



Smithsonian/Folkways Records
Office of Folklife Programs
955 L'Enfant Plaza, Suite 2600
Smithsonian Institution
Washington DC 20560
© 1991 Smithsonian/Folkways Records

Printed in Canada

THE COUNTRY GENTLEMEN FOLK & BLUE SONGS GRASS

EDDIE
ADCOCK

JOHN
DUFFEY

TOM
GRAY

CHARLIE
WALLER



THE COUNTRY GENTLEMEN

Folk Songs and Bluegrass

1. **Train 45** 2:26
(arr. John Duffey/Wynwood, BMI)
2. **Little Bessie** 3:26
(arr. John Duffey & Pete Roberts/Wynwood, BMI)
3. **The Fields Have Turned Brown** 3:00
(Carter Stanley/APRS [Peer], BMI)
4. **They're At Rest Together** 2:56
(arr. John Duffey/Wynwood, BMI)
5. **Strutting On The Strings** 2:26
(Eddie Adcock/Wynwood, BMI)
6. **Remembrance of You** 2:49
(Pete Roberts/Wynwood, BMI)
7. **Red Rocking Chair** 2:00
(John Duffey & WilliamYork/Trio-Fort Knox, BMI)
8. **Will The Circle Be Unbroken** 2:50
(arr. John Duffey/Wynwood, BMI)
9. **Handsome Molly** 2:26
(arr. John Duffey & Pete Roberts/Wynwood, BMI)
10. **Victim To The Tomb** 3:38
(John Duffey/Wynwood, BMI)
11. **Behind These Prison Walls Of Love** 2:54
(William Bolick & Hazel Hope Jarrard/Acuff Rose Music, BMI)
12. **Wear A Red Rose** 2:06
(John Duffey/Wynwood, BMI)
13. **I'm Coming Back (But I Don't Know When)**
(Charlie Monroe/Peer, BMI) 3:05
14. **Southbound** 2:00
(John Duffey/Wynwood, BMI)
15. **Come All Ye Tender Hearted** 3:08
(arr. John Duffey & Pete Roberts/Wynwood, BMI)
16. **Standing In The Need of Prayer** 1:53
(arr. Pete Roberts/Wynwood, BMI)



0 9307-40022-2 3

*Previously issued in 1961 as Folkways FA 2410 •
New notes and song texts enclosed*

Recorded and released in 1961, this was the first album by the bluegrass band now known as the "Classic Country Gentlemen." John Duffey, Charlie Waller, Eddie Adcock and Tom Gray created a sound and repertoire universally acclaimed as the definitive statement of "progressive bluegrass." To a unique repertoire of songs and tunes blending folk tradition and new compositions, they applied a variety of vocal and instrumental techniques to produce sixteen brilliant performances — here digitally remastered — that are still regarded as bluegrass masterpieces.

Neil V. Rosenberg

Reissue project coordination by Matt Walters
Remastered by Disc Mastering, Nashville, Tenn.
Cover design by Daphne Shuttleworth
Reissue notes by Neil V. Rosenberg



Smithsonian/Folkways Records
Office of Folklife Programs
955 L'Enfant Plaza, Suite 2600
Smithsonian Institution
Washington DC 20560

THE COUNTRY GENTLEMEN

Folk Songs and Bluegrass

1. **Train 45** 2:26
(arr. John Duffey/Wynwood, BMI)
2. **Little Bessie** 3:26
(arr. John Duffey & Pete Roberts/Wynwood, BMI)
3. **The Fields Have Turned Brown** 3:00
(Carter Stanley/APRS [Peer], BMI)
4. **They're At Rest Together** 2:56
(arr. John Duffey/Wynwood, BMI)
5. **Strutting On The Strings** 2:26
(Eddie Adcock/Wynwood, BMI)
6. **Remembrance of You** 2:49
(Pete Roberts/Wynwood, BMI)
7. **Red Rocking Chair** 2:00
(John Duffey & William York/Trio-Fort Knox, BMI)
8. **Will The Circle Be Unbroken** 2:50
(arr. John Duffey/Wynwood, BMI)
9. **Handsome Molly** 2:26
(arr. John Duffey & Pete Roberts/Wynwood, BMI)
10. **Victim To The Tomb** 3:38
(John Duffey/Wynwood, BMI)
11. **Behind These Prison Walls Of Love** 2:54
(William Bolick & Hazel Hope Jarrard/Acuff Rose Music, BMI)
12. **Wear A Red Rose** 2:06
(John Duffey/Wynwood, BMI)
13. **I'm Coming Back (But I Don't Know When)** (Charlie Monroe/Peer, BMI) 3:05
14. **Southbound** 2:00
(John Duffey/Wynwood, BMI)
15. **Come All Ye Tender Hearted** 3:08
(arr. John Duffey & Pete Roberts/Wynwood, BMI)
16. **Standing In The Need of Prayer** 1:53
(arr. Pete Roberts/Wynwood, BMI)

