

FOLKWAYS RECORDS FA 3902

Kilby Snow

Country Songs and Tunes with Autoharp

Recorded, edited and annotated by Mike Seeger



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1969

MUSIC LP

FOLKWAYS RECORDS FA 3902

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Molly Hare
Greenback Dollar
Wind And Rain
Budded Roses
Sourwood Mountain
The Cannonball
Mean Women
The Road That's Walked By Fools
Autoharp Special
I Will Arise
The Old Crossroads
No Tears In Heaven
Lonely Tombs
Flop-eared Mule
'Round Town Girls
Two-Timing Blues
Woodrow For President
Shady Grove

COVER DESIGN BY RONALD CLYNE

PHOTO BY DAVID CAHR

Kilbory Snow

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Tunes with Autoharp

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COUNTRY SONGS and TUNES

Recorded, edited and annotated by:
MIKE SEEGER



John Kilby Snow

Was born in the hills of Virginia
Near New River on the waters of Rock Creek
Four miles east of Independence, the Grayson county seat
Being born in 1905 the 28th of May
Which was near the time of the last hanging
At the Independence Court House
Kilby's father was a carpenter by trade
Had a rough time living and rearing a family
Although we all four children got some schooling
Kilby had a half brother and a half sister
Which he loved very dearly
At the age of three his father moved to
North Carolina where he first seen a Autoharp
Though he didn't have one. So talking to his father
Very shortly his father traded a ice cream freezer
For a old five bar Zimmerman harp
Kily was then very happy
And begun learning the chords and the different sounds
Being attached to the harp with all his heart
And mind, he soon learned to play some tunes
Old Molly Hare was the first tune to play
Later more tunes and more sounds and different ones
At the age of five he appeared at Brown's Warehouse
At Winston Salem with his brother in law
For a fiddlers convention
Where he took his first prize of
\$20.00 in gold and was announced the champ of NC
Which was a very happy feeling at his age
Then he unfortunately lost his mother but he didn't
Give up the harp with all his grief and sorrow
His father then moved back to Virginia
Kilby then started going to dances and playing
And then started to rambling the world
Never without his harp in his hand
Many people would pay him to play for them
Most of his travel was over North Carolina
Virginia and Tennessee, West Virginia
And Kentucky, very rough states at that time
He then came back to Vifginia and got married
In '25 not getting along too good with marriage
He left his wife and went to Tennessee

And joined up with Bill Wayne and started a show
Of his own for about four years
Travelling and playing in school houses and churches
Having great crowds and lots of pleasure
Kilby made very good money
But his heart was larger than the money he made
He would often pay a grocery bill for someone poor
Or sick, in which he enjoyed doing
Then in '29 he came back to Fries, Virginia
And met his wife the second time and decided
They might make it that time, which they did
Working and playing places and enjoying life
And learning much better notes on the harp
Kilby plays the harp in his own style and notes
He writes most of his own songs such as
The Lonesome Highway; Crying on my Shoulder
Wind and Rain; Who's Been Blue; and many others
Played on television first in '48 over WHIS
Bluefield, W. Va. with the Stanley Brothers
Played many places since. Often plays at Main Point
In Philly and the Second Fret
Plays the festivals at Philadelphia and many others
Unfortunately in '59 got hurt on the state work of Pa.
Later in '60 got hurt again and has not
Recovered from sprained disc of the back
Though he still plays his harp
Comments of today:
You don't get too old to learn different notes
I am now 62 and learn many different notes and songs
I have many different slurs on the harp
Many people never heard played on the harp
All of my own making in sounds and times
Please listen to them on the Folkways Records of mine

PS

My friends all over the South know me as

KILBY SNOW

MISCELLANEOUS NOTES

This recording was made possible by Mike Hudak, an autoharp player and enthusiast from Newark, Delaware, who befriended Kilby in the early 1960's. Through his personal friendship with Kilby and a thorough knowledge of his music, Mike has directly and indirectly urged him on. He has travelled with Kilby to, amongst other places, the Philadelphia, University of Chicago, Newport, and Smithsonian Festivals. Largely as a result of this interest in his music, Kilby is bringing back many old songs which he has ingeniously adapted to autoharp, as well as composing new ones.

