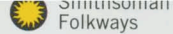
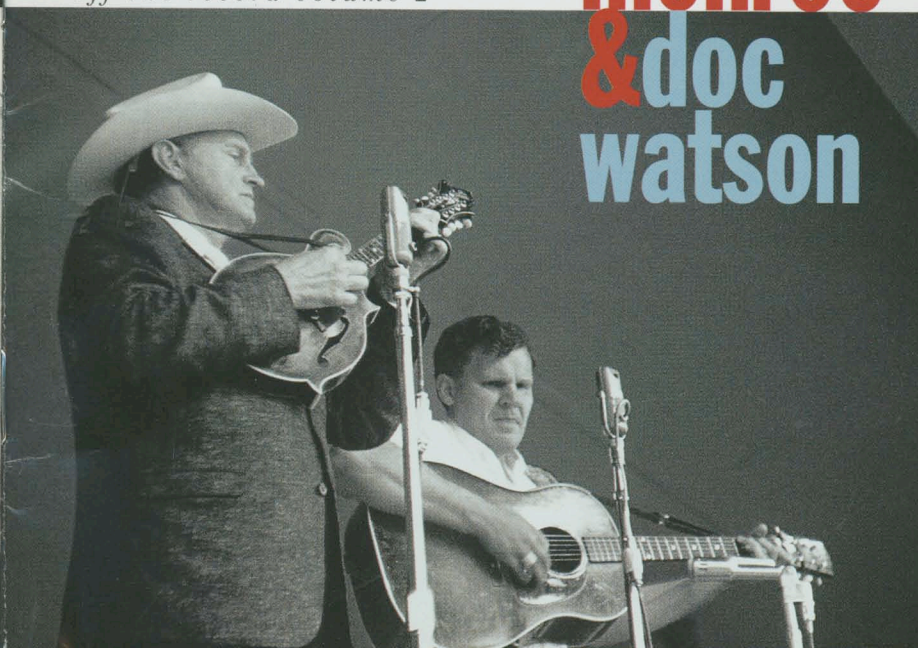


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live duet recordings 1963–1980
off the record volume 2

bill monroe & doc watson



bill monroe and doc watson
live duet recordings 1963–1980
off the record volume 2



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- 1 *Foggy Mountain Top* 2:43
- 2 *What Would You Give in Exchange for Your Soul?* 4:28
- 3 *Watson's Blues* 2:25
- 4 *Soldier's Joy* 2:44
- 5 *Where is My Sailor Boy?* 3:28
- 6 *You Won't Be Satisfied that Way* 2:00
- 7 *Kentucky Mandolin* 1:56
- 8 *East Tennessee Blues* 2:09
- 9 *Midnight on the Stormy Deep* 4:30
- 10 *Lonesome Moonlight Waltz* 1:32
- 11 *Banks of the Ohio* 3:30
- 12 *Fire on the Mountain* 1:45
- 13 *Chicken Reel* 1:47
- 14 *Turkey in the Straw* 1:07
- 15 *Memories of You* 3:08
- 16 *Have a Feast Here Tonight* 2:28
- 17 *Paddy on the Turnpike* 2:34

The essential genius of Bill Monroe and Doc Watson resides in their ability to infuse traditional American music with their distinctive musical personalities. Their unparalleled vocal and instrumental skills join forces on these rare, previously unreleased duet performances. *This is a companion to: Bill Monroe and the Bluegrass Boys, Live Recordings 1956–1969, Off the Record Volume 1.*



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bill monroe and doc watson

1 *Foggy Mountain Top* 2:43

(A.P. Carter/APRS, BMI)

2 *What Would You Give in Exchange for Your Soul?*

4:28 (J.H. Carr-F.J. Barry/Stamps Baxter Music, BMI)

3 *Watson's Blues* 2:25

(B. Monroe/Bill Monroe Music, BMI)

4 *Soldier's Joy* 2:44

(Traditional)

5 *Where is My Sailor Boy?* 3:28

(C. Monroe/Berwick Music Corp., BMI)

6 *You Won't Be Satisfied that Way* 2:00

(J. Davis-L. Ellis/Peer Music Ltd., BMI)

7 *Kentucky Mandolin* 1:56

(B. Monroe/APRS, BMI)

8 *East Tennessee Blues* 2:09

(Traditional)

9 *Midnight on the Stormy Deep* 4:30

(Traditional)

live duet recordings 1963–1980

off the record volume 2

compiled and annotated by Ralph Rinzler

10 *Lonesome Moonlight Waltz* 1:32

(B. Monroe/Bill Monroe Music, BMI)

11 *Banks of the Ohio* 3:30

(Traditional)