Original recording produced by John Duffey
and Pete (Roberts) Kuykendall
Recorded at Capitol Transcriptions Inc.,
Washington, D.C.
Engineered by Pete (Roberts) Kuykendall
Cover photo courtesy of Smith's Litho Service,
Chevy Chase, MD.
Research assistance for reissue notes by Pete
Kuykendall

Previously issued in 1961 as Folkways FA 2410

Reissue project coordination by Matt Walters
Remastered by Disc Mastering, Nashville, Tenn.
Cover design by Daphne Shuttleworth
Reissue notes by Neil V. Rosenberg

THE COUNTRY GENTLEMEN

FOLK SONGS AND BLUEGRASS

1. **Train 45** 2:26
(arr. John Duffey/Wynwood, BMI)
2. **Little Bessie** 3:26
(arr. John Duffey & Pete Roberts/Wynwood, BMI)
3. **The Fields Have Turned Brown** 3:00
(Carter Stanley/APRS [Peer], BMI)
4. **They're At Rest Together** 2:56
(arr. John Duffey/Wynwood, BMI)
5. **Strutting On The Strings** 2:26
(Eddie Adcock/Wynwood, BMI)
6. **Remembrance of You** 2:49
(Pete Roberts/Wynwood, BMI)
7. **Red Rocking Chair** 2:00
(John Duffey & William York /Trio-Fort Knox, BMI)
8. **Will The Circle Be Unbroken** 2:50
(arr. John Duffey/Wynwood, BMI)
9. **Handsome Molly** 2:26
(arr. John Duffey & Pete Roberts/Wynwood, BMI)
10. **Victim To The Tomb** 3:38
(John Duffey/Wynwood, BMI)
11. **Behind These Prison Walls Of Love** 2:54
(William Bolick & Hazel Hope Jarrard/Acuff Rose Music, BMI)
12. **Wear A Red Rose** 2:06
(John Duffey/Wynwood, BMI)
13. **I'm Coming Back (But I Don't Know When)** 3:05
(Charlie Monroe/Peer, BMI)
14. **Southbound** 2:00
(John Duffey/Wynwood, BMI)
15. **Come All Ye Tender Hearted** 3:08
(arr. John Duffey & Pete Roberts/Wynwood, BMI)
16. **Standing In The Need of Prayer** 1:53
(arr. Pete Roberts/Wynwood, BMI)

Original recording produced by John Duffey and Pete (Roberts) Kuykendall. Recorded at Capitol Transcriptions Inc., Washington, D.C. Engineered by Pete (Roberts) Kuykendall. Cover photo courtesy of Smith's Litho Service, Chevy Chase, MD. Research assistance for reissue notes by Pete Kuykendall.

Previously issued in 1961 as *Folkways FA 2410*

Reissue project coordination by Matt Walters. Remastered by Disc Mastering, Nashville, Tenn. Cover design by Daphne Shuttleworth. Reissue notes by Neil V. Rosenberg.

The Country Gentlemen Folk Songs and Bluegrass

Neil V. Rosenberg

Folk Songs and Bluegrass was released by Folkways Records in 1961. The second album of four the Country Gentlemen made for the label, it introduced the sound of what is now recognized as the "Classic Country Gents" — the title of a 1968 reunion album on the Sugar Hill label — the combination of Charlie Waller, John Duffey, Eddie Adcock and Tom Gray. The Washington, D.C.-based bluegrass band was just beginning to move from being local area favorites to making an impact on the East Coast folk scene. In May 1961 they played their first college concert at Oberlin; that October they appeared at a Carnegie Hall concert sponsored by *Sing Out!* magazine. This was the group that would become known as the originators of "progressive bluegrass."

