

FOLKWAYS RECORDS FTS 31097

The RED ALLEN Tradition

Harley Allen / Kathy Chiavola / Vassar Clements / Josh Graves / Mike Lilly / Ron Messing / Larry Nager / Marty Stuart



COVER DESIGN BY RONALD CLYNE

M
1630.18
A428
R312
1983

MUSIC LP

The RED ALLEN Tradition

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SIDE I.

LAST TRAIN TO CLARKSVILLE

T. Boyce/B. Hart-Don Law Prod.

VICTIM TO THE TOMB

J. Duffey

IT'S NEVER TOO LATE

C. Stanley

WORRY MY LIFE AWAY

P. Roberts-Wynwood Music/BMI

WAIT A LITTLE LONGER,

PLEASE JESUS

H. Hauser/C. Smith

SIDE II

LONESOME WITHOUT YOU

C. Stanley-Fred Rose Music/BMI

HIPPY DIPPY DAN

Arr. R. Allen

DREAMING JUST THE SAME

W. Bailes

DOWN THE ROAD

Flat & Scruggs-Fairway Music/BMI

NASHVILLE SKYLINE RAG

B. Dylan/ASCAP

HARLEY ALLEN—*tenor vocals, rhythm guitar*

KATHY CHIAVOLA—*high baritone vocals*

VASSAR CLEMENTS—*fiddle*

JOSH GRAVES—*dobro*

MIKE LILLY—*baritone vocals, banjo*

RON MESSING—*dobro on Nashville Skyline Rag*

LARRY NAGER—*bass fiddle*

MARTY STUART—*mandolin*

DESCRIPTIVE NOTES ARE INSIDE POCKET

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With a career that spans more than 30 years, Red Allen is, without a doubt, one of bluegrass music's all-time greats. His distinctive voice and authoritative rhythm guitar have made him a world-wide favorite with lovers of traditional bluegrass. This is as it should be—no one sings the old-time hard driving grass like Red does.

His masterful handling of classic material often overshadows the fact that for most of his career Red Allen has been one of bluegrass music's greatest innovators. In the 50s, the vocal trio of Red Allen and the Osborne Brothers revolutionized bluegrass singing with their use of high lead and steel guitar style harmonies. In the 60s, Red Allen and the Kentuckians was the first mainstream bluegrass band to feature the melodic banjo of Bill Keith, the first chromatic player. Red also featured the wild, jazzy playing of mandolinists Frank Wakefield and David Grisman, and fiddlers Scotty Stoneman and Richard Greene. All four brought radically new sounds to their instruments.

The cement that held all this together was Red Allen. His powerful, soulful singing and strong rhythm guitar kept his musicians' wildest experiments firmly in the bluegrass style. Even so he was met with some resistance from traditional bluegrass critics. Red didn't mind—he knew what he liked and he did as he pleased. Today, of course, these same innovations are part and parcel of "progressive" bluegrass.

Red is still bringing new sounds into his music. A woman singing high baritone and the recording of non-traditional material like "Last Train to Clarksville" will no doubt displease some of the more conservative bluegrass critics.

Red doesn't mind—he still knows what he likes, and he still does as he pleases.

Notes by Larry Nager

<i>Produced by:</i>	RED ALLEN
<i>Recorded at:</i>	VASSAR'S STUDIO Nashville, Tennessee
<i>Engineer:</i>	FRANK EVANS
<i>Mix:</i>	FRANK EVANS/HARLEY ALLEN