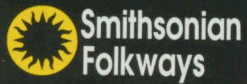
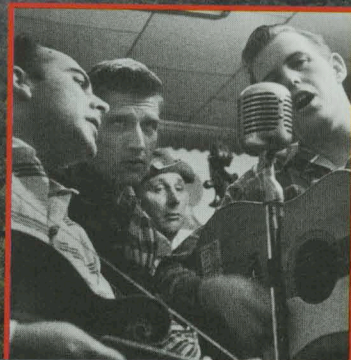


MOUNTAIN MUSIC BLUEGRASS STYLE



Smithsonian/Folkways Records
Office of Folklife Programs
955 L'Enfant Plaza, Suite 2600
Smithsonian Institution
Washington DC 20560
P. C. 1991 Smithsonian/Folkways Records
Nationally distributed by
Rounder Records, One Camp Street
Cambridge, Massachusetts 02140 USA.

Printed in Canada



MOUNTAIN MUSIC

Bluegrass Style

1. Katy Hill - Tex Logan 1:46
2. Katy Cline - Stover, Lilly & Anthony 2:38
3. Short Life of Trouble - Earl Taylor and the Stoney Mountain Boys 2:43
4. The Philadelphia Lawyer - Bob Baker and the Pike County Boys 3:23
5. Little Willie - Bob Baker and the PCB 3:03
6. Leather Britches - Smiley Hobbs 1:20
7. Natchez Under the Hill - Tex Logan 2:20
8. Old Joe Clark - Yellin, Seeger & Weissberg 2:04
9. There Ain't Nobody Gonna Miss Me When I'm Gone - Stover, Lilly & Anthony 2:16
10. White House Blues - Earl Taylor and the Stoney Mountain Boys 1:57
11. They're At Rest Together* - Earl Taylor & the SMB 2:13
12. Froggy Mountain Top* - Earl Taylor & the SMB 1:58
13. Nine Pound Hammer - Smiley Hobbs 2:25
14. Cricket on the Hearth - Anthony and Stover 2:15
15. New River Train - Anthony, Seeger & Yellin 2:58
16. Fox Chase - Earl Taylor & the SMB 1:58
17. Feast Here Tonight - Bob Baker & the PCB 2:37
18. Snow Dove - Bob Baker & the PCB 3:19
19. Drifting Too Far From the Shore* - Bob Baker & the PCB 2:36
20. Rocky Run - Stuart, Kuykendall, Hobbs & Gray 2:45
21. Bile 'em Cabbage Down - Stover, Lilly & Anthony 2:11
22. All the Good Times Have Past and Gone - Earl Taylor and the SMB 2:55
23. Sally Ann* - Earl Taylor and the SMB 1:10

**Previously unreleased material.*



0 9307-40038-2 4

This classic Folkways reissue, originally released in 1959, features unforgettable performances by Don Stover, Earl Taylor, Chubby Anthony, Tex Logan and others, and contains four previously unreleased tracks.

Recorded, edited and annotated by Mike Seeger.

Remastered by Doug Sax and Alan Yoshida at the Mastering Lab, Hollywood, CA.

Reissue project coordination by Matt Walters

Cover design by Daphne Shuttleworth

Cover photo of Earl Taylor and the Stoney Mountain Boys by John Cohen



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

MOUNTAIN MUSIC BLUEGRASS STYLE

1. **Katy Hill - Tex Logan** 1:46
2. **Katy Cline - Stover, Lilly & Anthony** 2:38
3. **Short Life of Trouble - Earl Taylor and the Stoney Mountain Boys** 2:43
4. **The Philadelphia Lawyer - Bob Baker and the Pike County Boys** 3:23
(Woody Guthrie. TRO - Folkways Publications, Inc. BMI)
5. **Little Willie - Bob Baker and the PCB** 3:03
6. **Leather Britches - Smiley Hobbs** 1:20
7. **Natchez Under the Hill - Tex Logan** 2:20
8. **Old Joe Clark - Yellin, Seeger & Weissberg** 2:04
9. **There Ain't Nobody Gonna Miss Me When I'm Gone - Stover, Lilly & Anthony** (Harry C McAulife) 2:16
10. **White House Blues - Earl Taylor and the Stoney Mountain Boys** 1:57
11. **They're At Rest Together - Earl Taylor & the SMB** 2:13
(Walter Callahan)
12. **Foggy Mountain Top - Earl Taylor & the SMB** (A.P.Carter) 1:58
13. **Nine Pound Hammer - Smiley Hobbs** 2:25
14. **Cricket on the Hearth - Anthony and Stover** 2:15
15. **New River Train - Anthony, Seeger & Yellin** 2:58
16. **Fox Chase - Earl Taylor & the SMB** 1:58
17. **Feast Here Tonight - Bob Baker & the PCB** (Charlie Monroe) 2:37
18. **Snow Dove - Bob Baker & the PCB** 3:19
19. **Drifting Too Far From the Shore - Bob Baker & the PCB** 2:36
20. **Rocky Run - Stuart, Kuykendall, Hobbs & Gray** 2:45
(Jerry Stuart, Wynwood Music)
21. **Bile 'em Cabbage Down - Stover, Lilly & Anthony** 2:11
22. **All the Good Times Have Past and Gone - Earl Taylor and the SMB** 2:55
23. **Sally Ann - Earl Taylor and the SMB** 1:10