The band's early history is told in the notes to their recently reissued first Folkways album from 1960, *Country Songs, Old and New* (Smithsonian Folkways SF 40004). They came into existence on July 4, 1957, when several members of Buzz Busby's Bayou Boys were injured in an auto accident. The remaining band member, banjo picker Bill Emerson, wishing to keep his job by honoring a commitment to appear at a northern Virginia roadhouse that evening, put together a substitute Bayou Boys consisting of guitarist and lead singer Charlie Waller, mandolinist and tenor singer John Duffey, and bassist Larry Lahey. Duffey was a powerful tenor singer with a distinctive personal approach to harmony and an exuberant innovative mandolin style; Waller also was a strong vocalist, a lead singer in the tradition of Hank Snow and Mac Wiseman, who also was a very good guitarist. He and Duffey hit it off musically, and blended well vocally. After several months they decided to stay together as a band. Duffey chose the name "Country Gentlemen" because he wanted to avoid the "Mountain Boys" tag that so many bluegrass bands of that era had, favoring a somewhat more sophisticated image. By 1958 they were billing themselves as "Charlie Waller, John Duffey and the Country Gentlemen."

The two men represented in their own backgrounds the kind of social synthesis that typified bluegrass music in the Washington, D.C. area. Waller, born in East Texas in 1935 and raised in rural Louisiana, had moved with his family to Washington while a youth, part of a great migration of the 1940's to the Capital region. In contrast to his

deep south rural working-class background was that of Duffey's. Born in Washington, he was the son of a Metropolitan Opera singer, and was raised in the middle-class suburb of Bethesda, Maryland.

By 1957 both men had long been involved in the sector of country music some people were beginning to call bluegrass. At the end of the year, after making a private venture 45 RPM record, they contracted with Starday Records. This vigorous independent label had recently moved to Nashville, and was in the process of acquiring bluegrass acts that had been unable to land or keep major-label contracts because the music was considered too old-fashioned in light of rock and roll and Nashville's uptown response to it. From 1958 to 1962 Starday released nine singles and one album by the Gentlemen, and included them in a number of anthologies.

When Bill Emerson left the band in 1958, his place was taken by Pete Kuykendall, who used Roberts as his stage and DJ name. Kuykendall, who has for many years been the publisher and editor of *Bluegrass Unlimited*, the leading monthly in the field, was by 1958 a key figure in the bluegrass scene around Washington. As a DJ, discographer, record collector, recording engineer and musician, he had innovative ideas about repertoire, arrangement and style. Long after his year's stay as banjoist with the Gentlemen he played a key role in helping them find songs and in producing their recordings.

The Country Gentlemen's music took on a distinctive sound in mid-1959 when banjoist Eddie Adcock joined them. Born in 1938 in Scottsville, Virginia, Adcock had been playing banjo since the early 1950's in the mid-Virginia area and, later, around Washington. Pioneer bluegrass banjoist Don Reno was a major influence, not so much in terms of the details of musical style as in the way in which the experienced older musician taught him important lessons about life as a musician. During the mid-1950's Adcock worked in two of the top bluegrass bands of the time — Mac Wiseman's Country Boys and Bill Monroe's Blue Grass Boys. He also worked in Bill Harrell's band, one of the precursors of the progressive D.C. area sound. But in the year or so prior to joining the Gentlemen he had been playing rock and roll guitar in the Washington area.

Not only was Adcock an innovative banjoist with a unique style which drew from contemporary country guitar and steel guitar styles, he also was a strong vocalist. Following Kuykendall's example in adding baritone parts he began adding a third voice beneath the Waller-Duffey duet. In the next few years this became one of the strongest and most distinctive trios in bluegrass.

Late in 1959 the Country Gentlemen, with Jim Cox playing bass, recorded their first Folkways album. Produced by Mike Seeger, it featured a repertoire of mostly older songs, many of them from folk tradition via hillbilly and country recordings. One exception was their much-copied version of Lefty Frizzell's 1959 hit, "Long Black Veil," the first in bluegrass. There were only a handful of bluegrass albums in print at that time, and for many of the young urban folk music enthusiasts who then formed the largest percentage of bluegrass album purchasers, this new band was received on the same level with many of the older, more well established bands. Folk music expert Alan Lomax had recently given his imprimatur to bluegrass, and Folkways was the oldest and most influential folk label. This initial Folkways LP had a strong impact.