12 *Fire on the Mountain* 1:45

(Traditional)

13 *Chicken Reel* 1:47

(Traditional)

14 *Turkey in the Straw* 1:07

(Traditional)

15 *Memories of You* 3:08

(J.B. Smith)

16 *Have a Feast Here Tonight* 2:28

(C. Monroe/Berwick Music Corp., BMI)

17 *Paddy on the Turnpike* 2:34

(Traditional)

Bill Monroe & Doc Watson, Live Recordings

With the advent of the CD, the complete studio-recorded repertoire of Bill Monroe and the Blue Grass Boys promises to remain in print with excellent documentation for some time to come. We can only imagine that Doc Watson's studio recordings will be equally well preserved. This CD set is devoted entirely to live performances of Bill Monroe and Doc Watson, recorded between May 1963 and September 1966, with an additional cut from the White House, 1980. A companion release, *Bill Monroe and the Blue Grass Boys, Live Recordings 1956–1969, Off The Record Volume 1* (SF 40063), presents Bill as most of his fans will never have heard him: at live performances in the nineteen-fifties and sixties; at a barbecue and all-night picking party arranged in his honor by Tex and Peggy Logan in their home; and in conversation and performance with his brothers Birch and Charlie Monroe.

A number of songs on both albums have never been commercially recorded by Bill. The principal focus in my selection of this material was on the change in Bill's self-presentation at live performances from the austere and laconic Master of Ceremonies of the fifties to the gracious and discursive raconteur of the sixties as the patriarch of bluegrass—in short, from angry young man to acknowledged master.

Bill Monroe and Doc Watson Thirty Years Ago

This set invites you to look back thirty years. At that time, a brilliant young guitar player, Arthel "Doc" Watson, was beginning to eke out a living as a folk singer on college campuses and in coffee houses. He supplemented this income by playing electric guitar as a sideman in a rockabilly band. Ironically, in this same period, Bill Monroe, after a quarter of a century as one of country music's leading lights, couldn't even get enough modestly remunerative dates to hold his band together.

As the 1960–61 recordings of Watson indicate, he was every bit the artist then that he is now. As for Monroe, he was in his prime as a composer, vocal stylist, instrumental innovator, and the dominant creative force in the music which had come to be known as bluegrass. But Nashville's music-row booking agencies had no better strategy than to include Monroe as a novelty act on packaged tours featuring stars like Johnny Cash. Monroe was paid but a few hundred dollars a night. With increasing frequency, Bill was paid so little that he and one other musician would drive to the performance location and recruit local musicians for \$25.00 a day who could play Bill's standard repertoire from having heard his recordings.

While Watson and Monroe were experiencing these difficulties, "The Beverly Hillbillies" was

popular on television and Lester Flatt and Earl Scruggs's "Ballad of Jed Clampett" was on the music charts. Flatt and Scruggs were under the astute management of Louise Scruggs and Joan Baez's manager, Manny Greenhill. Sponsored by Martha White Flour and Columbia Records, they were in great demand for public appearances for which they received payments in the thousands of dollars a night. The Newport Folk Festival had started in 1959 and both the Stanley Brothers and Earl Scruggs were featured on the 1959 and 1960 extravaganzas. Monroe, by contrast, actually systematically refused interviews and even rejected Alan Lomax's invitation to appear at "Folksong '59," a major review of American grassroots music. Munroe's rejection of the urban folk song revival helps explain the May 1962 cover story of *Sing Out!* magazine which proclaimed Earl Scruggs "the undisputed master of bluegrass music." The lead article was written by a well known jazz critic and graduate student in folklore from UCLA.

The "folk song revival" was taking off with the appearance at the 1960 Newport Folk Festival of Joan Baez and Bob Dylan. Later, Peter, Paul and Mary would appear. The popular-music-oriented entertainment industry was taking over the folk song movement. It had no strategy for promoting a twen-

ty-five-year veteran like Bill Monroe or helping a brilliant musician like Doc Watson to break into the world of performance and recording. One could only be challenged by the fact that a seasoned, bril-

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liant veteran like Monroe and an astonishing entertainer/guitar virtuoso like Watson could not find record-company sponsorship or proper management in the early 1960s. As a result, their considerable talents could not be heard, neither could they be suitably remunerated.