**Previously unreleased material.*

Credits:

Recorded, edited and annotated by Mike Seeger.
Remastered by Doug Sax and Alan Yoshida at the Mastering Lab, Hollywood, CA.
Reissue project coordination by Matt Walters
Cover design by Daphne Shuttleworth
Cover photo of Earl Taylor and the Stoney Mountain Boys by John Cohen

Smithsonian Folkways Records

Folkways Records was one of the largest independent record companies of the mid-twentieth century. Founded by Moses Asch in 1947 and run as an independent company until its sale in 1987, Folkways was dedicated to making the world of sound available to the public. Nearly 2,200 titles were issued, including a great variety of American folk and traditional music, children's songs, world music, literature, poetry, stories, documentaries, language instruction and science and nature sounds.

The Smithsonian acquired Folkways in order to ensure that the sounds and the genius of the artists would continue to be available to future generations. Every title is being kept in print and new recordings are being issued. Administered by the Smithsonian's Office of Folklife Programs, Folkways Records is one of the ways the Office supports cultural conservation and continuity, integrity, and equity for traditional artists and cultures.

Several hundred Folkways recordings are distributed by Rounder Records. The rest are available on cassette by mail order from the Smithsonian Institution. For information and catalogs telephone 202/287-3262 or write Folkways, Office of Folklife Programs, 955 L'Enfant Plaza, Suite 2600, Smithsonian Institution, Washington, D.C. 20560, U.S.A.

Mountain Music, Bluegrass Style

Featuring: Bob Baker and the Pike County Boys (Smiley Hobbs, Tex Logan, Don Stover), Bea Lilly & Chubby Anthony, Jerry Stuart, Smiley Hobbs, Pete Kuykendall & Tom Gray-Earl Taylor and the Stoney Mountain Boys (Yellin, Seeger & Weissberg)

1990 Introduction to the Album By Mike Seeger

This collection of recordings was made in late 1958 and early 1959 with several things in mind. At that time there were a number of very good bluegrass bands that had little chance to record. This was because there were few independent record companies and there was less demand for bluegrass as a result of rock and roll, television, urbanization and so forth. Those bands that were recording rarely chose to record the older songs in their repertoire, such as those on this collection, in part to emphasize their originality and to develop or maintain an identity separate from oldtime or hillbilly music. Furthermore, until the release of this recording there had been no written description of bluegrass music. The purpose of this recording, then, was to provide for the first time an overview of this music and to present a few of the previously unrecorded groups performing their more traditional repertoire. Since these were the early days of the so-called "folk music revival," I wanted to present this kind of music as an extension of the rural string band/folk music tradition with the hope that this might broaden the appreciation of bluegrass music throughout the United States.

As was usual with my Folkways recording projects of this period, anticipation of limited sales could justify only a very small recording budget, which amounted to travel and tape expenses. With the exception of one trip to Boston and New York, only musicians and groups around Baltimore & Washington were recorded, although many of their members were from the mountains of the southeast. Of the bands recorded here, only two, Earl Taylor and the Stoney Mountain Boys and Stover, Lilly & Anthony performed music full time. All took time off from their work and other activities to record these songs for the sake of their music and for the promise, though not expectation, of modest royalties.

Much has happened in bluegrass since 1959. Many sub-styles have developed as bluegrass has mixed with other genres of music such as rock, country, jazz, contemporary folk, popular, avant-garde, and others, some of which were suggested in traditional bluegrass, some not. It is amazing how broad and flexible the style can be. No doubt this has contributed to its continuing vitality.

This 1990 version of "Mountain Music Bluegrass Style" is remastered from the original tapes. Four previously unissued songs or instrumentals from the 1958 and 1959 sessions have been added. I have edited the original introduction and performer notes slightly but have not updated them. We have had to delete the song notes and appendix from the 1959 LP due to the space limitations on cassette inserts. The appendix to the original notes included a listing of bluegrass, pre-bluegrass, and nearly bluegrass groups, radio stations featuring country music, the most desirable instruments and so forth. For such further information I suggest using the publications and mail order companies listed below.

