

FOLKWAYS RECORDS FA 3836

Someday We'll Meet Again



OLD TIME MUSIC OF THE SOUTHERN MOUNTAINS



Iron Mountain String Band

VOLUME 3

Brooke Moyer, Guitar Eric Davidson, Banjo Caleb Finch, Fiddle



COVER DESIGN BY RONALD CLYNE

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Old Time Music of the Southern Mountains
played by the Iron Mountain String Band
Vol. 3

Brooke Moyer — *guitar*
Caleb Finch — *Fiddle*
Eric Davidson — *banjo*

SIDE 1

- | | |
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| 2) Peggy Dear | 4:08 |
| 3) Chicken Reel | 2:30 |
| 4) Poor Ellen Smith | 3:48 |
| 5) Cruel War | 2:38 |
| 6) Little Maggie | 3:05 |
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SIDE 2

- | | |
|------------------------------------|------|
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| 7) The Time Has Come To Say Goodby | 2:55 |

Produced and Annotated by Eric Davidson

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Someday We'll Meet Again



Iron Mountain String Band

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FOLKWAYS RECORDS FA 3836

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"SOMEDAY WE'LL MEET AGAIN"

Old Time Music of the Southern Mountains
played by the Iron Mountain String Band
Volume 3

Brooke Moyer - guitar Caleb Finch - fiddle
Eric Davidson - banjo

The Band:

The Iron Mountain String Band has played old time, traditional Virginia and North Carolina music since the early 1960's. The Band learned the ballads, songs and dance tunes which comprise its repertoire from a collection of field recordings begun in the late 1950's by Eric Davidson and later joined by Caleb Finch, as well as others. Though some of the field recordings have been issued in a series of Folkways records (listed below), most have not; this collection continues to provide the Band with a vast source of authentic material. Iron Mountain, from which the Band draws its name, is a long, wooded ridge near Independence, Virginia which was often used as a camp grounds on music collecting trips. Among its oak and pines are scattered fruit trees and foundations of abandoned homesteads.

The Iron Mountain String Band recreates the sound of old time Appalachian mountain music, from the period before the advent of 3-finger banjo styles, the dobro, the mandolin, and other influences which gave rise to the modern country synthesis known today as "blue grass music." The once remote surrounds of southwestern Virginia held a music with unique and robust qualities, including complex and rhythmic fast dance tunes and plaintive ballads of local and ancient events. Despite major societal and life-style changes in the last hundred years, much of the older musical traditions remained largely intact until the 1950's. A brief perspective is provided in the following section (History), and the interested reader is referred to our published field recordings (listed below) which are accompanied by detailed notes.

The earlier traditional music of the southern Appalachians included several distinct elements, all exemplified in the selections on this album. Among these are ancient ballads, often sung alone without instrumentation or with only minimal accompaniment, rhythmic fiddle-banjo dance tunes played in the clawhammer banjo style, with

a closely interlocked fiddle part featuring many double stops, and a variety of topical songs either performed by a single vocalist together with a full band accompaniment or by two singers in simple harmony. A major influence in the Band's repertoire and style was the great 1930's Galax string band known as the "Grayson County Bogtrotters." (More about the Bogtrotters is told in "The Music" section below) The Bogtrotters broke up in the 1940's due to illness and death. Their sound, preserved only on a few Library of Congress recordings, was recreated in 1964-66 when Eric Davidson, Caleb Finch, Paul Newman, and others brought Uncle Wade Ward, a famous Virginia banjo picker of Independence, Virginia and his nephew Fields Ward, a singer and guitar picker (both original Bogtrotters) together with Glen Smith, a superb old time fiddler from nearby Hillsville. Some of the marvelous music which resulted from these exciting sessions can be heard on the field recordings: "String Band Music of Grayson and Carroll Counties, Virginia" (Folkways FS3811) and "Songs and Ballads of the Blue Ridge Mountains" (Asch AH 3831). Unfortunately, "Uncle" Wade has since died, as has Glen Smith, and most of the other original old timers whose performances, repertoire, and attitudes contributed so much to the recorded legacy of traditional Virginia and North Carolina music. It is the aim of the Iron Mountain String Band to reflect that legacy; to keep it alive and vital in performances which today's audiences can enjoy; to recreate again, with the same spirit and as accurately as possible, the moods and modes of old time Southern country music.

