

UNCLE
DAVE MACON

Re-Recordings from
the original masters,
conceived by Pete
Seeger, selected
and edited by
Norman Tinsley,
Bob Hyland and
Joe Hickerson

RBF RECORDS



RF 51

M
1630.18
M17
U54
1967

MUSIC LP

CUMBERLAND MOUNTAIN DEER FACE
 ALL IN DOWN AND OUT BLUES
 FROM EARTH TO HEAVEN
 THE GAL THAT GOT STUCK ON EVERYTHING SHE SAID
 I'VE GOT THE MOURNING BLUES
 HOLD THAT WOOD-PILE DOWN
 JOHNNY GRAY
 JORDAN IS A HARD ROAD TO TRAVEL

UNCLE DAVE MACON RBF RECORDS RF 51

MY DAUGHTER WISHED TO MARRY
 THE OLD MAN'S DRUNK AGAIN
 OVER THE ROAD I'M BOUND TO GO
 RISE WHEN THE ROOSTER CROWS
 TOM AND JERRY
 TWO-IN-ONE CHEWING GUM
 WHEN THE TRAIN COMES ALONG
 WRECK OF THE TENNESSEE GRAYV TRAIN

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

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SIDE I

- Band 1: CUMBERLAND MOUNTAIN DEER RACE
- Band 2: ALL IN DOWN AND OUT BLUES
- Band 3: FROM EARTH TO HEAVEN
- Band 4: THE GAL THAT GOT STUCK ON EVERYTHING SHE SAID
- Band 5: I'VE GOT THE MOURNING BLUES
- Band 6: HOLD THAT WOOD-PILE DOWN
- Band 7: JOHNNY GRAY
- Band 8: JORDAN IS A HARD ROAD TO TRAVEL

SIDE II

- Band 1: MY DAUGHTER WISHED TO MARRY
- Band 2: THE OLD MAN'S DRUNK AGAIN
- Band 3: OVER THE ROAD I'M BOUND TO GO
- Band 4: RISE WHEN THE ROOSTER CROWS
- Band 5: TOM AND JERRY
- Band 6: TWO-IN-ONE CHEWING GUM
- Band 7: WHEN THE TRAIN COMES ALONG
- Band 8: WRECK OF THE TENNESSEE GRAVY TRAIN

How this LP came to be: In 1961 by accident I met
Norman Tinsley in an elevator in a Montreal hotel.
We discovered we were both fans of Uncle Dave Macon.
What a shame, we agreed, that young folks can't
learn directly from his records. Now he's dead and
isn't making new records, and his old records are
out-of-print and unavailable.

Mr. Tinsley and his friends owned copies of all of
Uncle Dave's old 78 RPM records. Fortunately,
it is possible to reissue 14 of them in this present
form. Of course there's a couple hundred more
wonderful ones there was not room for.

But here is Uncle Dave now, with all his zest for
life. Hot dog!

- Pete Seeger

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MUSIC LP

by Norman Tinsley

Back in 1939 Republican Studios in Hollywood, California, after sending a representative to visit the Grand Ole Opry of Radio Station WSM in Nashville, Tennessee, decided to make a motion picture of the show. Since it was impossible to get all the stars of the Grand Ole Opry of that time into one movie, the choice was narrowed down to and included Uncle Dave Macon and his son, Dorris, Roy Acuff and his Smoky Mountain Boys, with Little Rachel, and George D. Hay, "The Solemn Old Judge", from who's dream the Grand Ole Opry got its start and who for many a year thereafter controlled its destiny.

The motion picture was made in 1940 and was an immediate success. If you've missed it, watch your television programs. It's still being primarily shown on "Late Shows".

Uncle Dave Macon was the star of the picture. Not because he wanted to be or even tried to be. It just worked out that way. Kindliness, human understanding, humor, combined with dignity, have a way of making themselves felt. This is a description of Uncle Dave Macon.