If you are interested in reading more about bluegrass I can make two suggestions. The best magazine is a monthly: **Bluegrass Unlimited**, Box 111 Broad Run, VA 22014. It consists of articles on artists, on instruments, good critical reviews, listings of festivals and artists and so forth. There is an excellent new book tracing the development of bluegrass which is a must for anyone interested in this style of music: **Bluegrass - A History** by Neil Rosenberg (University of Illinois Press, 1985), available from County Sales (see below).

There is also a good solid organization for all interested in bluegrass: International Bluegrass Music Association, 326 St. Elizabeth, Owensboro, KY 42301. Musicians, writers, business persons and fans support the organization and attend the yearly convention which features a lot of music, workshops, discussions and a festival.

To buy recordings, videos and books on bluegrass and associated music there are at least four good outlets: County Sales, PO Box 191, Floyd, VA 24091
Elderly Instruments, PO Box 14210, Lansing MI 48901
Roundup Records, PO Box 154, N. Cambridge, MA 02140
Down Home Music, 6921 Stockton Ave, El Cerrito, CA 94530.

Mountain Music Bluegrass Style 1959 Introduction by Mike Seeger

Bluegrass, the term, came into use in the mid-1950s, originally referring to the music of Bill Monroe—from Kentucky, the Bluegrass State—and his Bluegrass Boys, a group that for twenty years has appeared on the Grand Ole Opry in Nashville and has recorded for RCA Victor, Columbia, and Decca. Bluegrass describes a specific vocal and instrumental treatment of a certain type of traditional or folk-composed song.

Vocally, the style is characterized by strong, high pitched singing. In duets, Monroe's high tenor voice is dominant in volume and interest, in harmony above the lead part using unorthodox, often "modal" and minor sounding intervals. Often a third, or baritone, part is added, usually below the lead voice, and in gospel songs there is often a bass singer. Harmony in parallel thirds, popular in more formal music, is rarely used and Monroe's tenor harmony often seems to be a separate and superior melody. Monroe's music is largely influenced by the traditional oldtime country music of his native western Kentucky, as well as by the singing of early country music artists such as the Carter Family, Jimmie Rodgers and members of various southern string bands.

Instrumentally, bluegrass music is a direct outgrowth of traditional hill music styles, its two most distinctive features being that it has no electrified instruments and that it uses a 5-string banjo for lead or background in nearly all songs. The guitar player, most commonly also the lead singer, supplies the band with an open (not "slap" style) chord background, much like the Carter Family style, with a few melodic runs such as Lester Flatt's famous "G" run, but rarely takes an instrumental lead. The 5-string banjo is played in a style like that of Earl Scruggs, who introduced his new style on Monroe's early Columbia records. (See Smithsonian/Folkways recording "American Banjo, Three Finger and Scruggs Style" SF 40037 for more on this style of banjo picking.) The fiddle player uses a variety of fast runs, double stops and slides which include elements of oldtime southern fiddling, country blues and western swing. A smooth style influenced largely by the fiddle fiddler, Chubby Wise, also on the early Monroe Columbia records. Monroe's mandolin playing is driving and syncopated and, like the fiddling, is influenced by both blues and breakdown styles. The string bass supports the guitar by picking primarily on the downbeat with an occasional lead or "break," and the bass player is

often dressed in a country "rube" costume, providing the comedy skits and songs. The instrumentalists are also the singers.

The songs themselves are mostly built on traditional patterns, with a 4-line verse, 3 or 4 chords and in simple 2/4 or 3/4 time; instrumentals are usually in a breakneck 2/4 time and like the songs, are performed with great skill. Often new songs are made from the old by means of a change of words, harmony, treatment, or pace. The subject matter is most usually unsuccessful love but also covers home, mother, catastrophes, religion and so forth. Monroe has written a large number of his own songs, as do many other artists.

Bluegrass is directly related to the old cornshucking party banjo and fiddle music as well as to the ballads, songs and religious music of the southern mountains. With the influx of the guitar, mandolin and string bass from the cities of the deep South in the early 1900s, mountain people such as the Carter Family, the Blue Sky Boys, and especially in this case, Bill and Charlie, the Monroe Brothers, began adapting old songs previously sung unaccompanied or with banjo and fiddle, to a guitar and/or mandolin oriented string band, with likewise new singing styles, thus making the songs seem fresh and more acceptable in public performance. There were several other important groups during this era in the 1930s that could also be called pre-bluegrass: the Mainers with their four piece band and (sometimes) smooth singing, and Byron Parker, who even had a banjo picker, Snuffy Jenkins, who played a three finger style pre-dating Earl Scruggs and came from the same area in North Carolina.