These songs were recorded on August 27 & 28 and December 11, 1966 on the stage of the auditorium of the Unionville-Chaddsford Junior Senior High School, near Kenneth Square, Penn, which was kindly made available through Mike Hudak by the school board, and the principal, LeVan Smith.

Unless noted Kilby Snow accompanies himself with autoharp.

Introduction by Kilby Snow was sent unsolicited to Folkways and is printed here line for line as written by him with only minor changes in spelling and punctuation. Original was typed.

Nagra recording machines for mastering and editing kindly lent by Newport Folk Foundation and Friends of Oldtime Music.

Notes on songs from letters and an interview with Mr. Snow when in quotation marks.

Text transcriptions are from this LP unless otherwise noted.

Jim Snow, Kilby's son, who is on several of these recordings, is a good autoharp and guitar player and singer in his own right, but his working schedule did not permit representation here.

*In song notes for "Sourwood Mountain" reference is made to 'drag notes', 'half notes' and 'back slurs'. 'Drag notes' are an approximation of a slur upward in pitch by striking one or two notes open, with bar up and then one with the bar down. For example with a 'C' chord, one would drag the pick upward in pitch across the 'D' and 'D#' strings (bar up) and then the 'E' string (bar down). This is a technique entirely unique to Mr. Snow. 'Half notes' are notes played in rapid succession. 'Back slurs' are runs downward in pitch.

Kilby Snow plays left handed with thumb and forefinger, the latter doing nearly all the work. His home fashioned brass finger and thumb picks are sophisticated in design so both catch strings at perpendicular while finger is at about fifty five degrees.

For other songs recorded by Kilby Snow see "Mountain Music Played on the Autoharp" (Folkways FA 2365) which also contains further background information on his style and repertoire as well.

NOTES ON SONGS

The Road that's Walked By Fools- "I learned that from a friend of mine down in Maryland, Bus Keys. Don't know whether it's ever been recorded or not... Naturally I might've changed a few words in it."

(Ed: Kilby learned this about six months before this recording. It was originally recorded by Jim Eanes on Starday label and was issued on Starday # 634.)

Mean Women- "I expect the first (song I wrote) was the 'Mean Women'. That must've been along in '56..."

MS: From the sound of the title I ought not to ask you under what circumstances you wrote the song. (Ed: The following related in humorous manner)

JKS: It's alright, just the same. This was a girl that I raised you know, along, and she married off and she wasn't doing too nice. She lived about a quarter of a mile from me right in plain view of the house. Course I had a good pair of binoculars, all the time searching around and looking, peeping where I had no business. And I seen all these things going on. I knew them and I just wrote the song from what I seen... that was in Virginia...

MS: Have you changed the song since?...

JKS: No I ain't changed it since I wrote it. I've sung it several times and couldn't find anyplace where I could figure that fit any better. Well I wrote the song and I sung it one night down at the house you know where she lived- there was a bunch-we'd been making some music. She commenced crying and left the house. She knew that I wrote it about her (Laughs). So now every time I go to play it around where she's at she goes crying, tells me not to play it. You know the truth hurts sometimes."

Budded Roses- "That's an old tune I learnt back when I was young. I don't remember just who put that out. That's pretty well the original. 'Budded Roses' the way I play it, the way it first come out. That was along, I'd say, in '28, '29.

MS: That's about the time that Charlie Poole recorded it, or Roy Harvey...

JKS: Yeah

MS: Did you ever see them?

JKS: Yes I have. In fact I used to have the Charlie Poole banjo that he put out 'Sleep in Your Barn Tonight

Mister' and 'Don't let Your Deal Go Down' you know. I had that banjo, kept it for five or six years. Somebody stole my banjo one Sunday while I was gone out to church."