From 1960, when I first met Tom Ashley and Doc Watson, through 1962, I made countless field trips to Appalachia to record an extensive repertoire of songs and stories from them, their neighbors and kin (available on Smithsonian/Folkways SF 40012 and the forthcoming 40029/30). This enabled me to place them in the context of important early recording artists I had heard on Harry Smith's *Anthology of American Folk Music* (Folkways 2951, 2952, 2953). I considered Ashley and Watson to be on a par with the Carter Family and Uncle Dave Macon. My strategy for attracting an urban audience for Ashley and Watson had two parts. The first was to legitimize them by demonstrating the historic links and relationships between the two of them and musicians already acknowledged to be our nation's prime recording artists in their field. The second was to validate the "folkness" of their roots through detailed biographic notes and articles. The strategy was successful and attracted the attention of journalists such as *New York Times* folk music critic

Robert Shelton, and others in similar positions. The only label willing to issue the Watson and Ashley field recordings was Folkways.

Through my participation as a member of the urban bluegrass trio, the Greenbriar Boys, then recording for Vanguard Records, I met Joan Baez and we were soon touring with her, developing contacts on college campuses across the nation. I had already joined with two colleagues in New York, John Cohen and Israel Young, to form the Friends of Old Time Music, a modest non-profit organization which produced concerts of traditional musicians in and around New York City. The Ashley, Watson, Howard, Price concert in the spring of 1961, and the February 1963 Bill Monroe concert both represented opportunities for these artists to be heard by New York folk song audiences. Through the Friends of Old Time Music I then booked the Ashley group, Doc Watson (as a soloist), and legendary Hobart Smith and Almeda Riddle for other concerts and college folk festivals.

Building on my experience with Doc Watson, I thought it would be worth trying to bring Bill Monroe to this urban audience as well, if I could get through to him. Early in 1962, my insistence that the editor of *Sing Out!* magazine guarantee me a major cover story on Bill Monroe met with grudging

approval. The truth was that Monroe had been inaccessible to Alan Lomax and, as Neil Rosenberg points out in his *Bear Family 1959–69* notes, “Monroe’s aversion to writers was such that he had threatened to break his mandolin over the head of a writer if he even mentioned Monroe’s name in a book.”

The editor of *Sing Out!* thought we would never be able to get Monroe’s agreement to the feature.

It took three months of negotiation, from June until August 1962, as well as the intervention of the Stanley Brothers, Mike Seeger, and (most important of all) Bill’s bass player and companion of a quarter of a century, Bessie Lee Mauldin, to persuade Bill to comply with my request. Upon my arrival at the 1962 Galax fair, Bill avoided me assiduously, but Bessie reassured me. The interview took place in a local bowling alley, sitting next to a blaring juke box. Bill’s demeanor was a curious combination of unmistakable reluctance coupled with absolute commitment to keeping his word and telling the unvarnished truth. At the close of the interview, my last question to Bill was, “Is there anything you said that you would not want to see in print?” He replied simply, “It’s all true.”

In writing the article for *Sing Out!* magazine I wanted to establish Monroe’s centrality as the founder of and a continuing creative force in blue-

grass. I was also interested in demonstrating Bill’s folk roots through his family ties, his relationship with black fiddler and guitarist Arnold Schultz, and the influence of singing school church harmonies on the modal complexity of his highly personal vocal, instrumental, melodic, and harmonic styles.

In February 1963, at the opening night of the third annual University of Chicago Folk Festival, I gave Bill and Bessie the newly issued *Sing Out!* magazine with his picture on the cover. I also gave him the notes to the first Greenbriar Boys record, which explained why a group of urban folk singers was interpreting a classic like Monroe’s “Raw Hide” when the original was still available. The Greenbriar Boys notes told the story of bluegrass, affirming Monroe’s central role in it.

Bessie and Bill must have read this material overnight, because the first gesture Bill made the next morning when Mike Seeger and I met him for a planning session was to level with us in a candid fashion, offering an account of how “pitiful” he had felt himself to be when he first visited the “Windy City” as a teenager with seriously afflicted vision. By sharing the sense of the fragility which he had learned to overcome, Bill established a new level of confidence with us. From that time forward, the curious distance, which bordered on hostility, never

reappeared in my relationship with Bill, and I never sensed that he withheld any information when I posed questions to him.

Within a month or so we had worked out an agreement for me to move to Nashville and serve as a manager and booking agent in coordination with Jim Denny’s artists agency and Decca Records. In May of 1963, Bill was booked to perform at the Ash Grove overlapping with Doc Watson. It was during that stay that I asked Bill if he would develop some repertoire that he and Doc could perform as duets. At the first rehearsal, Doc suggested starting with tunes that Charlie and Bill had recorded. After rehearsing two or three of these Bill suggested trying fresh repertoire that he had never performed or recorded with anyone else: “You Won’t Be Satisfied That Way” and “Watson’s Blues,” for example. Bill made it clear that he was delighted to perform with Doc, but he wanted to make a distinction between the Monroe Brothers’ sound and the Monroe/Watson sound. Nonetheless Bill was open to a thoroughly even exchange incorporating Doc’s ideas and his own.