Shortly after the release of this album, the fourth member of the Classic Country Gentlemen joined, bassist Tom Gray. Born in 1942 in Chicago, Gray had lived in the Washington area since childhood. A bluegrass fan and musician since his early teens, he had played in several bands while in high school. The bass tended to be a second instrument for many bluegrass musicians, and in their hands the tendency was to play a basic pattern of tonic and dominant chord notes on the downbeat, adding occasional runs for punctuation. Gray, like Kuykendall a bluegrass record collector, was influenced by the work of George Shuffler on the Stanley Brothers' early Mercury recordings. It was a walking bass style — a wild sound with octave leaps, snapped strings, and melodic runs — which didn't just underpin the band but drove it along. Gray copied this and refined it, creating a personal style that has been acclaimed as the standard for excellence in bluegrass bass playing ever since.

This album reflects the many strengths of this young band in its first album with this "classic" line-up. Vocals dominate the repertoire, with only three instrumentals in the sixteen selections. And of those thirteen vocals, eight are trios. Four are sung in trio form throughout: *Little Bessie*, *They're At Rest Together*, *Remembrance Of You*, and *Behind These Prison Walls of Love*. Three have Waller providing lead on the verses with a trio chorus: *The Fields Have Turned Brown*, *Victim To The Tomb*, and *I'm Coming Back (But I Don't Know When)*. *Wear A Red Rose* has Duffey singing lead on the verses with a trio chorus. Although the duet had been the most popular vocal harmony form in 1945-1955 bluegrass, only one, *Handsome Molly*, featuring Duffey and Waller, is included here. Two gospel quartets, *Will The Circle Be Unbroken* and *Standing In The Need Of Prayer*, are included, each ending a side of the album — already a tradition

in bluegrass LP programming, it seems. Finally, Duffey contributed two solo vocals, *Red Rocking Chair* and *Come All Ye Tender Hearted*.

This is a bluegrass sound that during the 1960s came to be called "progressive." It seemed a radical departure at the time, although its very success and the extensive emulation of both repertoire and style of the Gents has made it impossible for those who came to the music later to hear easily what was so different. What were some of the ingredients of this sound?

First of all, the band departed from the standard of early bluegrass in *not* including the fiddle among their instruments. But they did include a variety of vocal and instrumental techniques reflecting their acquaintance with the entire spectrum of early bluegrass. Their trios included not only the usual form of a lead part with tenor above it and baritone below, but also the high lead form popularized by the Osborne Brothers and the high baritone form used by the Stanley Brothers. The blend and coordination in their trio harmonies was striking, with Duffey's melismatic ornamentation in the high tenor line being particularly innovative and much copied by later singers. It can be heard to good effect on the last words of the second and fourth lines of *Remembrance of You*. On one song twin mandolins in harmony, a rarely heard combination, were featured on instrumental breaks. John Duffey's mandolin style had a number of dimensions — bluesy single-string work was contrasted with lush sounding three-tempo tremolo chords, and he was among the first to learn and adapt the crosspicking technique of Jesse McReynolds, heard here on *Will The Circle Be Unbroken* and *Handsome Molly*. Adcock's banjo style too was distinctive, with a vocabulary of backup riffs that more than made up for the lack of a fiddle in the band's instrumental texture. His instrumental featured overdubbed twin harmony banjos.

Instrumentally, the dobro took an important backup role, and Waller took several solo guitar breaks on one song — today a commonplace practice but at the time a *tour de force*. Beneath it all was Gray's bass, pounding along — listen in particular to *Little Bessie* and *Wear A Red Rose*. Engineer Pete Kuykendall, following Duffey's instructions, recorded the bass with plenty of volume and presence because their Starday records had been pressed on such poor quality vinyl that the bass was inaudible. With Folkways the band had no say in the process of mastering and wanted to be certain the bass would be heard. The result gives the band a distinctive sound, particularly during the trios when the other band members were concentrating on their vocals rather than on instrumental backup.

Another dimension to the progressive label was the seeking of unusual repertoire. At this point, when the folk song boom was building, the Country Gentlemen were at the cutting edge of repertoire in seeking out old folk songs like *Come All Ye Tender Hearted*, *Handsome Molly* and *Red Rocking Chair*. They were influenced by the Stanley Brothers and Osborne Brothers, whom they heard performing such songs as *Little Bessie* and *They're At Rest Together*. Although these bands had not recorded those songs, record collector Kuykendall was able to find versions on earlier recordings so that they could learn them. Both Duffey and Kuykendall spent time researching in the Library of Congress for new material, and Duffey made a point of not just learning the songs but learning something of their history so that he could talk about them in concert, and also because Folkways requested such information for their album notes. Later, the band would be among the first in bluegrass to utilize repertoire from singer-songwriters like Bob Dylan. They also took advantage of Kuykendall's record collecting, recording relatively obscure country songs from the 1940s as recorded by people like Charlie Monroe, the Blue Sky Boys and the Callahan Brothers. And, for this album, Duffey and Kuykendall contributed their own new compositions, written in the style of older country songs.