Wind and Rain- "The first time I ever heard that was my old grandfather. I was very small, heard him playing that. Old man couldn't pick much, he was picking the banjo, but he could sing. And he'd pick a few licks and sing. I heard that tune, I don't know, some way or another it just got in my mind. Then the old man died. Went on 'til here I guess just a couple years ago that I thought of that devilish thing. I just happened to be setting there studying about, thinking about the old man, you know, the old folks around home and that tune come to my mind. So I studied it all up and put it all back together as near as I could from remembrance the way that he singed it.

MS: About how old would you say he was when you learned it from him?

JKS: He was around 95 years old... I wasn't more than seven or eight years old... It's a wonder that I'd ever remember at that age.

See, my grandfather was a Cherokee Indian and they was always singing some weird song like that, you know. I reckon just the turns it had in it was what got in my mind and stayed there... It's mighty hard to catch on to 'til you get used to it.

MS: Then once you get used to it you can't get it out of your mind...

JKS: No, that's right. You just got to sing it or it keeps haunting you."

I Will Arise- "I got that out of an old-time song book I borrowed from Grandma Isom... down in Virginia. It's the only book I ever found that had it in it.

MS: Is that where you learned the tune?

JKS: I'd heard (my daddy) singing the tune to it back when I was young but I couldn't remember the words. And when I seen the words of it the tune come back."

Woodrow For President- "Oh, that was one of my Uncle Pres'. Uncle Pres was a Democrat, Daddy was a Republican and that was where I got that one. Uncle Pres would go around singing it for Daddy all the time. (Laughs) ... I never did hear anybody say anything about it more than just Uncle Pres. I think it's more something that he just made up himself... But I don't know. I wish he'd a made more of it..."

Sourwood Mountain- "That there is an old dance tune we used to have around before they all got so rough 'til you couldn't have a dance around on Blue Ridge Mountain, you know. Back the southern part of Virginia. You see, from along the edge of Blue Ridge Mountain, the top there, plumb on in to Greensboro, North Carolina, if you didn't want to go to a dance you better stay at home Saturday night because if you went out you'd go to a dance somewhere. Because there's one just the next door. That 'Sourwood Mountain' is one that I used to play-I played that thing for high as three hours at a time, just the one old tune, you know.

MS: On what Instrument?

JKS: Autoharp

MS: Did you have other music with you?

JKS: No, not at Dad's. A heap of times when we'd go out to a dance they'd have a guitar there, maybe somebody'd have a fiddle. 'Long back then you didn't see anything more than an old guitar or a fiddle, maybe a banjo. And once in a while what they called a coffin-box, a dulcimore later was the name. But they called them a coffin-box because it was made kind of like into a coffin at that time...

MS: Where did you get the idea of beating the straws on the strings?

JKS:(Laughs)... The first ever I done of that was the guitar down in Virginia, oh that's been around twenty years ago. Beating on the guitar, but I never'd beat on the autoharp any you know. I sounded pretty good on the guitar. Then me and Mike (Hudak) here then one time I believe was together wasn't we, and he was a playing and I just got the pencils and commenced beating. He liked it and he got him some sticks and commenced beating and we've had it ever since.

MS: Were you playing 'drag notes' back then when you were playing around at the dances around your father's home?

JKS: No, Mike, I wasn't. I couldn't play anything only just plain notes, 'til, well just to tell you the facts and be honest with you on 'til I come to Pennsylvania. (In the late fifties) I wasn't getting but a mighty few drag notes when we made that record down yonder (Mountain Music Played on the Autoharp Folkways FA 2365).

MS: Well you were playing drag notes when I first met you (Aug 1957).