The Iron Mountain String Band was originally formed by Eric Davidson, Caleb Finch, and others in New York City. During the late 1960's Peggy Haine was the guitar player and ballad singer with the Band, and she can be heard on the first record issued in 1973, "The Iron Mountain String Band, An Old Time Southern Mountain String Band" (Folkways FA2473). Since about 1972, the Band has been located in Southern California. Its second album appeared in 1975: "Walkin' in the Parlor, The Iron Mountain String Band" (Folkways FA2477). Several years before this, Brooke Moyer had joined the Band as a guitar player and singer, thus establishing its present constitution. Brooke was 30 years old when this record was made; she grew up in Southern California and began playing guitar "flatpick" style in about 1962. Her background is in both traditional and blue grass music.

Caleb Finch, 40 years old when this record was made, learned the traditional

mountain fiddle style from Uncle Wade Ward and Glen Smith, and from the field recordings. He grew up near the Hudson River Valley in southern New York State and in Connecticut and has been a fiddler since about 1960.

Eric Davidson, 42 when this recording was assembled, was originally taught the clawhammer style of banjo picking by Uncle Wade Ward in the late 1950's. He also grew up in the Hudson River Valley of New York State and in Massachusetts. He has devoted much of his spare time over the past 25 years to finding, recording, and playing traditional country music of the Southern Appalachians.

Over the past two decades, the Iron Mountain String Band has performed at festivals, concerts, colleges, clubs, bars, and music houses, from South Carolina to Massachusetts, and all over California. Occasionally, the Band provides music for dances and is often to be heard live over the radio. The Band can be contacted through Eric Davidson at 2256 Brambling Lane, Pasadena, California, or Caleb Finch, 2144 Crescent Drive, Altadena, California 91101.

The Music:

The roots of Southern Appalachian mountain music are ancient and derive from the British Isles. English-speaking settlers in the 17th and 18th Centuries brought with them their ballads and songs, which were largely preserved as an oral tradition. The fiddle (European violin) was probably the major melodic instrument in the early days, here, as elsewhere in the colonies. Dulcimers were also common, as were to a lesser extent, fifes. Curiously, bagpipes, a major instrument in the British Isles, never became established in Southern Appalachia; however, the sound of the traditional mountain fiddle, with its drone strings and double stops, strongly resembles the bagpipes. The banjo was introduced sometime during the Colonial period, most likely by slaves from Africa who worked in the lowland and foothill plantations. It is not known when the banjo's distinctive 5th string was added, but this must have occurred well before the "War between the States" (discussed in Folkways FS3832). The guitar was a relatively recent arrival to southwestern Virginia, sometime in the late 19th or early 20th Century.

The earliest phase of Southern Appalachian traditional music directly reveals its British Isles ancestry. Some ballads have changed remarkably little during nearly four centuries. For example, "Lord Thomas and Fair Ellender" (Side II, Band 3) can be traced by similar

verses on popularized broadsides from 17th Century England collected by Samuel Pepys (see Bibliography), in subsequent field collections in England by Francis J. Child (1892-1898), and in Appalachia by Cecil J. Sharp (1932), and by Band members in the 1960's. Other ballads of British origin on this album are "Peggy Dear" (Side I, Band 2) and "Cruel War" (Side I, Band 5). Lineages of tunes are much more difficult to trace, since the music was usually not transcribed. Few mountain musicians, then as now, could read music; in general, they relied on memory. Such dance tunes as "Sally Anne" (Side I, Band 1) and "Sourwood Mountain" (Side II, Band 6) probably had their present forms at least 100 years ago, as recollected by old survivors of the generation born in the late 1870's and 1880's who were interviewed in the 1960's. It is notable that traditional British fiddlers play some dance tunes strikingly similar to Appalachian ones, such as "Soldier's Joy" or "Polly Put the Kettle On". However, the love musicians have for learning new tunes makes questions of tune source extremely difficult. Musical exchanges between both Atlantic shores were probably common throughout this history; only the older ballads, which have been extensively collected in the British Isles, can be unequivocally traced to the Old World.

Music had an essential role in mountain life, and this role had much to do with its persistence as a tradition. Fast dance music (breakdowns) were played on the fiddle and banjo at social gatherings, where neighbors from isolated farms for miles around would gather for dancing on Saturday night, at weddings or wakes; or, for mutual assistance in barn raising, harvesting, and husking bees. Most of the typically large families had at least one member who could play an instrument.