Not until Bill Monroe, Earl Scruggs, Lester Flatt, and Chubby Wise came together in 1945 did the bluegrass band take its classic and most imitated form. When the records of this group were released, oldtime music and especially 5-string banjo picking were in decline, and the early Monroe Columbia recordings plus his show on the Opry brought considerable attention to this new form of southern acoustic music. Several groups, such as the Stanley Brothers, who had been playing oldtime music with "drop-thumb" and Wade Mainer-style banjo, started leaning more towards bluegrass style. Lester Flatt, a singer and guitar player, and Earl Scruggs, the 5-string banjo picker, formed a 5-piece band, the Foggy Mountain Boys with a style much like Monroe's but more polished, and featuring Earl's banjo picking and Lester's singing. Mac Wiseman's style was identified by his singing of revised old sentimental songs and by his clear

tenor voice; Jesse McReynolds devised a style of picking the mandolin somewhat like Scruggs-style with a flat pick; Jimmy Martin features novelty songs; the Osborne Brothers specialize in smooth, close trio singing and their own banjo and mandolin styles; Don Reno plays an expert, jazzy, harmonic plectrum banjo style (as opposed to Earl's melodic style) which is also more suited to his group's slow dance songs; the Stanley Brothers feature good oldtime sounding bluegrass music. Each group strives for its own style within the bluegrass field which is itself a style within commercial country music as a whole.

By about 1953, bluegrass music had reached its height of popularity, with no less than ten different bands on commercial records. Many smaller amateur bands sprang up through the South as bluegrass became the main style in which informal players of rural music played homemade music. With competition and with advanced recording techniques bluegrass changed more quickly. "Bluegrass" became more a means of distinguishing any type of traditional sounding acoustic music from the run-of-the-mill performance by the steel guitars and violins of the "Nashville, Philharmonic," and later, hillbilly rock'n'roll. Bands are now called bluegrass that contain one element of the original style, for example, the Louvin Brothers' singing and playing (but not their electric and Hawaiian style guitars) or Charlie Monroe's singing (despite his electrified band members) or any number of combinations of less than the five main instruments such as a banjo-fiddle duet, two guitars, a bass and a banjo duet, etc., etc...as long as they are played more or less in the style found in a bluegrass group and are acoustic.

Bluegrass, like other types of music, is constantly changing as musicians and writers search for sounds that will give them something new and put them a step ahead of the competing groups. Flatt and Scruggs now include in their band a Dobro guitar, fretted Hawaiian style with a steel bar, unelectrified and often played like a banjo. Their band style is also different, as are their songs, which are generally lighter than the pensive Monroe compositions. Other bands have experimented with such innovations as duets on instrumentals and instrumental breaks by adding mouth harps, pianos, organs, tiple, or accordion, but so far only the Dobro and instrumental duets have been accepted into the style. The trend in singing is away from the early Monroe intensity and the country twang towards smoother, more widely acceptable vocal quality and harmony. One of the greatest changes brought about in bluegrass is the new method of "hi-fi" recording and the use of the echo chamber which gives it the full orchestra-hall sound, which would not be found at a public performance, on the radio, or around home.

Also changing is the bluegrass audience. *Oldtime* hill music has always appealed to the more individualistic mountain people since it is deeply rooted in their traditions, and they feel that it is an expression of their preserving that tradition. But during the nineteen fifties many have come to prefer the more *cityfied* music of the commercial country music bands, or rock 'n' roll. Bluegrass is largely a musician's music and is appreciated as a style of country music and a source of good songs by many commercial musicians, such as Elvis Presley, whose first release was Bill Monroe's composition, "Blue Moon of Kentucky." Recently, many city-bred people have been listening to recordings and attending shows by bluegrass artists, and some have started playing the music too, as part of the urban interest in the revival of traditional folk music.

The main outlets for the six or so larger bands are on television, radio, in theatres, school auditoriums, barn dances, at summer amusement parks (such as New River Ranch and Sunset Park, both located on the Maryland/Pennsylvania border, south of Philadelphia), country music jamborees like the Grand Old Opry and the Wheeling, West Virginia Jamboree, through their records, and on the many disc jockey shows on small radio stations throughout the South. The most successful of these touring bands, Flatt and Scruggs, can draw huge crowds of up to several thousand as far north as New York City, as well as having a contract for daily radio and T.V. shows with a large dependable sponsor that even provides for them a bus that carries them thousands of miles weekly on well organized tours. Their record sales, like other bluegrass bands, though not of "hit" proportions, are long and steady and many people are still buying their records that were issued five or ten years ago.

The smaller bands don't have quite such an easy time of it and play occasional shows or depend upon a job at a cabaret or night club, which affects them musically and psychologically. The musicians themselves often hold factory and mill jobs in addition to their music playing at night, and some of the best give it up altogether in their early 20's rather than "go commercial" or play in a club.

The decrease in opportunity for the smaller bands is due to a great number of factors, the greatest being the development of the "D.J." shows on radio, which replaced the small locally originating live music programs with a large amount of recorded commercial country music and created at the same time a demand for local shows by these same large bands, usually from the Grand Ole Opry. The jukebox and rock'n'roll have also done their part along with the fact that few bluegrass musicians are good business men, an all too necessary quality in today's country music field.