JKS: That was about all, I come right on to Pennsylvania then. I could get a few drag notes down there (in Virginia)... But after I got up here I heard these sounds and they had haunted me and I said, 'Well, I can get them'. And I done got a few drag notes, so I kept working on them 'til I got them. But my drag notes, half notes, and back slurs, I call them, were, well I'd have to show you more about it than I can tell you... (demonstrates*)...

"I've learned more since I've come to Pennsylvania, let's say since '56, than I ever knowed in my life on the harp. That's the reason I always say don't never think you get too old to learn cause I'm done 62 and learning more every day than I ever knowed on the harp.

MS: Can you remember the time when you first played the drag notes-how that came about?

JKS: No, nothing more than I was over at Wayne (Hensvilles?) one night and I just dragged my hand across the harp, you know, and my bars about half way up and hit them right quick (demonstrates) and heard that sound, and I said why I should hit this string open and that one (with the bar) down. And I commenced that stuff like that..."

1 foot x 3/16th" birch dowels beating on the strings by Mike Hudak.

Molly Hare- "Oh, that was the first tune I ever played in my life!

MS: 'Pop' Stoneman said that was his first tune too.

JKS: I wouldn't be surprised if that wasn't the first tune a lot of old southern boys back in our days started out (on), because that was a pretty popular tune at that time.

MS: Do you know any words to it?

JKS: No... the words that I know to them I wouldn't want to sing them, you know. It wasn't a pretty, nice song along when us boys was all together..."

'Round Town Girls- "I played that mostly all my life. Oh, I might've put a few little short cuts on it on the 'harp. It's approximately the same old thing it always was."

Greenback Dollar- "Greenback Dollar, I got that off a record when I was at Fries (Va.) along around thirty-six, I believe it was."

Second autoharp by Mike Hudak

Autoharp Special- Kilby originally called this 'Flint Hill Special', about which he says:

"... I think that's one of Earl's (Earl Scrugg's) tunes that I heard. That's where I was having a terrible time with

the sound. That sound got in my head and I couldn't get it on the 'harp. I had an awful time finding out where it was at. After I come to find out it wasn't anything only changing keys..."

(Ed note: After listening to the tune several times I realized that the germ of Earl Scruggs composition was still here but that the chords had been changed somewhat and that the melody had been entirely re-worked. A prime example of folk recomposition based on a country music recording. I suggested to Kilby that since he had changed the tune so much he should change the title as well and the above title was his choice. I played guitar and hung on as best I could as he tore through it, break down fashion.) "Here Goes"

The Cannonball- "That's a Carter Family tune that I learned several years ago. That's about like the original... I learned it from the record. But I played some with the Carter Family down at Knoxville Tennessee... Just met up with them there and played some with them... (That was) about the time they first started out. They didn't have but just a record or two, just a few records out when I was playing with them..."

Second Autoharp played by Mike Hudak

Two Timing Blues- "I got that tune from a fellow down in North Carolina. And part of the words. But I couldn't remember the rest, and I just patched them all up together. That's just mine and his and everybody else's, I guess."

Shady Grove- "I learnt that tune when I was young, but the words never had appealed to me very much. And I was up at the Main Point (Coffeehouse in Bryn Mawr) with Doc Watson, he was singing it. I said, 'Well I can't sing it just like Doc', and I changed it a little bit. So I just put my version out of it and let Doc have his'n..."

That's the old tune, but it's different words to what it used to be when I was a kid; the words have been changed. There's, well I would say, fifty different places where you can change that tune, I mean different verses if you wanted them. Just whatever you want to sing to that's just about what you hit with it."

Lonely Tombs- "I heard that at the church. I used to go to church once in a while. I heard that down at the church one time..."

Hawaiian guitar - Mike Seeger

No Tears In Heaven- "I got that out of a book. I heard the tune, I believe at the church in Virginia.