But this is not all the story. The man and his music must be cultivated, studied and understood and the intense enjoyment thereafter cannot be entirely explained in words. You will know what we mean after playing this record.

We started talking about Uncle Dave's motion picture first instead of giving his birth date, etc., because we wanted to tell a story as it was related to us. Biographical details can come later.

In 1940 Uncle Dave Macon was a young man of seventy years. Behind him was an eminently successful career. He was one of America's greatest folk singers. He was known and loved by millions and did not need to worry about money if the "house needed a new roof". Still he was a man of nature, of the soil upon which he was raised. He did not make a motion picture because of a need or desire for money; but because he was a folk singer -- and such people must sing. But on to our story.

Uncle Dave traveled from Tennessee to California in Roy Acuff's station wagon. Before leaving home he packed one of his own home-smoked Tennessee hams in a wooden box to take along for the trip. By the time they all got to Hollywood the ham was all eat up. So, Uncle Dave, who was about to make a picture which would net him enough to buy quite a few lumber yards, took the empty box to Roy Acuff and asked that it be carefully stowed in the wagon and taken back home because it would make a good hen's nest.

We tell this little story as an introduction to this record, for the philosophy herein is part and parcel of his songs and his style of rendition. He had a song for everyone who has been broke, or hungry, or happy, or drunk, or in love. He touched each of these with a tender humor that never judges but only understands.

David Macon was born at Smart Station in Cannon County, Tennessee on October 7, 1870. He sang a song about the Cannon County Hills, which was never recorded.

The words went like this:

In the Cannon County Mountains
They have bright and growing fountains,
In every hill they have a still;

But just you remember
One hundred and forty-nine days from next
November,
There'll be moonshine in the Cannon
County Hills

Chorus:

On those Hills; Those beautiful hills
There'll be moonshine in the Cannon County
Hills
Bright Lights on Broadway --
The sun shines bright in Dixie
But there's moonshine in the Cannon County
Hills

If you want to sing this song, although Uncle Dave deviated somewhat, the music to the State song of West Virginia, "Oh! Those Beautiful Hills," fits.

He was one of a large family, which was customary in those days. The Macons were prosperous farmers admired by and a credit to their community. Still today the name of Macon is highly respected locally. The name is also known intimately throughout the south and by lovers of folk music throughout the world. World fame was the doing of "Uncle Dave;" but more about this later. Suffice it to say that the Macon family were and are the kind of people who make this country great.

When David was still a little boy the family moved from the farm to Nashville, Tennessee when they had purchased and intended to operate a hotel on Brood Street. Nashville was a cultural Center in those days, as it still is in the folk/country music fields as well as others. Most of the leading musical, or, for that matter dramatic shows of the country passed through the city. Many of these entertainers often stayed at the Macons' hotel. Young David Macon was enchanted by his surroundings, the people, their stories and their music. He acquired a five-string banjo. His friends in show business taught him how to play. Very soon he was going very well indeed although his avocation was somewhat limited by chores and school. Dave Macon attended what is now known as the Hume - Fogg High School.

Evidence of his early acquaintance with the banjo is contained in the following picture taken when the young man was sixteen years old:



All of this happened seventy-six years ago as of this writing. Uncle Dave died in March of 1952 at the age of eighty-two. He never retired. Just a couple weeks prior to his death he made his regular appearances at the Grand Ole Opry, Radio Station WSM, Nashville, Tennessee and brought down the house as always. Following is a picture of Uncle Dave taken late in life:



The King of the Hillbillies, Uncle Dave Macon, and His Son Dorris, as They Appear on WSM Grand Ole Opry

For over sixty-six years Uncle Dave Macon, also fondly known as the "Dixie Dew Drop" or "King of the Banjo Pickers" or "King of the Hillbillies", or "The Squire of Readyville", entertained many millions of Americans by playing his three banjos (he always carried three, each tuned to a different key), and singing the old, a few of the new southern folk songs and ballads, as only he could. Over the years he lightened the burdens of these millions. He brought cheer into sick rooms, taught children to respect their parents, taught parents to love their children and each other. During the Great Depression he brought sunshine into every home that could afford a five dollar used radio, or knew someone who could. During World War II, as an old man far past normal retirement age he not only kept up the pace but added to it by entertaining service people whenever he had a chance.