Despite all this to the contrary, bluegrass does not appear to be slowing down at all and probably won't in the near future. It will certainly change, become smoother and technically more difficult, but young people will continue to play and sing, and make up songs for fun, and some will hope for the day that they might go professional.

About the Performers (in order of appearance)

Tex Logan, fiddle. Born 1927 in Coahoma, Howard County, Texas. Father was a fiddler and a pioneer settler in West Texas. Started playing fiddle, also piano and trumpet at an early age and at about the age of fourteen began playing fiddle like his father. Studied Electrical Engineering at "Texas Tech" for four years then went to Boston, Massachusetts, where he started attending M.I.T. to work on his Master's in Electrical Engineering. Played fiddle with Jerry and Sky in Boston until he left M.I.T. in 1947 and went to the Wheeling Jamboree, where he played with the late Red Belcher and the Kentucky Ridge Runners, a band that included the Lilly Brothers and made several records. Later he also worked with Hawkshaw Hawkins who was at WWVA. Returned to M.I.T., completed his Master's in 1949, and played with a couple of the Boston country bands. Worked and recorded with Wilma Lee and Stoney Cooper on their early Columbia records and played mouth harp on a couple. Wrote "Christmas Time's a-Coming" (recorded by Bill Monroe, Decca) and "Diamond Joe" (recorded by Wilma Lee and Stoney Cooper). Tex Logan thought up special fiddle tunings for both of these traditional tunes so that he could play entirely in harmony, two strings at a time. The ingenious arrangements are entirely of his own making; I can't recall ever having heard anyone play an entire fiddle tune in this manner. The tuning for "Katy Hill" is GEBE and for "Natchez Under the Hill" is GDBD. He is accompanied by Mike Seeger, 5 string banjo, and John Cohen, guitar. The recording was done at Bell Labs with an Ampex 600 and a good directional mike.

Stover, Lilly, Anthony, and Pegdon have been together for seven months since Bea Lilly's brother, Everett, joined Lester Flatt and Earl Scruggs as tenor singer and mandolin player. Stover and the Lilly Brothers have played together off and on in Boston night clubs for about six years, originally with Tex Logan, then researching at M.I.T. These recordings were made in a small apartment in Cambridge, MA.

Don Stover, 5 string banjo and tenor voice. Introduction and lead vocal on "Bile 'em Cabbage Down". Stover was born in 1928, in White Oak, West Virginia, of a large family. He started learning "thumb style" banjo from his mother at about age six. Lived near the Lillys and played music with them at theaters and at the annual Lilly family reunion as well as working in mines. First started playing "Scruggs" style banjo in 1947 when he heard Monroe's "Molly and Tenbrooks" and bought finger picks, started teaching himself, first with two and then three picks. Has since recorded and played T.V. with Buzz Buzby in Washington; also recorded a session with Bill Monroe in 1958 including the second version of "Molly and Tenbrooks". He and the Lilly brothers have several songs on a Portland, Maine label, Event. His ability to play both "drop thumb" and three finger style banjo is rare. His creativity is first rate, and his exuberance is absolutely unmatched.

Mitchell "Bea" Lilly, guitar and lead voice. Born 1921, Clear Creek, West Virginia. Father played sacred songs on piano and organ. He and his brother, Everett, heard early Monroe Brothers' records in their teens and started singing sacred songs with mandolin and guitar, and began playing the many country music radio shows available at that time. Played on WWVA '48-50; WCHS Charleston, West Virginia; WNOX Knoxville, Tennessee, with Molly O'Day, etc.

Don "Chubby" Anthony, fiddle and baritone voice. Spoken introduction for "Cricket on the Hearth." Lead vocal and 5-string guitar on "New River Train." Born 1935, Lincolnton, North Carolina. Started playing guitar at age seven, mandolin at nine. Began learning fiddle with help of his father, also a fiddler, about 1947. Came from large family and started work as sweeper in cotton mill. First played professionally with the Stanley Brothers in 1953 and has been recording and appearing on shows with them most of the time since. Is now playing T.V. and show dates with them in North Florida. Chubby's fiddle playing is obviously strong, intense and creative. On "New River Train" he modified a full size Gibson guitar by putting a set of banjo strings on it, tuning it approximately F#DGBD and playing it three finger banjo picking style. I believe it's capoed up one or two frets.

Elmer Pegdon, string bass. Born in Nebraska, has been in Boston several years. Also sings and does comedy.

Earl Taylor and the Stoney Mountain Boys. Formed in early 1958 and has been playing Baltimore night clubs and theaters in Virginia. Played in Alan Lomax's Folk Music '59 at Carnegie Hall and has since recorded an LP for United Artists. These recordings were made in the apartment of Alyse Taubman in Baltimore, Maryland.