The Classic Country Gentlemen would make two more Folkways albums — both of them from live appearances in college and coffee-house settings where their remarkable performances, with improvised comedy and lively pacing, made them top favorites. As well there was one album each on the Starday, Mercury and Design labels, considerable studio work for Bill Clifton's later Starday recordings, and one album released only in Japan. Tom Gray left the group in 1964 to be replaced by Ed Ferris, and in this configuration the band had its greatest single chart success in the 1965 release, *Bringing Mary Home*, on Rebel Records. Recording for Rebel, the Gentlemen were a hit at the second annual Roanoke Bluegrass Festival in 1966, and as bluegrass festivals proliferated in the late 1960s their popularity grew.

In 1969 John Duffey left the Gentlemen. In part he had grown tired of working on the road, but there were also differences with other members about band management. After several years of retirement he joined with Tom Gray in helping to create the Seldom Scene, a band which advanced the legacy of progressive bluegrass initiated by the Classic Gents. Adcock left in 1970 to form his own group, the II Generation, which was even more

oriented toward progressive ideas. By the early 1970s Charlie Waller was leading a new Country Gentlemen which preserved the repertoire of the old group but also had its own new material. Bill Emerson rejoined the group and brought *Fox On The Run* from his previous band; the Gentlemen made it a bluegrass standard. During the 1970s the band won awards as best bluegrass band, and individual members also were honored as leaders in the music. A list of those who worked in the band during the 1970s and 1980s reads like a who's who of modern bluegrass and country: Ricky Skaggs, Jerry Douglas, Doyle Lawson, Jimmy Gaudreau, Bill Yates, to name a few. In 1987 the band celebrated its thirtieth anniversary and, under the leadership of Charlie Waller, is still going strong, with regular new releases on the Rebel label.

Neil V. Rosenberg

SONG NOTES

Abbreviations for vocal parts:

T = tenor, L = lead, B = baritone, BS = bass, HL = high lead, HB = high baritone, LT = low tenor. Parts are listed with the highest parts first, proceeding downward to the lowest.

Instrumentation (numbers refer to song sequence on disc):

Charlie Waller: guitar on all selections.

John Duffey: mandolin on all selections except 1; dobro on 1 and 13.

Eddie Adcock: banjo on all selections except 8 and 16.

Tom Gray: bass on all selections except 8 and 16.

Kenny Haddock: dobro on 2, 5, 7, 9, 10, 13, and 14.

Wayne Yates: mandolin on 11.

1 Train 45

This arrangement, with its train whistle riffs suspended in the dominant chord followed by a resolution to the tonic, is reminiscent of "Orange Blossom Special" and a host of other train motif fiddle and harmonica pieces popular in the 1930s. It was a featured showpiece of Buck Graves, the man who, joining Flatt and Scruggs in 1955, was responsible for bringing the dobro into bluegrass music. Most versions of "Train 45" do not have the introductory section but are instead relatively simple 8-bar tunes, often with floating lyrics. Other titles associated with the tune include "Rueben" and "900 Miles." A version similar to this one was performed by Smiley Hobbs using the banjo with Scruggs pegs on American Banjo Scruggs Style in 1956 (reissued, with new materials, as Smithsonian/Folkways SF 40037).

2 Little Bessie

High lead trio throughout: Duffey = HL, Waller = B, Adcock = LT.

John Duffey wrote of this song in the original notes to the album: "Exact origin unknown. However, it has been seen in a Southern hymnbook in Kentucky. This version was taken from a broadside sheet found among some old songbooks. Printed on the heading of the sheet is 'Buy One And Help The Old Man Along.'" Duffey and Kuykendall first heard this 19th century sentimental song when Carter Stanley of the Stanley Brothers sang a few verses on a tape they made for a friend. They learned the full text from the Blue Sky Boys' prewar 78. It became a standard in the Country Gentlemen repertoire and was recorded again in later years on the Rebel label.

Hug me closer, mother closer,
Put your arms around me tight;
For I'm cold and tired dear mother,
And I feel so strange tonight.

Something hurts me here dear mother,
Like a stone upon my breast;
And I wonder, mother wonder,
Why it is I cannot rest.