In addition, many who might not call themselves musicians would know a number of songs or ballads. This was particularly so among women. Some families were known as musicians over several generations and often played together as a band. The Carters, Mainers, Stonemans, and Wards, for example, were well known in their areas, and their music ultimately spanned from the forms of the old traditions into its modern descendents.

During the "Early American" phase which persisted well into this Century, most music was based on 5, 7, or 8-note scales, and used few of the present-day "harmonic progressions." Many early banjos, like the fiddle, had smooth, unfretted fingerboards, which also permitted a deliberate sharpening or flattening of notes, more often used by traditional musicians than today (hear Glenn Smith's "Old Jimmy Sutton", Folkways FS3811). Typically, the fiddle and banjo were tuned so that the open strings formed notes from whatever scale the tune was set in. Although chords of more than

two notes were rare, open strings were bowed

or brushed to give a characteristic drone, like that of the bagpipe. In the traditional banjo picking style of the Virginia and North Carolina mountains, the high (short) fifth string was plucked each beat with the thumb and the other strings were individually struck downward by the forefinger nail; the configuration of the hand led to this being known as the "claw-hammer" or "down-picking" style. The sound of minor modes and drone strings, while perhaps weird or haunting to modern ears, was familiar and natural to the older generations.

The fiddle-banjo combination for playing dance tunes, which may have originated in southwestern Virginia some time in the 18th or 19th Century (see notes in Folkways FS 3832), led to a unique musical genre. This hard-driving, yet intricate music is represented here in "Sally Anne" (Side I, Band 1), "Chicken Reel" (Side I, Band 3), "Pretty Little Willow" (Side II, Band 4), and "Sourwood Mountain" (Side II, Band 6). The familiarity of the fiddle-banjo repertoire to traditional musicians in this region made it possible for musicians to play together effectively, even at first meeting. A basic factor in the stability of the instrumental music was its construction from a limited vocabulary of traditionally learned musical phrases or licks (see notes to Folkways FS 3811).

In addition to ballads traceable to the British Isles, many new songs and ballads were composed in the "Early Period" in which "Poor Ellen Smith" (Side I, Band 4) retells the murder of a local girl in 1892. However, "Little Maggie" (Side I, Band 6) belongs to a much older ballad cycle (the "Poor Rambler, Darling Corey, Moonshiner" group). The Early Period can be demarcated from subsequent phases by the absence of the guitar and by the rarity of part singing. In general, songs and ballads would be sung by one person.

The next phases of the music are concurrent with the major social changes in the early part of this century, when people, particularly the younger generation, began to move from isolated mountain farms. The advent of electricity, bringing radio and then television (by the 1960's to most homes), the greater ease of travel, and the shift from an agrarian lifestyle to town lifestyles are represented in detail by musical changes. A major factor in these changes was associated with the guitar, which tended to impose a new harmonic structure on the music, in some cases radically altering the archaic tunes. However, some tunes like "Little Maggie" were readily adapted to the new style with little change. The Carter family made renditions of many songs and ballads from the Early Period which were widely popular models for adaptation of the older music (see notes in FS 3832 and AH 3831). Part singing became an increasingly popular feature of string band music, probably

drawing from religious music as well as "barber shop quartet" models. During the period after the first World War, many local string bands were recorded, and a few became nationally known. The mill town of Galax, Virginia on the New River was a regional focus for string band music; the Galax Fiddler's Convention in August has remained a famous event for decades.

An early Galax band which was a major model for the Iron Mountain String Band was the Grayson County Bogtrotters. It included three members of the Ward family: Benjamin Wade Ward, his older brother, David Crockett Ward (both deceased), and Crockett's son, Fields, who is still alive. "Uncle" Wade is acknowledged as one of the great traditional musicians of this century and was a major source of detail and personal encouragement in learning this music. He left an extensive legacy in a series of field recordings made by Band members (Folkways FS 2380, FS 3811, FA 2363, FS 3832, and ASCH/AH 3831), as well as some earlier recordings in the Library of Congress made by Lomax.

