

Monitor
Presents
Logan English IN
American
Folk
Ballads

monitor
MUSIC OF THE WORLD

LOGAN ENGLISH IN AMERICAN FOLK BALLADS

From the wild-flower dusks of mountain twilights, out of steamy southern mud-flats and dusty midland prairies, off the sun-silver steel of cinder-blown railroad tracks and out of the chill damp of prison cells — from churches and saloons, cradles and gravesides come the songs of America that must be sung. They must be sung because one of the peculiarities of man is his urgent need to communicate his innermost and purest thoughts and feelings. Love, hate, fear, joy and grief in their simplest and most profound terms are the ingredients of the folk-song.

The folk-song revival is one result of our need to cut away the decoration and sentimental fantasy, created by the mass media for commercial gain, that have made our true feelings and attitudes toward life almost unrecognizable. In our prosperity we have tried frantically to buy a means of escape from ourselves but, ultimately, there is no escape and perhaps one of the signs of approaching national maturity is our recognition of this fact. In all our art forms we are going back to the primitive — the bare essential for inspiration, and the folk-music revival is part of that search. The paradox of this situation is that the search is not painful. I know. I have seen hundreds of you throw your heads back and sing the songs on this album or songs like them and the sound was triumphant. If you don't believe me, join me and my friends on this recording of songs that we must sing and play, and I guarantee that you, like Woody Guthrie, will "dance your duck on the Whippachuck and skipper the blue canoe!"

You can start right in with the very first song that Woody Guthrie wrote as part of a series of songs to generate interest in the building of the Grand Coulee Dam on the Columbia River. It is called *ROLL ON COLUMBIA* and it has one of the best singing choruses of any song I know.

You might want to listen to this next song, as it tells a classic story of the tragic loss that hate can bring. *THE DEWY DENS OF YARROW* is a Catskill Mountain version of an old Scotch song about a clan war on the Yarrow River. This ballad was brought to me on tape by John Cohen of the New Lost City Ramblers. The singer was George Edwards, an old-timer who lived in the Catskills and knew hundreds of old ballads. Many of his songs can be found in *The Abeldar Song Book*.

MULE SKINNER BLUES is a sort of put-together song made up from parts of Jimmie Rodgers' *T FOR TEXAS*, Bill Monroe's *MULE SKINNER BLUES* and Cisco Houston's version of *MULE SKINNER*. I learned to yodel when I was little from listening to The Girls of the Golden West, stars of the National Barn Dance that was broadcast from Cincinnati.

RED CLAY COUNTRY comes mostly from Paul Clayton who collected this song. I only heard it once or twice and couldn't remember all the words, so I had to add a few verses of my own, but the essential feeling and inspiration come from Paul.

When I was very little, we had a nurse named Annie who used to sing to me about *BUCK-EYE JIM*. This is pretty much the way I remember it sung, though, of course, Annie didn't have a chorus of friends to help her out on the refrain.

SHEXANDOAH. What more needs to be said? It is, perhaps, the most beautiful of all America's folk-songs. It is a sea-shanty.

THE TALKING FISHING BLUES is Woody Guthrie again.

THE DANCE SET is a medley of square dance tunes that I may have heard when I was going to square dances in Shawhan, Kentucky. *JOHNNIE BOOKER* I learned from Cousin Emmy, a Kentucky folksinger and banjo picker who now lives in Chicago. *SUGAR HILL* was taught to me by John Cohen for the dance sequence of "Dark of the Moon" in which John and I performed for the drama department at Yale. *SAIL AWAY LADIES* is an old favorite that I have heard at every square dance I ever attended.

LITTLE BROWN DOG was found in a collection of children's songs that Ruth Crawford Seeger collected. I like it because it illustrates what lengths children can go to in their world of fantasy.

HE'S IN THE JAILHOUSE NOW is one of Jimmie Rodgers' songs that has been on and off country and western hit-parades for thirty years.

THE KENTUCKY MOONSHINER is a lonesome, bald, mountain top wail sung as a "field holler." If you ever hear it in its natural surroundings, you will never forget it. I hope you get some of that feeling from this recording.

MY LAST OLD DOLLAR IS GONE was a great favorite of the men who lived on my father's farm when I was a boy. We used to sing it on back porches of a summer evening after work was all done.

PRETTY SARO is another of America's most beautiful songs. It has many variants — *THE WAGONER'S LAD* is the most common and goes back to Elizabethan England. This version comes from Jean Ritchie.

MOLE IN THE GROUND, as sung here, is a variant of one that I learned from Bascom Lamar Lunsford. The last verse was contributed by Barbara.

The Holy Roller churches have given us some of the really wonderful songs of our singing church heritage. *KING'S HIGHWAY* is a combination of a song I heard in a Holy Roller tent meeting near Paris, Kentucky, and a version of the same song sung by Hally Wood.

LOGAN ENGLISH

ABOUT LOGAN ENGLISH

Logan English, a native of Kentucky, born in the town of Henderson and reared in Bourbon County, has an impressive combination of power and warmth as he sings from his large repertoire of American folk tunes. His songs tend to reflect his ethnic background but in no way are limited to this source of lovely material. His singing has a certain thrilling "sweet-folk country flavor" that has entranced and moved all groups before whom he has performed.

Logan has performed at colleges coast to coast, from U.C.L.A. to Yale. He has sung at Carnegie Hall, Town Hall and at night clubs, the latter including "Cosmo Alley" and "The Unicorn" in Hollywood, California, and "The Fifth Peg," "Gerde's Folk City" and "One Sheridan Square" in New York City, and "The Second Fret" in Philadelphia, Pennsylvania.

Accompanied by: Eric Weissberg, Vocal/Banjo/Guitar/
Mandolin
Marshall Brickman, Vocal/Fiddle/Bass,
Martin Lorin, Vocal

monitor

MF 388

For complete catalog, "Music of the World" write:

MONITOR RECORDS

413 West 50th Street
New York 19, New York

Cover Design: David Chasman

Cover Photo: Norman Vershay

Recorded at Fine Studios, New York: John Quinn, engineer.

Printed in U. S. A.

This recording will never be obsolete. You may play it on all 33 $\frac{1}{3}$, long-playing phonographs and high fidelity systems, regular or stereo.

For the care of your records check needle periodically; store away from heat; wipe with a damp cloth before playing. For playback on wide-range equipment use RIAA curve.