All the day while you were working,
As I lay upon my bed;
I was trying to be patient,
And to think of what you said.

Come up here my little Bessie,
Come up here and live with me;
Where the little children suffer,
Through the long eternity.

In the silent hour of midnight,
In the silence calm and deep;
Lying on her mother's bosom,
Little Bessie fell asleep.

Now up yonder at the portals,
That are shining very fair;
Little Bessie now is tendered,
By our Saviour's loving care.

Just before the lamps were lighted,
Just before the children came;
While the room was very quiet,
I heard someone call my name.

3 The Fields Have Turned Brown

Waller, L on verses; chorus: Duffey = HB, Waller = T, Adcock = L.

The Stanley Brothers recorded this song for Columbia in 1949. It was one of their most popular numbers, largely because of the haunting chorus with the two harmony parts sung above the melody. Duffey later sang on Ralph Stanley's re-recording of it for Rebel Records.

I left my old home to ramble this
country
My mother and dad said son, don't go
wrong
Remember that God will always watch
o'er you
And we will be waiting for you here at
home.

Chorus:

Son, don't go astray was what they
both told me
Remember that love for God can be
found
But now they're both gone this letter
just told me
For years they've been dead, the fields
have turned brown.

For many long years I've traveled this
country
No thoughts of the day when I would
return
Now as I go home to find no one
waiting
The price I have paid to live and to
learn.

4. They're At Rest Together

Duffey = T, Waller = L, Adcock = B.
The Gentlemen first heard this song
performed by the Osborne Brothers over
WWVA. They learned the text from the
Callahan Brothers, who recorded it in
1941.

A story of two, they loved each other
More than anyone will know
But the girl she took the old
consumption
It broke the boy's heart you know.

They carried her off to the mountains
To try to gain her health you see
But listen all you good people
You can never cure old TB.

He often would go to the mountains
And sit up on his sweetheart's bed
But the saddest part of all the story
Now the boy too is dead.

They buried them both in the
mountains
They sleep together at rest
The old TB took them to heaven
God up yonder knows best.

5 Strutting On The Strings

The use of "twin banjos" was
pioneered in bluegrass recordings by
the Osborne Brothers and Red Allen in
1956. This tune on which Eddie Adcock
played both parts was the first
bluegrass instrumental to use the
technique.

6 Remembrance Of You

Duffey = T, Waller = L, Adcock = B.
Pete Kuykendall's song, with John
Duffey's lush mandolin setting and trio
vocal with ornate ending, became a
standard in the Country Gentlemen
repertoire; the band recorded it again
in the 1970s for Vanguard.

I guess I will always remember
The day that I found you my love
I knew God had sent down an angel
From his kingdom in Heaven above.

Chorus:

The stars seem to shine much brighter
Eternity seemed to stop there;
My dreams had been answered
completely
I knew that I always would care.

The years have passed by my darling
My happiness grows with the time
When we're together my angel
A small bit of Heaven is mine.

Chorus:

A house in a valley of sunshine
Songs with a happy refrain;
A life with a memory forever
Remembrance of you once again.

7 Red Rocking Chair

Duffey = L.
The immediate source for Red
Rocking Chair, a southern mountain
folk lyric associated with the banjo,
was Charlie Monroe's RCA Victor
recording from the late 1940s. But, as
Duffey noted in the discography to the
original recording notes, it had also
been recorded under other titles
("Honey Baby," "Sugar Babe") by Harry
and Jeanie West on Stinson in the
1950s and Doc Boggs for Brunswick in
the 1920s. Duffey's arrangement was
significantly different in tempo and
phrasing from all of these antecedents.
This song was leased by the Country
Gentlemen to Starday Records of
Nashville for release on a 45 RPM
single; it later appeared on several
other Starday records. It has become a
favorite with bluegrass musicians, one
of those songs that everyone seems to
know at festival jam sessions.

I've got no use for the red rocking chair
Ain't got no honey baby now, Lord,
Lord,
Ain't got no honey baby now.

Who'll rock the cradle, who'll sing this
song
Who'll rock the cradle when I'm gone,
Lord, Lord,
Who'll rock the cradle when I'm gone.

I'll rock the cradle, I'll sing this song
I'll rock the cradle when you're gone,
Lord, Lord,
I'll rock the cradle when you're gone.

I've done all I can do, done all I can say
I can't go on this a'way, no, no,
I can't go on this a'way.

I've done all I can do, done all I can say
I'll sing it to your mama next payday,
Lord, Lord,
I'll sing it to your mama next payday.