The Bogtrotters, like many other Southern Appalachian string bands of the 1920-1940 era, utilized several fiddles and guitars, and an autoharp, as well as the 5-string banjo which was mainly picked claw-hammer style. The dobro (Hawaiian guitar) and plucked bass came later and were never used by the Bogtrotters. A well-known Bogtrotter song played here, "Waterbound" (Side I, Band 7), probably originated in this century. The Bogtrotters also played many old dance tunes and songs from the earlier phase, but like many other early bands, had diverse repertoires which included obviously new sources from Negro blues, Irish fiddling styles, as well as new styles of banjo picking. Charlie Poole, the leader of the North Carolina Ramblers from nearby, had a particular influence in popularizing a 3-finger, up-picked banjo style in the 1930's which can be considered a forerunner of the now ubiquitous 3-finger bluegrass style. These new banjo styles were more versatile in playing jigs and 3/4 (waltz) time and were more adaptable to a wide range of musical keys than the old claw-hammer style.

A contemporary Galax area band which plays bluegrass style, while still retaining many older characteristics, is the Virginia Mountain Boys (Folkways FA 3830, FA 3833, FS 3839). Several songs from the pre-World War II Galax string band repertoire are included in this album. "Lonesome Road Blues" (Side II, Band 1) is a hard-driving song, in which both banjo and fiddle carry the melodic line. In the religious song "I am a Pilgrim" (Side II, Band 5), in "Budded Roses" (Side II, Band 2), and in "Someday We'll Meet Again" (Side II, Band 7), the guitar has the key melodic or rhythmic role and part singing is prominent. These songs represent the last stages in the

musical developments of southwestern Virginia which mainly grew from local antecedents.

Field Recordings:

1. "Traditional Music from Grayson and Carroll Counties" (Folkways FS 3811);
2. "Ballads and Songs of the Blue Ridge Mountains" (Asch AH 3831);
3. "The Music of Roscoe Holcomb and Wade Ward" (Folkways FA 2363);
4. "Glen Neaves and the Virginia Mountain Boys" (Folkways FA 3830);
5. "Band Music of Grayson and Carroll Counties" (Folkways FS 3832);
6. "Uncle Wade, A Memorial to an Old Time Virginia Banjo Picker" (Folkways FA 2380);
7. "The Virginia Mountain Boys, Vol. 2" (Folkways FA 3833);
8. "The Virginia Mountain Boys, Vol. 3" (Folkways FA 3839).

Previous Recordings by the Iron Mountain String Band:

1. "The Iron Mountain String Band, an Old Time Southern Mountain String Band", Eric Davidson, Caleb Finch, Peggy Haine. (Folkways FA 2473, issued in 1973);
2. "Walkin' in the Parlor, The Iron Mountain String Band", Eric Davidson, Caleb Finch, Brooke Moyer. (Folkways FA 2477, issued in 1975).

Acknowledgments:

This album was recorded at the studios of Audio Engineering Associates, Pasadena, California. We are indebted to Pitt Kinsolving for his enthusiasm and patience in engineering this recording. It is a pleasure to acknowledge the invaluable assistance of Terry Thomas who played a major role in organizing and directing the recording sessions and in editing the tapes. We are also grateful to Doris Finch and Jane Rigg whose assistance was indispensable throughout the project.

Bibliography:

Childs, Francis J., English and Scottish Popular Ballads, Houghton Mifflin Co., Boston, 1882.

Pepys, Samuel, Broadsides, Pepys Collection; Magdalene College (Cambridge University, England). Some of Pepys' extensive collection of more than 5,000 broadsides was given by Thomas Percy in "Reliques of Ancient English Poetry" (London, 1794), reprinted by Dover Publishing Company, New York, 1965. Bishop Percy prefaced the version of "Lord Thomas" as follows: "...is given (with corrections) from an

ancient copy in black letter, in the Pepys collection entitled, 'A tragical ballad on the unfortunate love of Lord Thomas and fair Ellinor, together with the downfall of the browne girl'. In this same collection [i.e., Pepys'] may be seen an attempt to modernize this old song, and reduce it to a different measure: A proof of its popularity" (Vol. 3, pp.82-85, Dover ed.).

Sharp, Cecil J., English Songs from the Southern Appalachians, G.P. Putnam Sons, New York, 1941.

SIDE I

Band 1: "Sally Anne". In D; banjo (5th A, EDAD), fiddle (EADA), guitar; vocal, Davidson. A classic traditional dance tune, famous throughout Appalachia, which is still played by bluegrass bands. The verses are not sung in any particular order and have ribald or ironic implications ("Grease my wooden leg, so to say"). Field recordings by us on Folkways FA 2380 (Wade Ward) and FA 3832 (Wade Ward and Glen Smith) represent the old "Sally Anne" as an instrumental showpiece. See also, "Sal's Got a Meatskin" (Carlisle Bros., Panacord 25639) and Jimmie Driftwood, "Sal Got a Sugarlip."

