

STEREO

MCD 71380

*Talking Blues* is a descendant of the old Negro song, "Oh Mona," once a great favorite with Negro-Minstrels.

*Git Along Little Dogies* is a typical cowboy work song. It was sung during round-up when thousands of head of cattle were gathered and made ready for the long drive up the North trail. The fact that the song mentions Wyoming shows it is of fairly late origin. Cattle ranchers of any great consequence did not appear in Wyoming until the 1880s. The cattle mentioned in the song were probably going north to found a new ranch. The drive must have involved a journey of nearly a thousand miles, with cattle walking all the way.

Many trails bear the names of men who made their names and their fortunes as cattle kings. There was Charlie Goodnight and his partner, Oliver Loving, after whom the Goodnight-Loving Trail was named. Then there were Marcy, Butterfield and Rath.

But the most famous trail was Jesse Chisholm's. Part Scot, part Indian, he was the first to blaze a way from South Texas up to Red River across the Indian Territory, and on into Kansas.

It was Chisholm's trail that most herds followed on their route north and it was, therefore, the best known trail among cowboys.

The song *Chisholm Trail* tells of all the troubles a cowhand was likely to meet when driving a herd northwards.

The origins of *Sadie Brown* are obscure. It was originally sung by the Texan troubadour, Jimmie Rodgers, who recorded it back in the 1920s. Sadie has undergone considerable changes since those days - possibly for the better.

*Rocky Mountain Belle* is typical of the kind of song that has been "imported" into the cowboy repertoire. In style it resembles the Appalachian Mountain ballads, a real "hill-billy," but the action of the song might take place anywhere, from the windy wastes of Montana to as far south as Laredo.

*In The Willow Garden* is yet another song that can be traced back to a British source. The original is the *Oxford Murder* or *Oxford Tragedy*, an early broadside ballad based on fact. In the South, it is also known as *The Miller's Apprentice* or *The Knoxville Tragedy*. It was noted by Sharpe during his visit to the Appalachians in 1917.

*Fifteen Cents and a Dollar* is a typical example of Western or "backwoods" humor while *Night Herding Song* is one of the finest examples of a cowboy work song. This (and hymns when things really looked rough) was the most popular piece sung by cowhands to the herd when on night guard. No accompaniment is used because, contrary to the belief held by makers of Hollywood Western sagas, it is not possible to ride nightherd, "hold" the cattle in, and play a guitar at the same time. This song must have kept many a herd from stampeding on a stormy night. When it didn't then it was goodbye to the herd and, probably, to the night herders too.

*I Ride An Old Paint*. One of the few really original cowboy songs and one of the most beautiful. It was a great favorite among hard-drinking saloon-going characters who, after a four-month drive up the trail without the sight of a woman or the taste of hard liquor were apt to become very tuneful and extremely maudlin when in their cups!

#### ABOUT JACK ELLIOTT

Jack Elliott is small, slightly built, and unassuming, yet give him a guitar and ask him to sing and he suddenly stands head and shoulders above his fellow man. In his music can be heard the wail of the coyote, the moans of the desert wind, the heartfelt cry of a lonely soul and the bark of a six-shooter. His strong, north Texas-cum-Oklahoma accent reeks of trail dust and saddle leather. He has a fine sense of humor and an approach to life worthy of Mark Twain, Josh Billings, and any other old-time Western philosopher. He is a man who obviously has a great repertoire, and whether he sings "hill-billy," "mountain," "cowboy," or "country-and-western" style, Jack Elliott is a complete entertainer, a singer whose personality really comes through on records.

For complete catalog write:  
MONITOR RECORDS  
10 Fiske Place  
Mt. Vernon, NY 10550



A MONITOR INTERNATIONAL COMPACT DISC

**RAMBLIN'**  
**JACK**  
**ELLIOTT**  
**SINGS**  
**WOODY**  
**GUTHRIE**  
**AND**  
**JIMMIE**  
**RODGERS**

**&**  
**COWBOY**  
**SONGS**

#### ABOUT WOODY GUTHRIE

He is really too short to be a giant. He's almost too lean and delicate-faced to be a hero. He is terribly ungrammatical for a poet. Despite all the inconsistencies, Woodrow Wilson Guthrie is all these things: a giant of a humanist, a hero of the American little man, a poet of major proportions and a singer and composer of some of our greatest songs.

These are not exaggerations of the stature and contributions of Woody Guthrie. He embodies the strongest fibers in the American folk music tradition - the identification with the downtrodden and the reviled, the dislike for sham and pretense, the joy in hearing and making music, the wit, the independence of a man who can't be bought, and the sense of justice that has to speak out or sing out when he sees people being pushed around.

Woody Guthrie has been called "our best contemporary ballad composer," "the best folk ballad composer whose identity has ever been known," a "rusty-voiced Homer," an "influence on America as strong as Whitman."

As in Whitman and Thomas Wolfe, the Guthrie vision of America was a heady one, an intoxication with the richness and breadth, the variety and promise of the American soil and character. He would pile his images upon each other like a drunken mason building a dream house.