Earl Taylor, mandolin and tenor voice. Lead voice on "Short Life of Trouble" and "White House Blues." Spoken introduction and mouth-harp on "Fox Chase." Guitar on "Foggy Mountain Top." Born Rose Hill, Virginia, 1929. Worked on farm until seventeen years old. Was playing guitar at age seven, mouth-harp at twelve, and started learning mandolin in 1953 in Baltimore, when he began playing clubs there with Sam Hutchins, Art Wooten and "Boatwhistle." Joined Jimmy Martin in Detroit, 1955, played television and clubs with him, and recorded with Jimmy on his first eight Decca records such as "Hit Parade of Love" and "I'll Drink No More Wine." Returned to Baltimore in 1957 to start his own band.

Walter Hensley, banjo and baritone voice. Born Grundy, Virginia, 1936. Began playing cousin's mandolin at seven, guitar and banjo by eleven, along with his brother. Worked at sawmills and factories in Virginia and Baltimore. Played with the Lonesome Pine Fiddlers in 1952 and recorded "No Curb Service," "Just One You," and others with them for RCA Victor, as well as writing "Windy Mountain." Has been with Earl Taylor almost two years in Baltimore.

Sam Hutchins, guitar and lead voice. 5-string banjo on "Foggy Mountain Top." Born 1935, Forest City, North Carolina, with six sisters and one brother. Dad played mouth harp; his sister, the guitar and his brother, Carace, the banjo. Started playing guitar and banjo around age ten and has since specialized on the 5-string banjo. Played with Jimmy Martin in Detroit and recorded his first four Decca records with him. Won the Sunset Park banjo contest, near West Grove, Pennsylvania in 1958. Has played guitar with Earl Taylor since spring 1958.

Vernon "Boatwhistle" McIntyre, string bass. Born Asheville, North Carolina. Mother played fiddle, autoharp, and organ. Worked with the Morris brothers in the late thirties in theaters, schools and radio stations in western North Carolina. Runs a used car lot as well as playing music full time. Also sings oldtime songs and does comedy. Has been with Earl Taylor most of the time since 1953.

Bob Baker and the Pike County Boys - Formed in late 1955 and have played clubs and dances in the Baltimore area since. Recorded two songs for Smithsonian/Folkways SF 40037, "American Banjo Three Finger and Scruggs Style" in 1956. Play music part time only. Recorded in apartment of Alyse Taubman, Baltimore, Maryland.

Bob Baker, Guitar, spoken introductions and lead voice. Born Pike County, Kentucky, 1931. Comes from a musical family; father plays guitar and banjo, mother plays guitar, and five of his twelve brothers and sisters also play music. Learned many old time songs from his parents and started playing guitar at age seven. Organized his own band at age sixteen when he played at WRAD in Radford, Virginia. Moved to Baltimore for better job opportunity in 1955 and has since done mostly service station work, in addition to his music playing. He learned "Little Willie" and "Snow Dove" from his mother. His source for Woody Guthrie's "Philadelphia Lawyer" was a recording by Rose Maddox, probably in the 1940s.

Bob Shanklin, mandolin. Born 1936, Center Cross, Virginia. Mother played guitar and fiddle and encouraged his music playing. Picked the guitar when he was thirteen and started the mandolin at about nineteen. His principal line of work is in body and fender repair.

Mike Seeger, 5 string banjo and tenor voice. Back-up guitar on "Drifting Too Far From the Shore" and "New River Train". Born 1933, New York City and brought up in suburban Washington, D.C. Parents both professionally trained musicians interested in folk music. In early years heard mostly field recordings of folk music from the Library of Congress and sang old songs, sometimes with the autoharp. Took classical guitar lessons for about six months in 1951, then started listening to records of oldtime and bluegrass style country music and began playing banjo, mandolin and fiddle. Has made field recordings of several country bands and musicians, some of which have been released on Folkways. Has been with Bob Baker off and on for four years. Won first prize in banjo contest at Galax, Virginia, 1958. Now plays occasional shows and records for Folkways with the New Lost City Ramblers and works as recording technician at Capitol Transcriptions, Inc., in Washington, D.C.

Jimmie Grier, fiddle and baritone voice. Born 1930 in Washington County, near Bristol, Tennessee. Claims a musical background: "My father beat me with a fiddle bow." Learned fiddle from his dad at about age ten. Joined the army in 1946 and played on army radio station and in USO until he left

the army in 1955. Joined Bob Baker in 1957. Has had all types of occupations and is now specializing in sheet metal work.

Billy Ray Baker, string bass. Born 1932 in Pike County, Kentucky and moved to the Blacksburg, Virginia area in 1942. "Went through school - in the front door and out the back." First played the guitar at the age of twelve. Joined the Air Force in 1951 and saw service in Texas, Germany and Africa until he returned to Virginia in 1955. Like his brother, Bob, he moved to Baltimore for economic reasons and has worked in factories and as mechanic since then. Has been playing bass for about a year since he joined the Pike County Boys.