1. Ever seen a muskrat, Sally Anne
Dragging her fat tail through the sand
Haste to the wedding, Sal, Sal
Haste to the wedding, Sally Anne.

Chorus: Shake that little foot, Sal, Sal
Shake that little foot, Sally Anne.

2. Sift the meal and save the bran
The old cow loves it, Sally Anne,
Sift the meal and save the bran
The old cow needs it, Sally Anne.

Chorus.

3. Sal's got a meatskin laid away
Grease my wooden leg, so to say,
Sal's got a meatskin laid away
Grease my wooden leg so to say.

Chorus.

4. You can kiss just who you can
I'm going to kiss Sally Anne
You can go home with who you can
I'm going home with Sally Anne.

Chorus.

Band 2: "Peggy Dear". In D; (instruments as in Band 1); vocal, Moyer. An ancient ballad transplanted from the British Isles. It shares verses with "Silver Dagger" (Sharp #165) and "Young Men and Maids", Asch AH3831. This version was recorded from Ruby Vass.

1. Oh Peggy dear, go ask your poppa
If you can be a bride of mine
If he says yes, come back and tell me
If he says no, we'll run away.
2. Oh Willie dear, ain't no use asking
For he's in his room taking a rest
And by his side's a silver dagger
To slay the one that I love best.
3. Oh Peggy dear, go ask your momma
If you can be a bride of mine
If she says yes, come back and tell me
If she says no, we'll run away.
4. Oh Willie dear, ain't no use asking
For she's in her room taking a rest
And by her side's a silver dagger
To slay the one that I love best.
5. Then she pulled out that silver dagger
And drove it through her fair white breast
Oh goodbye momma and goodbye poppa
Goodbye to the one that I love best.
6. Then he picked up that blood-stained dagger
And drove it through his sheveled breast
Oh goodbye Peg, oh goodbye darling
Goodbye to the one that I love best.

Band 3: "Chicken Reel". In D; fiddle and banjo as in Band 1. This lively traditional dance tune is played without the guitar as in the old days in southwest Virginia. Before the turn of the century, the guitar was unknown in those remote mountain lands. Also recorded on Folkways FA 2380 (Wade Ward and Glen Smith).

Band 4: "Poor Ellen Smith". In D; instruments as in Band 1; vocal, Davidson.

This tragic ballad tells of the murder of Ellen Smith in Forsyth County, North Carolina, on July 20, 1892. Court records of the trial are still available today. The protestation of innocence about her murder by the singer allegedly refers to Ellen's swain, Peter De Graff. De Graff fled after the murder and was later arrested in Winston-Salem, N.C. There he was convicted and hung the following year. According to local legend, the ballad itself was composed by De Graff, who is said to have played the tune on his banjo while seated on his own coffin.

An early recording was made by the famous local musician Henry Whitter (OKEH H0237) (Whitter is mentioned in the ballad of Tom Dooley, "If it hadn't been for Whitter, I'd have been in Tennessee." Folkways FA 3811). Field recordings by us are on Folkways FS 3811 and FA 3830.

1. Poor Ellen Smith and how was she found
Shot through the heart, laying cold
on the ground.
2. Ellen lies cold, along the graveyard
I look through these bars, Lord knows
it is hard.

3. Who was so cruel, so heartless and base
To murder poor Ellen in that lonesome
place.
4. I got a letter yesterday I read it today
The flower on her grave is faded away.
5. I stayed off a year, I prayed all
the time
The man would be found who committed
that crime.
6. They took their Winchesters and hunted
me down
And I was at home in Mt. Airy town.
7. Sheriff and bloodhounds, they hunted
me down
And I stayed at home in Mt. Airy town.
8. McArthur will hang me, he will if he can
Now how can I die an innocent man.
9. McArthur will hang me, my fate I don't
know
I'm free of the charge that's laid
at my door.
10. Drinking and gambling and roaming
around
A ball from some pistol knocked
poor Ellen down.
11. Her body was mangled, her clothes
strewn around
And blood marked the spot where
Ellen was found.
12. It's poor Ellen Smith, and how
was she found
Shot through the heart, laying
cold on the ground.