Although Uncle Dave has been purported to have enjoyed "corn liquor" throughout most of his life, he gave it up for religious convictions as brought out in his song "From Earth to Heaven" recorded on Burnswick record number 329. Be this as it may, Uncle Dave knew the Bible from front to back and back to front as evidenced by his many religious recordings and his inimitable quotes. During his extensive travels through the length and breadth of this land, he never hesitated to lay down the banjo to preach a sermon in some little out-of-the-way community. But Uncle Dave was not only a musician, a folk artist, and a preacher; he was above all a man, an American, and an individualist. He knew both sides of the old King's English. He "shore" could cuss. But his cuss words were always appropriate and never off-color.

Above all, Uncle Dave was a man who never grew old. He was as young as eighty as most of us were or are at twenty, or thirty, or even forty or more.

At this point, we would like to quote, with permission for which we are very grateful from a book written by George D. Hay, the Solemn Old Judge of the Grand Ole Opry and entitled "A Story of the Grand Ole Opry."

"Back in about 1939, our station, WSM, received a tentative offer from Republic Studios, in Hollywood, to make a picture of the Grand Ole Opry. They dispatched a representative to Nashville to 'catch' the show and look over the situation. We asked Uncle Dave if he would mind entertaining our friend at his farm in the Cannon County Hills, knowing that the producer would get the right background and become acquainted with a true representative of the Opry. Uncle Dave was delighted. He asked his cook to prepare a real, sho' 'nuf Tennessee dinner with all of the trimmings and we drove down from Nashville on a beautiful day.

Friends, we hope some day that some of you will be fortunate enough to be Uncle Dave's guests at dinner. Until that day arrives, we fear that you will have missed a great deal in the realm of culinary art and true Southern hospitality. Uncle Dave asked the blessing and we were served a dinner which is not for sale anywhere in these United States, more is the pity. We were forced to satisfied with rich country ham, fried chicken, six or seven vegetables, done to a Tennessee turn, jelly preserves, pickles, hot corn bread and white bread. Then came the cake. Oh, well, why carry this any further. . . .

After dinner Uncle Dave invited us to be seated under a large tree in his front yard, where we discussed the possibility of the Grand Ole Opry picture. As the producer and your reporter drove back to Nashville, that experienced executive said "I have never met a more natural man in my life. He prays at the right time and he cusses at the right time and his jokes are as cute as the dickens." Needless to say, Uncle Dave was chosen to be one of the stars of the Opry picture. Roy Acuff and his boys and Little Rachel and the Solemn Old Judge were the other representatives of the Opry in the picture which was produced in 1940 in Republican Studios, by Armand Schaefer, and directed by Frank McDonald. Uncle Dave was the most popular man in the picture. Everybody loved him.

In 1932 about twenty of us, including Uncle Dave, played a large picnic in the woods of West Tennessee, promoted by a Mr. Dowland. We got there early in the morning and, on a crude bandstand, played to eight or ten thousand people throughout the day, putting on about five one-hour shows. Uncle Dave was our star and he shined forth in all of his glory that day. The next year we repeated it and for three or four years we played two picnics a year for Mr. Dowland in Tennessee and Kentucky. It was on one of these occasions that we saw Uncle Dave without a word to say--no comeback when the boys played the celebrated 'badger game' on him. Usually, he thinks very quickly on his feet, but on that occasion all he could do was to say 'Shucks!'