8 Will The Circle Be Unbroken

Duffey = L on verses; quartet: Duffey
= T, Gray = L, Adcock = B, Waller = BS.
In his note in the original album
brochure for this record, Duffey said,
"This piece is a favorite with the
Pentecostal or Holy Roller singers in
Missouri and Arkansas." He and
Kuykendall noted that records of it (or
related variants under the title "Can
The Circle Be Unbroken") had been
made by the Carter Family, Eddy
Arnold, George Jones, the Monroe
Brothers, J.B. Whitmire's Blue Sky Trio,
Bud & Joe Billings & Carson Robison,
and the Morris Brothers. In this and
the other religious song which on the
original album marked the close of

each side of the LP, the band followed a
practice established by Bill Monroe in
using only guitar and mandolin for
religious numbers.

I was standing by my window
On one cold and cloudy day
When I saw the hearse come rolling
For to carry my mother away.

Chorus:

Will the circle be unbroken
By and by Lord, by and by
There's a better home awaiting
In the sky Lord, in the sky.

Lord I told that undertaker
Undertaker please drive slow
For this body that you're hauling
Lord, I hate to see her go.
Went back home Lord, my home was
lonely
Since my mother she was gone
All my brothers, sisters crying
What a home so sad and alone.

9 Handsome Molly

Duffey = T, Waller = L.
John Duffey's note in the original
brochure stated: "The theme of a man
upbraiding an inconstant sweetheart is a
favorite among folk singers. What
may fairly be reckoned forms of the
song presented here have been
reported from England (from a woman
in a workhouse), Virginia, Kentucky,
Georgia, North Carolina, Missouri and
the North Woods. The reference to a
seaport indicates either an English
attachment or lines taken from a song
in which words pertaining to the sea
are common." Although the
discography listed a late 1920s
recording of the song by G.B. Grayson
& Henry Whitter, the Gentlemen
learned this from the same Stanley
Brothers tape that was the source for
Little Bessie. This is another song from
this album which has become a favorite
with bluegrass "parking lot pickers,"
and it has been recorded by many other
bluegrass groups.

Well I wish I was in London or some
other seaport town
I'd set my foot on a steamboat and sail
the ocean 'round.

Sailing around the ocean, sailing
around the sea
I think of Handsome Molly wherever
she may be.

Her hair was black as a raven's, her
eyes were bright as coal
Her teeth shown like lillies out in the
morning cold.

Oh don't you remember Molly, when
you give me your right hand
You said if you ever married that I
would be your man.

I saw her in church last Sunday, she
passed me on by
I knew her mind was changing by the
roving of her eye.

10 Victim To The Tomb

Waller = L on verses; trio: Duffey =
T, Waller = L, Adcock = B.

Although a new composition,
Duffey's song drew its language from
earlier hillbilly songs, which were in
turn based on the diction of 19th
century funeral verse. The result was
an archaic-sounding lyric which fit well
with the other older traditional songs
on the record.

It was in the time of autumn
The golden leaves lay all around
That we laid our dear old father
Away beneath the cold damp ground.

Chorus:

It seems but a short time ago
That he was in the fullest bloom
But death alas has laid him low
Another victim to the tomb.
Many sad farewells were given
Many bitter tears were shed
Our sad hearts all beat with anguish
When he lay on his dying bed.

For the Savior's summons he was ready
On his journey home to go
And fearless drew near the dark valley
Washing in His blood, whiter than
snow.

11 Behind These Prison Walls Of Love

Duffey = T, Waller = L, Adcock = B.
This obscure Blue Sky Boys song
from the 1940s reflected John Duffey's
admiration for the close harmonies of
that influential "brother duet." Duffey
once told interviewer Bill Vernon about
his admiration of the Blue Sky Boys' precise
duets to which he could always
add a third part, and that is more or
less what this version represents. The
twin harmony mandolin sound heard
here was pioneered in bluegrass by
Duffey and Curley Lambert in a 1958
Bill Clifton recording session.

Behind these prison walls of love, dear
Forever more I know I'll be
Condemned because you love another
No one could ever set me free.

Chorus:

In my heart sweet memories linger
Of the days when you were mine;
Behind these prison walls of love, dear
Visions of the past entwine.

Perhaps my love for you seems strange,
dear

But it's all I'll ever know
So I'll content myself in memories
If it pleases you to go.