Before I had this gland trouble, got to where I have too much chest cold and trouble with my throat, I used to have and awful high voice. Me and Bob Curtis sung all the time on religious songs. And I could get much higher than I can now and Bob could get high enough to sing tenor for anything I could sing... And they come for miles and miles to get us to go to sing for churches you know. We done that for years there, me and Bob did, going to the churches and sing. And naturally we learned a heap of these here songs like that by going to church and hearing other people sing them and next year if we go to them we'd sing them. We was sneaking, we'd catch one at one church and sing it at the next one."

Jim Snow - guitar and tenor voice

The Old Crossroads- "We used to sing that at the church along well, I would say that would have been around

'28 and '29 was when I learned that. It was an old song they claimed then...

I liked it because it was high. You know I used to like everything that went way high. (I'm) Pretty bad that way yet.

MS: "Why do you figure you like something that's high?"

JKS: "I don't know, it just sounds better... Now them records that I sang tonight (including this one-ed,) they might sound alright to the public, they might sound alright to you, but they just sounded too low to me, I had my voice way down in my shoe or something. I like to get way up and sing. They sounded clear..."

Jim Snow, guitar & tenor voice

* * * * *

Flop-eared Mule- A Kilby Snow tour de force on this well known tune. He recorded it solo on Folkways FA 2365. This version is pretty much off the cuff as a number of us were playing informally at his session. Extra musicians here are: Sheldon Sandler and Mike Seeger, banjos; Carl Goldstein and Jim Snow, guitars; and Mike Hudak, spoons.

* * * * *

SIDE I
Band 1 - Molly Hare (Instrumental)

SIDE I
Band 2 - Greenback Dollar (Instrumental)

SIDE I
Band 3

WIND AND RAIN

(Ed. note: The following note and transcription from JKS manuscript)

(By memory from Grandfather Thomas Snow as Tom Big Bear, a Cherokee Indian, born 1812, died 1916, age 104)

It was early one morning in the month of May
Oh the wind and rain
Two lovers went fishing on a hot summer day
Crying the dreadful wind and rain.

He said to the lady, won't you marry me
Oh the wind and rain
Then my little wife you'll always be
Crying the dreadful wind and rain.

She said, oh no that will never do
Oh the wind and rain
I love you but I can't marry you
Crying the dreadful wind and rain.

Then he knocked her down and he kicked her around
Oh the wind and rain
He hit her in the head with a battering ram
Crying the dreadful wind and rain.

Then he threw her in the river to drown
Oh the wind and rain
He watched her as she floated down
Crying the dreadful wind and rain.

She floated on down to the mill in time
Oh the wind and rain
Then the miller fished her out with his long fishing line
Crying the dreadful wind and rain.

He made fiddle pegs of her long finger bones
Oh the wind and rain
He made fiddle pegs of her long finger bones
Crying the dreadful wind and rain.

He made a fiddle bow of her long curley hair
Oh the wind and rain

He made a fiddle bow of her long curley hair
Crying the dreadful wind and rain.

Now the only tune that fiddle will play
Oh the wind and rain
Now the only tune that fiddle will play
Is oh, the dreadful wind and rain.

SIDE I
Band 4

BUDEDDED ROSES

Little sweetheart we have parted
From each other we must go
Many miles may separate us
In this world of sin and woe.

But I can't forget the promise
That you made me in the lane
Said we'd always be together
When the roses bloom again.

Down among the budded roses
I am nothing but a stem
I have parted from my darling
Never more to meet again.

But I cherish the friendly promise
That you'd made me in the lane
And we'll always be together
Where the roses bloom again.

Now this parting gives me sorrow
And it almost breaks my heart
Tell me darling will you love me
When from me we're miles apart.

Or will this parting be forever
Or will there be no coming days
When our hearts will be reunited
And all sorrow pass away.

Darling meet me up in heaven
That's my true and honest prayer
If you love me here on earth dear
I'm quite sure you'll love me there.

SIDE I
Band 5

SOURWOOD MOUNTAIN

Chickens crowing on Sourwood Mountain
Chickens crowing for day
Chickens crowing on Sourwood Mountain
And I better be gettin' away.