Julian "Smiley" Hobbs, voice, banjo, guitar, mandolin and fiddle. Born 1928, near Four Oaks, Johnstown County, North Carolina. Dad played fiddle, guitar and autoharp; mother played autoharp and piano. One brother and one sister also play music. Smiley bought a three dollar guitar in 1942 and by 1946 had picked up the fiddle and mandolin. Began picking the banjo in 1954 before he came to northern Virginia. Recorded twenty songs on mandolin and fiddle with Don Reno and Red Smiley for King records in 1954 and wrote "Banjo Signal" with Don Reno. Formed band with Bill Harrell in 1956, played in halls and radio stations in the Washington, D.C. area, and recorded for the Carol label. Has also played or recorded with Bailey Brothers, Luke Gordon and Buzz Buzby; recorded five songs on Smithsonian/Folkways SF 40037 "American Banjo, Three Finger and Scruggs Style." Has done many types of work and is now a policeman in Manassas, Virginia. Smiley Hobbs played all instruments except bass on his two recordings by using tape overdubs. Recorded in Smiley Hobbs' kitchen in Manassas, Virginia, with lots of blankets hung around to control sound. Mike Seeger played bass.

Bob Yellin, Mike Seeger, Eric Weissberg have played together occasionally in the New York area just for fun. All are originally from New York City and became interested in bluegrass mostly via records. Bob and Mike have taken second prizes picking double banjos at Galax Fiddlers Convention in 1958 and with Paul Prestopino (triple banjos) at Union Grove, North Carolina, 1959. Mike plays both three finger and "drop-thumb" style. Bob takes the solo in the middle. Recorded at an apartment in New York City.

Bob Yellin, 5 string banjo. Born 1936, New York City. Father is professional musician. Has been playing the banjo for about two years. Attended CCNY in New York City, majoring in Physics and now works in a laboratory there. Bob, Paul Prestopino, and John Herald have formed a bluegrass style band, The Greenbrier Boys, and have begun putting on shows and recording.

Eric Weissberg, guitar. Born 1939 in New York City. Has been playing banjo and guitar for nine years, having been introduced to the banjo by Pete Seeger. Now one of the best Scruggs style banjo pickers in New York as well as being proficient on other instruments. Played two tunes on Smithsonian/Folkways SF 40037 "American Banjo Three Finger and Scruggs Style" and now studies string bass at Juilliard.

Jerry Stuart, Smiley Hobbs, Pete Kuykendall, Tom Gray. This band like Anthony, Seeger and Yellin ("New River Train") came together for purpose of this recording. A great deal of recording is now done this way and one staff musician may play a song at a recording session that was new to him fifteen minutes before and may support numerous recording stars. Recorded in a recreation room in a Manassas, Virginia, home. Mike Seeger played bass.

Jerry Stuart, mandolin. Born December 10, 1937, in Siler City, North Carolina. Began playing mandolin at fifteen and about a year later formed a band which soon held a weekly show on WNCA radio in Siler City. This band played at old time fiddler's conventions, auctions, family reunions, T.V. shows and folk festivals all over North Carolina. "In about 1955 we played in two folk festivals organized and M.C.'d by Bascom Lamar Lunsford; one of them at UNC Stadium and the other at the State Fair in Raleigh. In September of 1956, I gave up the radio show and band and came to D.C. to study electronics at Capitol Radio Engineering Institute. Tom Gray and I both play with a group of boys here in D.C. called Rocky Ridge Ramblers, but since we're all in college, we don't have time to practice, much less hold down a job (playing music)." "Rocky Run" was composed by Jerry Stuart. His mandolin tuning is Af# DD AA EC# and was inspired by Bill Monroe's open tunings on "Bluegrass Ramble" and "Get Up John."

Pete Kuykendall, 5 string banjo. Born 1938, Arlington, Virginia. Mother began teaching him piano at about age six. Grandmother played guitar and sang folksongs, the first he heard. Began playing guitar at age twelve and then collecting records of country music, especially bluegrass, of which he now has one of the most complete collections and with which he helped considerably in the preparation of these notes. Played with Bennie and

Vallie Cain in 1955 and with them won the Warrenton banjo contest in 1956. At the same time had several "disc jockey" programs in the Washington area. Has played and recorded with the Country Gentlemen on Starday, and since finishing studies at Capitol Radio Engineering Institute, has worked as recording technician at the Library of Congress. Also plays other bluegrass instruments. Recorded "Irish Washerwoman" for Smithsonian/Folkways SF 40037, "American Banjo Three Finger and Scruggs Style".