We ran across a picture of Uncle Dave, taken when he was eighteen. He was very carefully dressed with his little coat buttoned closely beneath his white collar and tie, topped off by a hat of soft felt, turned up in front. His banjo was in his lap. He was a city dude, -- no mistake about it. However, it was not until thirty years later at the age of forty-eight that Uncle Dave left his farm with his boys and started on his professional career as 'King of the Banjo Pickers.'

That was twenty-seven years ago. What a career, started at an age that many of us are hunting a soft place to light for the latter years.

Asked how he finally made up his mind to turn professional entertainer, Uncle Dave told us:

'All of my life I had played and sung for fun. My neighbors always asked me to play at picnics and special occasions. Finally one very self-important farmer approached me and asked me to play at a party he was planning. I was very busy and a bit tired, so I thought I would stop him. I told him I would play at his party for fifteen dollars. He said "okay, it's a deal." It was a large affair and in the crowd was a talent scout for Loew's Theatres.

My act seemed to go over very well. When I had finished, the theatre man offered to book me at a leading theatre in Birmingham, Alabama at several hundred dollars a week. They held me over many weeks and booked me throughout the country. I was in the show business and I have been in it ever since."

Uncle Dave has been ably assisted by his son, Dorris, who plays the guitar and sings with him occasionally. Dorris is a fine, upstanding farmer, who looks after his dad under all circumstances.

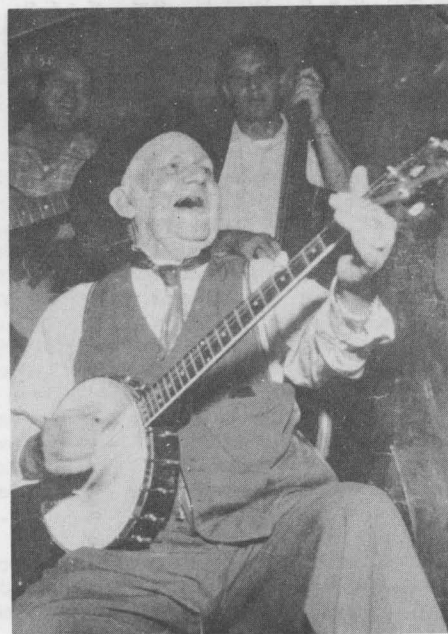
Besides his son, Dorris, (incidentally Uncle Dave had seven sons, Dorris being the fifth), Uncle Dave was often jointed on records, radio and personal appearances by his close associates Sam and Kirk McGee (The McGee Brothers) and Sid Harkreader (fiddle or guitar). There was also a Mitzi Todd (fiddle) on some of the Fruit Jar Drinkers sides recorded by the Vacalion Record Corporation.

As a matter of interest to real died-in-the-wool folk collectors, Uncle Dave plays the guitar on one Vacalion record of "The Girl I Left Behind Me" with Fiddlin' Sid Harreader on the fiddle. Real "old timers" will also recall that Uncle Dave Macon could play piano as on some occasions, for variety, the Solemn Old Judge would ask Uncle Dave to sit down at the "old three-legged piano" and play "The Girl I Left Behind Me" or "Eli Green's Cake Walk", just for example.

Besides being one of America's greatest banjo players, rendering our heritage of old time folk music in any appropriate style, Uncle Dave was also a great showman and a trick banjo artist. Many have tried to imitate his style but none have succeeded.

This is a kinda' mixed up thumb nail sketch of the Grand Old Man. This is Uncle Dave "with his gates-a-jar collar, gold teeth, three banjos, great big Tennessee smile and NO MAN'S COLLAR DOES HE WEAR! How many times have us old timers heard him introduced this way!

Following are some more pictures and-a-complete discography of everything Uncle Dave put on records commercially. The value of this discography cannot be put down in terms of dollars and cents. It is the result of painstaking work for many years by many lovers of American folk music. Foremost credit is given to the efforts of Robert Hyland (Ohio), Joe Nicholas (Michigan), Eugene Earle (N.J.) and the late John Edwards of Australia.