Chickens crowing on Sourwood Mountain
Chickens crowing for day
Me in the bed with another man's woman
And I better be gettin' away.

Ho, ho and my little - - -
Better be gettin' away.

SIDE I
Band 6

THE CANNONBALL

You can starch my jumper, you can wash my overalls
Look for the train they call the Cannonball
- - - gone, solid gone.

My good gal she left me, she even took my shoes
Enough to give me these broken weary blues
And now she's gone, solid gone.

I'm goin' up West, I'm goin' up West this fall
Luck don't change I'll not get back at all
My honey babe, I'm solid gone.

Yonder comes the train, coming down the track
Take me away but it's not a-gonna carry me back
My honey babe, I'm solid gone.

SIDE I
Band 7

MEAN WOMEN

(Copyright Coal Creek Music, John Kilby Snow;
composed 1956, Text from JKS Manuscript)

Mean women, mean women is all that I hear
Boys I can't doubt it for women I fear
They'll take all your money and call you their own
And leave you down-hearted with nowhere to roam.

Boys I've know the women for all of my life
Even had one that I choosed for a wife
They'll tell you they love you, but boys there's no doubt
Their boy friend's just waiting for you to step out.

You come in at night from working so hard
He's leaving the back door when you get to the yard
She'll cry on your shoulder, say she's been by herself
Then laugh when your back's turned, cause her darling's
just left.

Boys here's the end to all of that stuff
There's no use of nagging and starting a fuss
Just catch you a train while she's having fun
And tell the conductor to see that it runs.

Then keep right on riding to the end of the track
Then keep right on going for there's no coming back
For that old alimony is all that she craves
'Till she knows you're safely in your grave.

SIDE I
Band 8

THE ROAD THAT'S WALKED BY FOOLS

'Tis a rough old road I'm travelling and I'm knee deep in
the blues
Every time I think I'm winning I find out I only lose
Well I've learned a lot of lessons that was never taught in
the schools
For this rocky road I'm travelling, is a road that's walked
by fools.

On this road of wine and women life is nothing but a chance
You can eat your pie and have it, pay the piper when you
dance
I've been cheatin' on my baby, I broke all the golden rules
So I'm headed now for heartaches on the road that's walked
by fools.

If you're on this lonesome highway and your heart is sorrow
bound
Someday like me you'll find out there's no place to turn
around
Better walk the straight and narrow and live by the golden
rule
Or someday like me they'll find you on the road that's
walked by fools.

SIDE I
Band 9 - Autoharp Special - (Instrumental)

SIDE II
Band 1

I WILL ARISE

(Arrangement by J. K. Snow, Text from JKS Manuscript)

Come thou fount of every blessing
Tune my heart to sing thy praise
Streams of mercy never ceasing
Call for songs of loudest praise

Teach me some melodious songs as
Sung by flaming tongues above
Praise the mount I'm fixed upon it
Songs of thy redeeming love.

Chorus: I will arise and go to Jesus
He will embrace me in his arms
In the arms of my dear Savior
O there are ten thousand charms.

Here I'll raise mine songs in praises
Hither by thy help I'm come.
And I hope by thy good pleasure
Safely to arrive at home.

Jesus sought me when a stranger
Wandering from the fold of God
He to rescue me from danger
Interposed his precious blood.

(Cho.)

SIDE II
Band 2

THE OLD CROSSROADS

The following text is from Radio and Revival
Special- "for use in radio programs, revivals, camp-
meetings, conventions, and all religious services"
-Edited and Published by R. E. Winsett, Dayton, Tennessee.
Copyright 1939 by R. E. Winsett.

The title used for this song in the above publication
is "Just One Way to the Gate", words by James Roe, and
music by James D. Vaughn. Copyright, 1920 by James D.
Vaughn.