"The Pacific Northwest," Guthrie once wrote, "has got mineral mountains, it's got chemical deserts, it's got rough run canyons. It's got sawblade snowcaps. It's got ridges of nine kinds of brown; hills out of six colors or green ridges five shades of shadows, and stickers the eight tones of hell." And, in "Grand Coulee Dam," one of twenty-six songs he wrote in 1941 for the Bonneville Power Administration in Washington State, there is this verse that can match the skill of any folk poet anywhere:

In the misty crystal glitter  
Of the wild and windward spray;  
Men have fought the pounding waters  
And met a watery grave.  
Well, she tore their boats to splinters  
But she gave men dreams to dream  
Of the day the Coulee Dam would cross  
That wild and wasted stream.

For all the forms of songs that Woody wrote - topical, protest, talking blues, ballads and children's songs - you might say that they were all love songs. Not "June," "moon," "spoon" and "croon" Brill Building doggerel. But a lusty, embracing love of people and the faith in a fecund earth, of kids' laughter and the dignity of work and cooperation, of the love of freedom and equality. Here's how Woody defined it: "I hate a song that makes you think that you're not any good. I hate a song that makes you think that you are just born to lose. Bound to lose. No good to nobody. No good for nothing. Because you are either too young or too fat or too slim or too ugly or too this or too that. Songs that run you down or songs that poke fun at you on account of your bad luck or your hard traveling.

"I am out to fight those kinds of songs to my very last breath of air and my last drop of blood.

"I am out to sing songs that will prove to you that this is your world and that if it has hit you pretty hard and knocked you for a dozen loops, no matter how hard it's run you down and rolled over you, no matter what color, what size you are, how you are built, I am out to sing the songs that make you take pride in yourself and in your work. And the songs I sing are made up for the most part by all sorts of folks just about like you."

And for all his affirmation, he knew how to get angry; when to rebel at the phoniness and cant; there was no naiveté in his belief in the common man and his animosity toward "citrus barons." His hope was always tempered by a knowledge of what made the wheels go round:

"California's a Garden of Eden  
A Paradise to live in or see.  
But believe it or not,

You won't find it so hot,  
If you ain't got the Do-Re-Mi"

A little hero-worship of him might be in order in the United States today. It can only serve to restore him to the proper place he deserves. Woody Guthrie's name is not to be found in the Encyclopedia Britannica, nor in Thompson's Encyclopedia of Music and Musicians. However, Guthrie's name does appear in the 8th Edition of Baker's Biographical Dictionary of Musicians (1992). The name and work of Guthrie need to be touted today as never before. For he represents the best of an honest, creative tradition, a stunningly positive pride in nation and people.

Excerpts from "A Man to Remember: Woody Guthrie" by ROBERT SHELTON  
Reprinted by permission of the author.

#### ABOUT JIMMIE RODGERS

Jimmie Rodgers was born in Meridian, Mississippi, on September 8, 1897, the son of an Irish trainman. As a result of his mother's death when he was four, Jimmy's childhood was rough and rocky. At 14, he got a job working on the railroad and enjoyed it. He was fascinated by folk music and played anything with strings on it.

In 1920, he married Carrie Williamson, from his hometown, and had two daughters by her, one of whom died in infancy. Shortly after his marriage he contracted tuberculosis. He was unknown and was unable to get stage or radio work. His family life was still hard, and the Rodgers' often were broke, hungry and homeless. Finally his wife heard of a talent scout for a record company being in the vicinity and Jimmie managed to make his first record. The "Singing Breakman" then was able to turn a \$27.00 royalty into one of \$100,000.00 a year. He built a fabulous home, "Blue Yodeler's Paradise" for his wife and his family near Kerrville, Texas, but not being used to such luxury, eventually settled down in a San Antonio bungalow. Legendary Jimmie Rodgers went to New York in May, 1933, to make some recordings, but died halfway through the sessions. He was buried alongside his baby in Meridian, Mississippi.

All over the world we can still hear old worn-out Jimmie Rodgers records being played. He was idolized as a cowboy singer; he was also one of the greatest white blues singers. He left behind him a wealth of songs for which he will always be remembered.

#### NOTES ON THE COWBOY SONGS

The days of the great cattle boom covered a long, rough, lawless period. Few ranchers out in those broad, lonely wastes had any real regard for the law. A cattle-man was king. His hold over his men was rather like that of a feudal lord in Europe. He made his own rules and enforced them with the aid of his six-shooter or an armed retinue. He often went to war against neighboring ranches and had no more respect for a sheep breeder than a cowhand had for an Indian. Once on his payroll it was difficult to get off. His name was apt to be known, and feared, all over the country. *Diamond Joe*, whose original identity is now lost, epitomizes the old-time cattle baron.

*Rusty Jiggs and Sandy Sam*, so-called from the color of their hair, were two men to be much admired. They were branding experts. But branding is thirsty work so they laid down their tools and rode into town to slake their thirst.