UNCLE DAVE MACON - DISCOGRAPHY

VOCALION:

- 15439, 5001 (Deliverance Will Come
(Uncle Dave's Beloved Solo
15440, 5002 (Wouldn't Give Me Sugar In My Coffee
(Arcade Blues
15441, 5003 (The Old Man's Drunk Again
(In the Good Old Summer Time
15442, 5004 (Something's Always Sure To Tickle Me
(In the Good Old Days of Long Ago
15443, 5005 (Sourwood Mountain Medley
(In the Old Carolina State (Where the Sweet Magnolias Bloom)
15444, 5006 (Sassy Sam
(Stop That Knocking At My Door
15445, 5007 (Shout Mourner, You Shall Be Free
(My Girl's A High Born Lady
15446, 5008 (I Don't Care If I Never Wake Up
(Them Two Gals of Mine
15447, 5009 (I Ain't Got Long To Stay
(We Are Up Against It Now
15448, 5010 (Shoo Fly, Don't Bother Me
(Ain't It A Shame To Keep Your Money In the Rain
15450, 5011 (Uncle Ned
(Braying Mule
15451, 5012 (Diamond In the Rough
(Hold On To the Sleigh
15452, 5013 (Kissin' On the Sly
(Tossing the Baby So High
15453, 5014 (Never Make Love No More
(Cross-Eyed Butcher and the Cackling Men
14847, 5040 (She Was Always) Chewing Gum
(I'm Going Away To Leave You, Love
14848, 5041 (Papa's Pillie Goat
(Keep My Skillet Good and Greasy
14849, 5042 (Bile Them Cabbage Down
(Down By the River
14850, 5043 (The Old Maid's Last Hope
(The Fox Chase
14864, 5046 (Jonah and the Whale (with Sid Harkreader)
(Little Old Log Cabin In the Lane (" " " "
14887, 5047 (Love Somebody (labeled Sid Harkreader, acc. by Uncle Dave)
(Soldier's Joy (" " " " " " Macon)
14904, 5051 (Billie Blues
(All I've Got's Gone
15032, 5060 (Run, Nigger, Run
(I Don't Reckon It'll Happen Again
15033, 5061 (Old Dan Tucker
(Old Ship of Zion (with Sid Harkreader)
15034, 5062 (Down In Arkansaw (With Sid Harkreader)
(Girl I Left Behind Me (" " " "
15063, 5065 (Watermelon Smilin' On the Vine
(by Sid Harkreader)
15076, 5067 (All Go-Hungry Hash House
(From Jerusalem To Jericho
15100, 5070 (Save My Mother's Picture From the Sale
(by Sid Harkreader)
15101, 5071 (Muskrat Medley

VOCALION:

- 15192, 5081 (Arkansas Travelers (with Sid Harkreader)
(Going Across the Sea
15319, 5095 (I've Got the Mourning Blues (guitar, by Sam McGee)
(Last Night When My Willie Came Home (" " " "
15320, 5096 (Death of John Henry
(On the Dixie-Bee Line
15321, 5097 (Rise When the Rooster Crows
(Way Down the Old Plank Road
15322, 5098 (The Bible's True
(He Won the Heart of My Sarah Jane
15323, 5099 (Only As Far As the Gate, Dear Ma
(Whoop 'Em Up Cindy
15324, 5100 (Just Tell Them That You Saw Me
(Poor Sinners, Fare You Well
15325, 5104 (Old Ties
(by Sam McGee)
15341, 5109 (I Tickled Nancy
(Station Will Be Changed After Awhile
5148 (Bake That Chicken Pie (with Fruit Jar Drinkers)
(I'm A-Goin' Away In the P'orn (" " " "
5149 (I'll Never Go There Anymore (The Bowery)
(In the Shade of the Old Apple Tree (Parody)
5151 (Carve That Possum (with Fruit Jar Drinkers)
(Hold That Wood-Pile Down (" " " "
5152 (Grey Cat On the Tennessee Farm (with Fruit Jar Drinkers)
(Rock About, My Saro Jane (" " " "
5153 (Jordan Is A Hard Road To Travel (with Fruit Jar Drinkers)
(Tell Her To Come Pack Home (" " " "
5154 (Hop High Ladies, the Cake's All Dough (with Fruit Jar Drinkers)
(Walk, Tom Wilson, Walk (" " " "
5155 (Sail Away Ladies (with Fruit Jar Drinkers)
(Pickaninny Lullaby Song (" " " "
5156 (Rabbit In the Pea Patch (with Fruit Jar Drinkers)
(Sleepy Lou (" " " "
5157 (I'se Gwine Back To Dixie (with Fruit Jar Drinkers)
(Take Me Home, Poor Julia (" " " "
5159 (Molly Married A Traveling Man
(Poor Old Dad (with McGee Brothers)
5161 (Heartaching Blues
(Mocking Bird Medley
5163 (Roe Rire, Poor Gal
(When Rueben Comes To Town
5164 (Got No Silver Nor Gold Blues
(Backwater Blues
5165 (Go Along Mule (with Fruit Jar Drinkers)
(Tom and Jerry (" " " "
5172 (More Like Your Dad Every Day (with McGee Brothers)
(You've Been A Friend To Me (" " " "
5261 (Coon That Had the Razor (banjo-guitar by Sam McGee)
(The New Ford Car
5316 (Jesus, Lover of My Soul
(by Freeman Quartet)
5341 (Farm Relief
(Mister Johnson (with Sid Harkreader)
5356 (Life and Death of Jesse James (with Sid Harkreader)
(Man That Rode the Mule 'Round the World (" " " "
5374 (For Goodness Sake Don't (with Sid Harkreader)

VOCALION:

- 5380 (Darling Zelma Lee (with Sid Harkreader)
 (Susie Lee
 5397 (Rush Little Baby, Don't You Cry
 (Put Me In My Little Bed (with Sid Harkreader)

BRUNSWICK:

- 112 (Death of John Henry
 (On the Dixie-Bee Line
 113 (Never Make Love No More
 (Diamond In the Rough
 114 (Hold On To the Sleigh
 (Cross-Eyed Butcher and the Cackling Men
 263 (Comin' Round the Mountain (with Sam McGee)
 (Governor Al Smith (guitar, by Sam McGee)
 266 (Gal That Got Stuck On Everything She Said
 (Worthy of Estimation (banjo-guitar by Sam McGee)
 292 (Buddy, Won't You Roll Down the Line (banjo-guitar by Sam McGee)
 (I'm the Child To Fight " " " "
 329 (Over the Road I'm Bound To Go (banjo-guitar by Sam McGee)
 (From Earth To Heaven " " " "
 340 (New Coon In Town (with Sid Harkreader)
 (Uncle Dave's Travels - Part 1 (Misery In Arkansas)
 349 (Over the Mountain (with Sid Harkreader)
 (Uncle Dave's Travels - Part 2 (Around Louisville, Kentucky)
 355 (Tennessee Jubilee (with Sid Harkreader)
 (Uncle Dave's Travels - Part 3 (In and Around Nashville)
 362 (Since Baby's Learned To Talk
 (Uncle Dave's Travels - Part 4 (Visit At the Old Maid's)
 425 (Comin' Round the Mountain (with Sam McGee)
 (by Luther & Robison)
 80091 (Rock About, My Saro Jane (with Fruit Jar Drinkers)
 (Death of John Henry
 80094 (Sail Away Ladies (with Fruit Jar Drinkers)
 (by Crockett Family)

Note:- Brunswicks 425, 80091, 80094 are reissues of earlier releases.

