to the singer.

I had brought along a washboard with a woodblock attached to the top and thimbles to play it with. Often Don or I would play it along with the others. But the boys seemed so fascinated by the washboard and especially the woodblock (which they referred to as the matchbox) that they soon replaced us. Danny Patrick played very well, although he had never played one before, but we had to substitute a wire clothes brush for the thimbles.

This session ended when they became so hot we took a break and all went swimming in the nearby White River.

AFTERNOON

The second session was recorded from about 3:30 until 7:00 in a house behind the general store-post office. The front room was small and packed with old and young townspeople. John D. set up his amplifier. His brother, Lee, two years older than John D., had a pickup on his mandolin and plugged into the amp. The first series of songs were mandolin pieces with guitar accompaniment. These were much older songs than had been recorded in the morning -- "Ragtime Annie," "Soldiers Joy," "Skip To My Lou," "Kentucky Waltz," and others.

Later, John D. and Lee's uncle, Calvin Van Brunt, came in with his fiddle. He also had a pickup and plugged into John D's amplifier, but it didn't distract from his playing. He stood in the middle of the room with his eyes closed and foot stomping and let go with the oldest music we recorded that day: songs like "Rubber Dolly," "Sally Ann Johnson," "Rabbit In The Grass" ("Fort Smith"), "Tennessee Wagoner," and "Cripple Creek," done in true dance style. The crowd of people overflowed the room to the outside where at least one old man buck danced to the fiddle pieces.

Calvin was accompanied by one or two guitars. Usually John D. would play his amplified guitar. But the other guitar was played at least once by nearly everybody in the room. Bob Mounce and Dorothy Williams can be heard on some of the numbers.

The washboard was brought along, and continued to fascinate everyone. Danny Patrick continued to play but was replaced by Gerald Duncan, a young man who sang and played guitar on the night sessions and seemed to have a real affinity for the washboard.

NIGHT

We broke up for dinner and met at about 8:30 back at the old school house for the final session. The only musicians who returned were John D. and Lee Mounce, and Gerald Duncan. Gerald sang many songs from "In the Pines" to the country and western hit "Caribbean." Lee played more mandolin pieces.

But the most exciting things recorded were a series of short harmonica selections -- "Casey Jones," "Red Wing," "Dry and Dusty," and "Old Aunt Kate" -- played by John D. and Lee. We finished recording about 10:30, twelve hours after we had started in the morning.

THE ARTISTS

The following is an excerpt from a letter by John D. Mounce dated February 18, 1960, telling about himself and some of the other people we recorded in the summer of 1958:

"I was born and raised at Delaney. Went to school at St. Paul Ark. I help my family raise Broiler chickens while going to school since I've been out of school. I've worked on const. work. I have been playing the guitar since I was 13 years old. I am 22 years old now. I've played for square dances - parties - clubs and family gittogeathers. Now I will tell you about my Brother that played the mandolin his name is LEE MOUNCE. He was born at Delaney and went to school at St. Paul Ark. He helped the family on the place and raised chickens when going to school since he's out of school he has worked at Campbell Soup Co. He is 24 years old now. He has been playing the mandoline since he was 14 years old. He plays the guitar to. Now about the one played the fiddle he is my uncle his name is Calvin Van Brunt. He was born and raised near Delaney on a little farm, and worked in the timber when a boy. He have been a carpenter for many years now. He is 50 years old now. He has been playing the fiddle since he was 14 years old. Now about Danny Patrick he was born at Delaney. He is my Cousin. He goes to school at St. Paul. He is a senior this year, and he helps his Father on the farm when not at school..."

Sincerely yours

John D. Mounce

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	Miss. John Hurt
Buell Kazee	Furry Lewis
Dick Justice	Jilson Setters
Uncle Eck Dunford	Eck Robertson
Burnette & Rutherford	Uncle David Macon
Carter & Young	Blind Lemon Jefferson
Carolina Tar Heels	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