There are many paths through this world of sin
But there's only one I shall travel in
'Tis the old crossroad or the way called straight
There is just one way to the pearly gate

Chorus

There is just one way to the pearly gate
To the crown of life and the friends who wait
'Tis the old crossroad or the way called straight
There is just one way to the pearly gate

There are some who sneer at the old crossroad
At the pearly gate and the soul's abode
Yet I mind them not but with happy song
Of assurance sweet still I but press along

Chorus

Others risk their souls on some new made way
Thinking they will come to the gate someday
O May they find out ere their lives are done
That the old crossroad is the only one

Chorus

This text courtesy Joe Hickerson, Archive of
American Folk Song, Library of Congress.

SIDE II
Band 3

NO TEARS IN HEAVEN

This text from: "Emblems of Faith"...R. E. Winsett
Music Co. - Dayton, Tenn.

Copyright, 1935, by The Stamps-Baxter Music Co.
in "Harbor Bells No. 4" R. S. A. Robert S. Arnold

1. No tears in heaven, no sorrows given, All will be glory
in that land; There'll be no sadness, all will be glad-
ness, When we shall join that happy band....
2. Glory is waiting, waiting up yonder, Where we shall
spend an endless day; . . . There with our Savior,
we'll be forever, Where no more sorrow can dismay...
3. Some morning yonder, we'll cease to ponder O'er
things this life has brought to view;. . All will be
clearer, loved ones be dearer, In heav'n where all
will be made new.....

CHORUS

No tears....no tears, no tears up there,
in heaven fair
Sorrow and pain will all have flown;

No tears....no tears, no tears up there,
in heaven fair
No tears in heaven will be known..

SIDE II
Band 4 - Lonely Tombs - (Instrumental)

SIDE II
Band 5 - Flop-eared Mule - (Instrumental)

SIDE II
Band 6 - 'Round Town Girls - (Instrumental)

SIDE II
Band 7

TWO-TIMING BLUES

1. I woke up this morning, in a terrible mood
Talk about a woman, a-treating a good man rude
She just left me standing, talking to a mean old wall
She had another daddy, waiting down at the end of the
hall
2. She changes with the weather, like the leaves I recall
Blooms in the spring-time, but she's gone (?) in the fall
A two-timing woman, with a heart of solid stone
She tells me that she loves me, but her little old
heart is gone
3. She said she'd never leave me, she's got the urge to
roam
Drifts around the country, like a ship upon the foam
She never changes courses, just drifts the same
old way
I hope that she'll start drifting, and drift back home
someday
4. If I ever find that woman, going to chain her to the floor
Going to tell her set there woman, cause you just can't
leave no more
I'm going to tell you woman, 'til you're eating out of
my hand
Not that I don't love you, just to make you understand

SIDE II
Band 8

WOODROW FOR PRESIDENT

1. When Woodrow was elected
Everything here was gay
Banks all flowed with money
And the mill run night and day
But now they're all still
As silent as a wheel
Just like old Woodrow's men
Too weak to roll the wheel
2. Come all you rounder Democrats
And let's make a shine
Something to feed old Woodrow on
I know he's a-getting thin
He's getting hungry, I suppose
And weaker every breath
You men who put him in
Please don't let him starve to death

SIDE II
Band 9

SHADY GROVE

Text from JKS manuscript

Shady Grove my little girl
Shady Grove my daisy
Shady Grove my pretty little girl
You've darn near run me crazy.

I went to see my Shady Grove
She was standing in the door
Shoes and stockings in her hand
And her bare feet on the floor.

When I went to leave my Shady Grove
She wrung her hands and cried
Said I was the biggest fool
That ever lived or died.

I wish I was with Shady Grove
Sitting in a big arm chair
One arm around my whiskey barrel
And the other one around my dear.

Now I'm going back to Shady Grove
She's pretty as a daisy
I'm going right back home to stay
There with my wife and baby.

For there I'd be a happy man
And never lose no sleep
I'll have my darling by my side
My babies around my feet.