Band 5: "Cruel War". In D; instruments as in Band 1; vocal, Moyer. This plaintive ballad of British Isles origin may refer back to Queen Anne's war early in the 18th Century. It is also known as "The Warfare is A-Raging" (Sharp, Ballad #113). The theme of a girl disguising herself in men's clothes to join her soldier lover is treated in numerous ballads and songs (cf. "Jack Went A-Sailing", or "Jack Munro", Sharp #65). This version was learned from Aunt Polly Joines (see our field recording, Folkways AH 3831). A similar ballad is "Ho Lilly Ho", also on AH 3831.

1. The cruel war is raging and Johnny
he must fight
I want to be with him from morning
to night
I want to be with him, it grieves
my heart so
Won't you let me go with you,
No, my love, no.
2. I'll tie back my hair and men's
clothing I'll put on
I'll pass as your comrade as we go
marching on
As we go marching on, that's what
grieves my heart so
Won't you let me go with you
No, my love, no.

3. Your waist it's too slender,
your fingers they're too small
Your cheeks too red and rosey
to face the cannonball.
To face the cannonball, that's
what grieves my heart so
Won't you let me go with you
No, my love, no.
4. I know my waist is slender, my
fingers they are small
But it never made me tremble to
see 10,000 fall
To see 10,000 fall, that's what
grieves my heart so
Won't you let me go with you
No, my love, no.
5. The cruel war is raging and Johnny
he must fight
I want to be with him from
morning to night.

Band 6: "Little Maggie". In A; banjo (5th A, EDAE); fiddle (EAEA); guitar; vocal by Davidson. According to D. K. Wilgus (Notes to "The Doc Watson Family" Folkways FA 2366), "One can place the origin of the song no earlier than the late nineteenth century, not only because of its style, but, assuming the reference to distilling to be original, because of the strong Federal action against moonshiners beginning in the late 1870's. The earliest notice of the song is on a Virginia ballot dated February, 1906." Thus does Wilgus describe the origin of the family of songs including "Darling Corey" and "Little Maggie". Most of the present day "Maggie" (as distinct from "Corey") versions have been derived ultimately from a Virginia version recorded by Grayson and Whitter (Victor 40135). "Maggie" is an exciting, driving tune and has remained very popular with bluegrass bands. The true mixolydian, in which "Maggie" is written, can be easily chorded by using major chords built on the 1st and 7th notes of the scale. It has been recorded by Obray Ramsay and Henry Gentry, Larry Richardson, Stanley Brothers (Rich-tone #423), J. E. Mainer (Montgomery Ward M 7309), Earl Taylor and his Stoney Mountain Boys, and many others.

1. Now it's yonder stands little Maggie
With a dram glass in her hand
She's drinking down her trouble
Over courting another man.
2. Now can I ever stand it
To see them two blue eyes
A shining like two diamonds
3. March me down to the station
With a suitcase in my hand
Now it's march me down to the station
I'm riding to some far distant land.
4. Pretty flowers were made for blooming
And the sun was made to shine
Little girls were made for loving
Little Maggie was made to be mine.

5. Oh I'd rather be in some dark holler
Where the sun don't ever shine
Than to see you be another man's darling
And to know you'll never be mine.
6. Oh the last time I seen little Maggie
She was standing on the banks of the sea
With a rifle strapped around her shoulder
And a six-shooter laying by her knee.

Band 7: "Waterbound". In A; banjo (5th A, EC#AE); fiddle (EAEA); guitar; vocal by Finch. This humorous song was often played by the Grayson County Bogtrotters in the 1930's where it was recorded by Lomax: Library of Congress, Archive of American Folksong No. 1343 A5.

1. Waterbound and I can't get home
Waterbound and I can't get home
Waterbound and I can't get home
Down in North Carolina.
2. The old man's mad and I don't care
The old man's mad and I don't care
The old man's mad and I don't care
Just so I get his daughter.
3. If he don't give her up, we're
gonna run away
If he don't give her up, we're
gonna run away
If he don't give her up, we're
gonna run away
Down to North Carolina.
4. Dick and Charley, let's go home
Dick and Charley, let's go home
Dick and Charley, let's go home
Before the water rises.
5. Chickens a'crowing in the old pine tree
Chickens a'crowing in the old pine tree
Chickens a'crowing in the old pine tree
Down in North Carolina.
6. Waterbound and I can't get home
Waterbound and I can't get home
Waterbound and I can't get home
Way down in North Carolina.