Chorus:

Just remember precious darling
When we face that judge above;
All my vows will be unbroken
Behind these prison walls of love.

12 Wear A Red Rose

Duffey = L on verses; trio: Duffey =
T, Waller = L, Adcock = B.

Another new composition with
imagery and language drawing from
earlier country and folk styles.

When you get this letter dearest darling
I'll be on the train heading home;
My thoughts have been only of you love
While these many months I've roamed.

Chorus:

Meet me there down by the river
Where we met that summer night;
If you still love me, wear a red rose
If you don't, then wear the white.

Tell my mom and dear old daddy
That I long to see them too;
This world with all of its treasures
Can't take the place of home and you.

I hope I'm still first in your heart, dear
Or is another there instead;
When I meet you by the river,
I pray the rose you'll wear is red.

13 I'm Coming Back (But I Don't Know When)

Waller = L on verses; trio: Duffey = T, Waller = L, Adcock = B.

This Charlie Monroe composition from the late 1940s was introduced to bluegrass through this recording, and like several other numbers on this album has become a popular favorite when bluegrass musicians get together for informal music sessions.

I hate to leave my mother dear
And father who is old and gray;
But my true love I know you'll wait
'Til I come back to you to stay.

Chorus:

I'm going down this lonesome road
To find my fate or victory;
Our God must help us there to win
I'm coming back but I don't know when.

When I come back will you be here
Or will your love fade like a rose;
I could never come back should you be gone
My love for you nobody knows.

14 Southbound

An instrumental featuring the mandolin.

15 Come All Ye Tender Hearted

Duffey = L

John Duffey noted that: "This song may be found in many southern hymn books. Also see Archives of American Folk Song, Library of Congress." Learned from the same Stanley Brothers tape mentioned earlier, it has been recorded by folk song collectors and is listed in G. Malcolm Laws' syllabus of native American ballads.

Come all ye tender hearted
Your attention I will call;
I'll tell you how it started
Come listen one and all.

Last Wednesday night there was a light
Seen shining on the hill;
A mother wept with all her might
While everything was still.

She went into a neighbor's house
Some hundred yards away;
She sat down and she talked with them
But she did not mean to stay.

Oh mommy dear don't stay too long
For we'll be lonesome here;
I'll go and fetch some liniment
Then I'll return to you dears.

But when she started home again
Her house was in a flame;
She cried oh Lord my babies are gone
And I'm the one who's to blame.

She cried alas how sad they sleep
Wrapped up in a red hot flame;
She bursted all asunder then
As o'er her head rolled the flames.

Her little boys lay on the ground
They both lay face to face;
Each other's arms they did entwine
Each other did embrace.

16 Standing In The Need Of Prayer

Duffey = T, Waller = L, Adcock = B, Gray = BS.

"This," Duffey commented, "is an old church favorite and may be found in any number of church hymnals." The Country Gentlemen first heard it in a live performance by Lester Flatt and Earl Scruggs.

Not my sister, not my brother but it's
me oh Lord
Standing in the need of prayer;
Not my sister, not my brother but it's
me oh Lord
Standing in the need of prayer.

Chorus:

It's me (it's me), it's me oh Lord
Standing in the need of prayer;
It's me (it's me), it's me oh Lord
Standing in the need of prayer.

Not my father, not my mother but it's
me ...

Not the preacher, not the sinner but it's
me ...

BIBLIOGRAPHY AND DISCOGRAPHY

Bibliography

Cantwell, Robert. *Bluegrass Breakdown*. Urbana: University of Illinois Press, 1984.
McIntyre, Les. "The Country Gentlemen Discography," in *The Country Gentlemen Twenty-Fifth Anniversary 1957-1982*. Warrenton, VA.: Lendel Agency, 1982. Pp. 60-72.
Malone, Bill C. *Country Music USA*. Austin: University of Texas Press, second revised edition, 1985.
Rosenberg, Neil V. "Bluegrass Music," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie. London: Macmillan, 1980. Volume 2, p. 812.

Discography

Country Songs Old and New. The Country Gentlemen.
Smithsonian/Folkways SF 40004, 1990. originally released in 1960 as Folkways FA 2409.
Country Gentlemen — Twenty-Fifth Anniversary. Rebel REB-2201, 1982.
Hills and Home: Thirty Years of Bluegrass. New World Records NW 225, 1976.
John Duffey, Charlie Waller, Eddie Adcock & Tom Gray: Classic Country Gents Reunion. Sugar Hill SH-CD-3772, 1989.