Tom Gray, guitar. Born 1942, Washington, D.C. Started playing guitar in 1953, followed by mandolin and bass, when the Rocky Ridge Ramblers formed. Now a student at George Washington University in Washington, D.C.

About the Recordings:

Not all of the selections on this album are strictly bluegrass since they may omit several instruments or treat a song differently than Bill Monroe might have. But they are all in the stylistic area presently agreed to be called "bluegrass," which to some means "not old-time, not commercial country, but somewhere in between."

This recording is not representative of the repertoire of these groups, as it concentrates on their more traditional material. In a tavern or other similar performance you would hear many songs as recorded by the influential bluegrass style groups (Monroe, the Stanleys, Flatt & Scruggs, etc.), some current commercial country songs, older songs such as on this recording and a few of the more traditional sounding rock'n'roll songs such as "That's Alright, Mama". And on a few occasions you might hear a novelty song such as Earl Taylor and his group doing "Purple People Eater".

With the exception of Tex Logan's tunes, all of these songs were recorded in kitchens, living rooms, boarding house rooms, and recreation rooms, so that they are definitely in a field recording class. The tape recorder used was a Tandberg Model 3 with one Electrovoice 654 microphone. Another Tandberg (with no mixer) was added for the double recordings or over-dubs.

Mike Seeger

Written 1959, Washington D.C.
Edited, 1990

Credits:

Recorded, edited and annotated by Mike Seeger.
Remastered by Doug Sax and Alan Yoshida at the Mastering Lab, Hollywood, CA.
Reissue project coordination by Matt Walters
Cover design by Daphne Shuttleworth
Cover photo of Earl Taylor and the Stoney Mountain Boys by John Cohen

1. **Katy Hill - Tex Logan** 1:46
2. **Katy Cline - Stover, Lilly & Anthony** 2:38
3. **Short Life of Trouble - Earl Taylor and the Stoney Mountain Boys** 2:43
4. **The Philadelphia Lawyer - Bob Baker and the Pike County Boys** 3:23
(Woody Guthrie. TRO - Folkways Publications, Inc. BMI)
5. **Little Willie - Bob Baker and the PCB** 3:03
6. **Leather Britches - Smiley Hobbs** 1:20
7. **Natchez Under the Hill - Tex Logan** 2:20
8. **Old Joe Clark - Yellin, Seeger & Weissberg** 2:04
9. **There Ain't Nobody Gonna Miss Me When I'm Gone - Stover, Lilly & Anthony** (Harry C McAuliffe) 2:16
10. **Whitehouse Blues - Earl Taylor and the Stoney Mountain Boys** 1:57
11. **They're At Rest Together* - Earl Taylor & the SMB** 2:13
(Walter Callahan)
12. **Foggy Mountain Top* - Earl Taylor & the SMB** (A.P.Carter) 1:58
13. **Nine Pound Hammer - Smiley Hobbs** 2:25
14. **Cricket on the Hearth - Anthony and Stover** 2:15
15. **New River Train - Anthony, Seeger & Yellin** 2:58
16. **Fox Chase - Earl Taylor & the SMB** 1:58
17. **Feast Here Tonight - Bob Baker & the PCB** (Charlie Monroe) 2:37
18. **Snow Dove - Bob Baker & the PCB** 3:19
19. **Drifting Too Far From the Shore* - Bob Baker & the PCB** 2:36
20. **Rocky Run - Stuart, Kuykendall, Hobbs & Gray** 2:45
(Jerry Stuart, Wynwood Music)
21. **Bile 'em Cabbage Down - Stover, Lilly & Anthony** 2:11
22. **All the Good Times Have Past and Gone - Earl Taylor and the SMB** 2:55
23. **Sally Ann* - Earl Taylor and the SMB** 1:10

*Previously unreleased material.

Smithsonian Folkways Records

Folkways Records was one of the largest independent record companies of the mid-twentieth century. Founded by Moses Asch in 1947 and run as an independent company until its sale in 1987, Folkways was dedicated to making the world of sound available to the public. Nearly 2,200 titles were issued, including a great variety of American folk and traditional music, children's songs, world music, literature, poetry, stories, documentaries, language instruction and science and nature sounds.

The Smithsonian acquired Folkways in order to ensure that the sounds and the genius of the artists would continue to be available to future generations. Every title is being kept in print and new recordings are being issued. Administered by the Smithsonian's Office of Folklife Programs, Folkways Records is one of the ways the Office supports cultural conservation and continuity, integrity, and equity for traditional artists and cultures.

Several hundred Folkways recordings are distributed by Rounder Records. The rest are available on cassette by mail order from the Smithsonian Institution. For information and catalogs telephone 202/287-3262 or write Folkways, Office of Folklife Programs, 955 L'Enfant Plaza, Suite 2600, Smithsonian Institution, Washington, D.C. 20560, U.S.A.