SIDE II

Band 1: "Lonesome Road Blues". In D; instruments as in Side I, Band 1; vocal, Moyer. This is a song known to all string bands from the Grayson-Carroll Counties area, and has many variations, such as "Goin' Down This Road Feelin' Bad", etc. See Woodrow Wilson Guthrie (AAFS 3418 A1); "I'm Blowing Down This Old Dusty Road" (Folkways FP 11); a modern version is recorded by Cousin Emmy, "Lonesome Road Blue" (Decca 24215). See also, Virginia Mountain Boys (Folkways FS 3833).

1. I'm going down this road feeling bad
I'm going down this road feeling bad
I'm going down this road feeling bad,
Lord, Lord
And I ain't gonna be treated this a-way

2. I'm going down in jail on my knees
I'm going down in jail on my knees
I'm going down in jail on my knees,
Lord, Lord
And I ain't gonna be treated this a-way
3. Go feed me your corn bread and beans
Feed me your corn bread and beans
Go feed me your corn bread and beans,
Lord, Lord
And I ain't gonna be treated this a-way
4. I've been in the bin so long
I've been in the bin so long
Been in the bin so long, Lord, Lord
And I ain't gonna be treated this a-way
5. I'm going down the road feeling bad
Going down the road feeling bad
I'm going down the road feeling bad,
Lord, Lord
And I ain't gonna be treated this a-way

Band 2: "Budded Roses" (or, "Down Among Them Budded Roses") In A; instruments as in Side I, Band 7; vocal, Davidson and Moyer. Our rendition of this sentimental song was based on a field recording of Paul Joines of Sparta, N.C. (Folkways AH 3811). Paul was a great singer, storyteller, and collector of mountain lore who recently died. Also known as "Little Bunch of Roses", this song was first collected in Western North Carolina in 1920. "Budded Roses" is never included in collections of "traditional" tunes from the Appalachians and there is no evidence that it is much older than 1920.

1. Little sweetheart we have parted
From each other we must go
Many miles may separate us
In this world of care and woe.
2. But I've treasure of the promise
That you made me in the lane
When you said we'd be together
When them roses bloom again.
3. Now this parting brings us sorrow
Oh, it almost breaks my heart
But pray darling will you love me
When we meet no more to part.
4. Down among them budded roses
I ain't nothing but a stem
I have parted from my darling
Never more to meet again.
5. Will this parting be forever
Will there be no coming day
When our hearts will be reunited
And all troubles pass away.
6. Darling meet me up in heaven
That's my true and earnest prayer
If you love me here on earth dear
I am sure you'll love me there.

Band 3: "Lord Thomas and Fair Ellender".
In A; fiddle as in Side I, Band 6;
vocal, Davidson.

"Lord Thomas" is a widely popular and ancient ballad which involves a triangle ending in the violent death of all three. Many variants of text and tune have been collected throughout North America and the British Isles and was popular enough to be printed as a broadside in the 17th Century; Samuel Pepys collected several similar versions to that here (see Bibliography). In the Child collection, it is Ballad #73, and is also closely related to Child Ballads #74 and #75. It is also known as "Lord Thomas and Fair Ellinor" or "Lord Thomas and Fair Annet". Most versions preserve distinctions of skin or hair color. An early recording was made from Bascom Lamar Lunsford (Library of Congress, 1779B) by Lomax in 1935.

1. Lord Thomas rose up bright early one morn
And dressed himself in blue
Mother, I'm going to get married today
And I want advice from you.
2. Now the brown girl has both house and land
Fair Ellender had none
Therefore I bid you with my blessing
Go bring that brown girl home.
3. But he rode 'til he come to Fair
Ellender's hall
And rattled at the rein
There was no one more ready than she
To rise and let him in.
4. What news, what news, Fair Ellender cried
What news do you have for me?
I've come to invite you to my wedding
Ain't that good news for you?
5. Oh mother ought I go to Lord Thomas' wedding
Or ought I tarry at home?
Now daughter I bid you with my blessing
You better tarry at home.
6. But she dressed herself all in her best
And she was dressed in green
And every village that she rode through
They took her to be some queen.
7. She rode 'til she come to Lord Thomas' hall
And rattled at the rein
There was no man more ready than he
To rise and let her in.
8. He took her by her lilly white hand
And led her into the hall
And he seated her there at the head of
the table
Amongst them gentlemen all.
9. Who is this girl sits here by your side
My, she is wondrously brown
You could have married the fairest young lady
That ever the sun shone on

10. Now the brown girl had a long keen knife
And it was steel and sharp
She plunged it into Fair Ellender's side
And it entered into her heart.