SUPERTONE:

- 2041 (Cross-Eyed Butcher and the Cackling Men
 (Since Baby's Learned To Talk
 2042 (Hold On To the Sleigh
 (Uncle Dave's Travels - Part 4 (Visit At the Old Maid's)

Note:- Supertone sides are from Brunswick masters.

OKER:

- 45507 (Tennessee Red Fox Chase (with Sam McGee, banjo-guitar)
 (Wreck of the Tennessee Gravy Train " " " "
 45522 (Mysteries of the World (with Sam McGee)
 (Was You There When They Took My Lord Away " " " "
 45552 (She's Got the Money Too (with Sam McGee)
 (Oh Baby You Done Me Wrong " " " ")

CHAMPION:

- 16805, 45105 (Thank God For Everything (with Sam & Kirk McGee)
 (When the Train Comes Along " " " "
 16822, 45048 (Don't Get Weary Children " " " "
 (He's Up With the Angels Now " " " ")

DECCA:

- 5389 (Don't Get Weary Children (with Sam & Kirk McGee)
 (He's Up With the Angels Now " " " "
 5373 (Thank God For Everything " " " "
 (When the Train Comes Along " " " ")

Note:- Decca sides are from Champion masters of the old Gennett division.

MONTGOMERY WARD:

- 4819 (When the Harvest Days Are Over
 (One More River To Cross
 7347 (All In Down and Out Blues
 (The Bum Hotel
 7348 (Honest Confession Is Good For the Soul
 (Fame Apart From God's Approval
 7349 (From Jerusalem To Jericho
 (by Southern Melody Boys)
 7350 (Two-In-One Chewing Gum
 (Travelin' Down the Road
 7884 (Give Me Back My Five Dollars
 (She's Got the Money Too
 7885 (Johnny Grey
 (The Gayest Old Dude That's Out
 8029 (Don't Get Weary Children
 (He's Up With the Angels Now)

Note:- Montgomery Ward sides are from Bluebird (Victor) masters except 8029, which is from Champion.

BLUEBIRD:

- 5842 (When the Harvest Days Are Over
 (One More River To Cross
 5873 (I'll Tickle Nancy
 (I'll Keep My Skillet Good and Greasy
 5926 (Over the Mountain
 (Just One Way To the Pearly Gates
 7174 (Honest Confession Is Good For the Soul
 (From Jerusalem To Jericho
 7234 (Two-In-One Chewing Gum
 (Travelin' Down the Road
 7350 (All In Down and Out Blues
 (The Bum Hotel
 7385 (Fame Apart From God's Approval
 (by Monroe Brothers)
 7549 (He Won the Heart of Sarah Jane
 (She's Got the Money Too
 7779 (Peek-A-Boo
 (Summertime On the Beeno Line (with Smoky Mt. Glenn)
 7951 (Cumberland Mountain Deer Race
 (Country Ham and Red Gravy
 8279 (Things I Don't Like To See
 (Working For My Lord (with Smoky Mt. Glenn)
 8325 (Give Me Back My Five Dollars
 (Railroadin' and Gamblin'
 8341 (Beautiful Love
 (Wait Till the Clouds Roll By (with Smoky Mt. Glenn)
 8379 (Johnny Grey
 (The Gayest Old Dude That's Out)

VICTOR: (album) 274 (Cumberland Mountain Deer Race

FOLKWAYS: (LP)

- FP-253 Buddy, Won't You Roll Down the Line
 Way Down the Old Plank Road

The following are Gennett master numbers and titles of sides cut by Uncle Dave Yacon that were never issued.

- N19653 The Train Done Left Me and Gone (with Sam & Kirk McGee)
 N19654 You've Been A Friend To Me
 N19656 There's Just One Way To the Pearly Gates (with Sam & Kirk McGee)
 N19657 The Grey Cat
 N19659 Tennessee Tornado
 N19661 Eli Green's Cake Walk
 N19662 The Good Old Bible Line (with Sam & Kirk McGee)