The "town" consisted of one main street, one side of which was made up completely of saloons. At the head of the row was the Kentucky Bar where Rusty and Sandy started their drinking. They slowly made their way down to the Depot House, calling at and drinking in every saloon on the way. It was no wonder that, on the way back to camp, they met the Devil whom they managed to rope, hogtie, brand and crop and leave, howling his protests, tied up to an old black oak. If you're ever riding through the Sirey (Sierra) Peaks, you're bound to hear him still howling, though some say it's only the weird noise kicked up by the wind peculiar to those parts.

*Jack O'Diamonds* is known all over the Southern States, not only among cowboys, but among the mountain dwellers of the Appalachians and along the banks of the Mississippi. It is said to have grown out of an old English ballad "The Waggoner's Lad." However, the drunken refrain which is tacked on to the end of the tune is purely Western in origin.

**RAMBLIN' JACK ELLIOTT Sings****MCD 71380****WOODY GUTHRIE and JIMMY RODGERS and COWBOY SONGS****Songs by WOODY GUTHRIE**

1. DO-RE-MI 2:29
2. DEAD OR ALIVE 3:15 (Guthrie & Donegan)
3. GRAND COULEE DAM 2:38
4. DUST STORM DISASTER 3:22
5. I AIN'T GOT NO HOME 2:14
6. SO LONG, IT'S BEEN GOOD  
TO KNOW YOU 3:50

**Songs by JIMMIE RODGERS**

7. "T" FOR TEXAS (Blue Yodel No. 1) 3:38
8. WAITIN' FOR A TRAIN 2:27
9. JIMMIE THE KID 2:25
10. MOTHER, THE QUEEN  
OF MY HEART 3:04
11. IN THE JAILHOUSE NOW 2:20
12. WHIPPIN' THAT OLD T.B. 3:40

**COWBOY SONGS**

13. RUSTY JIGGS AND SANDY SAM 2:53
14. GIT ALONG LITTLE DOGIES 2:00
15. SADIE BROWN 2:08
16. NIGHT HERDING SONG 2:42
17. CHISHOLM TRAIL 2:12
18. FIFTEEN CENTS AND A DOLLAR 2:45
19. ROCKY MOUNTAIN BELLE 2:00
20. TALKING BLUES 2:13
21. DIAMOND JOE 3:17
22. IN THE WILLOW GARDEN 3:15
23. I RIDE AN OLD PAINT 2:15
24. JACK O'DIAMONDS 2:22



**COMPACT**  
**disc**  
 DIGITAL AUDIO



**RAMBLIN' JACK ELLIOTT**  
**Sings**  
**WOODY GUTHRIE & JIMMIE RODGERS**  
**& COWBOY SONGS**

**WOODY GUTHRIE**

1. DO-RE-MI 2:29
2. DEAD OR ALIVE (Guthrie & Donegan) 3:15
3. GRAND COULEE DAM 2:38
4. DUST STORM  
DISASTER 3:22
5. I AIN'T GOT NO HOME 2:14
6. SO LONG, IT'S BEEN GOOD  
TO KNOW YOU 3:50  
(Folkways Music - BMI)

**JIMMIE RODGERS**

7. "I" FOR TEXAS (Blue Yodel  
No. 1) 3:38
8. WAITIN' FOR A TRAIN 2:27
9. JIMMIE THE KID 2:25
10. MOTHER, THE QUEEN OF  
MY HEART 3:04
11. IN THE JAILHOUSE NOW 2:20
12. WHIPPIN' THAT OLD T.B. 3:40  
All Music: J. Rodgers - Southern  
Music - BMI

**COWBOY SONGS**

13. RUSTY JIGGS AND SANDY SAM 2:53
14. GIT ALONG LITTLE DOGIES  
2:00 (John A. & Alan Lomax:  
Ludlow Music - BMI)
15. SADIE BROWN 2:08  
(Jack Elliott - Hollis Music - BMI)

**MCD 71380**

**COMPACT**  
**disc**  
**DIGITAL AUDIO**

Made in U.S.A.

16. NIGHT HERDING SONG 2:42  
(Harry Stephens - John A. & Alan  
Lomax - Ludlow Music - BMI)
17. CHISHOLM TRAIL 2:12  
(Jack Elliott - Hollis Music - BMI)
18. FIFTEEN CENTS AND A DOLLAR 2:45
19. ROCKY MOUNTAIN BELLE 2:00  
(Jack Elliott - Hollis Music - BMI)
20. TALKING BLUES 2:13  
(Jack Elliott - Hollis Music - BMI)
21. DIAMOND JOE 3:17  
(Houston - Sanga Music - BMI)
22. IN THE WILLOW GARDEN 3:15  
(Jack Elliott - Hollis Music - BMI)
23. I RIDE AN OLD PAINT 2:15
24. JACK O'DIAMONDS 2:22  
(John A. & Alan Lomax -  
Ludlow Music - BMI)



© 1994 Monitor International Corp.