11. Oh what's the matter, Lord Thomas he cried
What's the matter, he cried
Now don't you see my own heart's blood
It's a trickling down my side.
12. And he took that brown girl by her hand
And led her out of the hall
And he took his sword and cut off her head
And he dashed it against the wall.
13. Now this is the death of three true lovers
May the Lord our souls all rest
And bury the brown girl at my feet
And Fair Ellender at my chest.

Band 4: "Pretty Little Willow". Instrumental, in A; fiddle and banjo as in Side I, Band 7. Also known as "Sugarfoot Rag", this is a favorite old time dance tune. See Glen Smith's version as a fiddle piece in Folkways FS 3811.

Band 5: "I am a Pilgrim". In D; instruments as in Side I, Band 1; vocal, Moyer. This religious song was learned from a field recording of the Glen Neaves Band. Its words are virtually identical to those sung by Merle Travis on a Capitol recording in 1946 (copyright held by M.M.Cole, 1941). According to D. K. Wilgus, Travis said this song was old and often sung at Revival Meetings in Kentucky.

Chorus: I am a pilgrim and a stranger
Traveling through this wearisome land
I've got a home in that yonder city,
good Lord,
And it's not, not made by hand.

1. I've got a mother, sister and a brother
Who have gone this way before
I am determined to go and see them,
good Lord,
Over on that other shore.

Chorus.

2. I'm going down to the River of Jordan
Just to bathe my wearisome soul
If I could just tough the hem of
His garment, oh Lord
Then I know He'd take me home.

Chorus.

Band 6: "Sourwood Mountain". In A; instruments as in Side I, Band 7. A sturdy representative of the traditional dance tune repertoire, played here with full band in the style of the Bogtrotters and other string bands. For field recordings, see Folkways FA 2363 (Wade Ward, banjo) and FA 3811 (Wade Ward, fiddle).

The humorous verses recall the often uninhibited encounters of young men and women at the night-long dances and other occasions where this music was played.

1. Chickens crowing on the Sourwood Mountain
Hey diddle-I-diddle-I-day
So many pretty girls I can't count them
Hey diddle-I-diddle-I-day.

Chorus: Chickens crowing on the Sourwood Mountain
Hey diddle-I-diddle-I-day
So many pretty girls I can't count them
Hey diddle-I-diddle-I-day.

2. My true love ain't half grown
Hey diddle-I-diddle-I-day
Jumps on the boys like a dog on a bone
Hey diddle-I-diddle-I-day

Chorus.

3. My true love lives on the ocean
Hey diddle-I-diddle-I-day
Devil takes a woman when she gets
a notion
Hey diddle-I-diddle-I-day

Chorus.

4. My true love is a black-eyed daisy
Hey diddle-I-diddle-I-day
If I can't have her I'll go crazy
Hey diddle-I-diddle-I-day

Chorus.

5. My true love lives in the holler
Hey diddle-I-diddle-I-day
She can't come and I won't foller
Hey diddle-I-diddle-I-day.

Chorus.

Band 7: "Someday We'll Meet Again, Sweetheart".
In D; instruments as in Side I, Band 1;
vocal, Moyer and Davidson. This popular song
was written and copyrighted by the highly in-
fluential bluegrass musicians, Lester Flatt
and Earl Scruggs. Another recording is on
Folkways FA 3830.

1. The time has come to say goodbye
I'm asking you to please don't cry
The time to me won't seem so long
To know I'll have you back at home

Chorus: Someday we'll meet again sweetheart
We'll meet and never more to part
Someday we'll meet again sweetheart
Don't cry or you will break my heart.

2. Oh sweetheart I'm leaving now
Yes, I'll soon be on my way
Each night upon my knees I'll pray
Sweetheart we'll meet again someday.

Chorus.

3. Oh goodbye now don't be blue
Try to be happy and be true
Just remember what I say
Sweetheart we'll meet again someday.

Chorus.

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