In the thirty years since the Ash Grove appearances, I always hoped for the possibility of recording Bill and Doc in the studio, but the weight of my responsibilities at the Smithsonian always inter-

vened. In introducing their songs at the Ash Grove, Doc and Bill expressed both their delight with the opportunity to perform together and their mutual frustration with the lack of rehearsal time. These recordings, most of which I made myself, represent all of the repertoire which they featured in public

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Bill Monroe

Notes on his Origins and Accomplishments

performances between 1963 and 1980.

My interest in bringing Doc and Bill together as an occasional performing entity was also motivated by a desire to introduce Monroe and the Blue Grass Boys to Doc's emerging college and coffee house audience and to introduce Doc as a traditional musician to Bill's country music audiences. In 1963 Bill was introduced to the concert and coffee house circuit. With the advent of Carlton Haney's 1965 epic Bluegrass Festival and the many that sprang from it, Doc and Bill's festival performances increased sharply. The two-way strategy had worked.

Born in Rosine, Kentucky, September 13, 1911, Bill Monroe was raised on an isolated family farm. His earliest musical influences derived from church and social traditions. When travelling singing teachers visited the area, the local churches participated in the regional tradition of "shape-note" singing schools, but hampered by poor vision from birth, Bill insists that he never learned to read the music but developed a keen ear for the stark harmonies of this heritage. At home, Bill's mother sang ballads and folk songs and played both accordion and fiddle. Her brother, Bill's Uncle Pen, nurtured young Bill's musical inclination and helped him to overcome intense shyness by inviting him to accompany his fiddling at community dances and sharing the collection taken up for their pay. In these pre-teen years, Bill learned basic guitar and mandolin. He acknowledges, in addition to his Uncle Pen, the influence of a local African-American railroad worker, Arnold Schultz, who was both a fiddler and guitarist. According to Bill, Arnold "played the blues like no other man could."

Bill Monroe began his professional performing career in the early 1930s working with his brothers Charlie (guitar) and Birch (fiddle) in the mid-western towns around Chicago where they had settled in search of employment. By 1936, Charlie and Bill

were recording as The Monroe Brothers. Then, in 1938, Bill organized his own band, which became known as The Blue Grass Boys. He soon made his debut on The Grand Ole Opry in Nashville, Tennessee, which served as his base from that time forward. His career and recording activity have been richly documented in print and on reissues (see discography and bibliography, below).

Monroe's significance as an artist may be evaluated partly in terms of his influence on musicians nationally and internationally. He had an impact in five distinct ways:

1. Through the media of radio, phonograph recordings, and live performance tours, Bill popularized his fresh synthesis of southern string band music, blues, sacred and country music so effectively that he literally created a genre which radio announcers came to call "bluegrass" after the name of his band. By eschewing electrification he created a space for an acoustic string band tradition to continue to grow and develop within the field of country music.

2. He developed and continued a distinct vocal tradition. From the outset, he opposed the crooning vocal styles characteristic of the commercial country music and "pop" music of the day, preferring instead his "high, lonesome sound": ornamented vocals reminiscent of Appalachian ballad and church traditions.

3. He developed innovative techniques on the mandolin, establishing it as a virtuoso string band instrument.

4. He composed a diverse repertoire of sacred and secular songs and virtuoso instrumental tunes which have become standard fare amongst bluegrass, country, and some "pop" musicians.

5. His sensitive ear for what he terms "old tones" prompted him to preserve the modal characteristics of both the Anglo-Scots-Irish- and African-American folk tunes which he performed in his own arrangements and from which he borrowed in creating new compositions. More than any other musician of his time, he has skillfully infused country music with a substantial quotient of archaic tonal subtlety.



Doc Watson **Notes On His Origins and Contributions**

Born in Stoney Fork Township, Watauga County, North Carolina, on March 3, 1923, Doc Watson was one of nine children raised on the family farm. His father picked the five-string banjo and taught Doc to play at an early age. Both parents were fond of the old-time ballads and passed on their songs and tunes to their children. An older brother plays the harmonica and five-string and a younger the fiddle. Doc taught himself to pick both the guitar and mandolin.

Blind from birth, Doc was educated at the State School for the Blind at Raleigh, North Carolina. Doc sings an infinite variety of old-time songs and ballads in a wholly personal traditional style. Doc began his professional performing career as a lead guitarist in a local rockabilly ensemble in Johnson City, Tennessee. He is now a musician by profession, playing old-time and more popular types of music both as a soloist and in diverse groups.

When I first met Doc in 1960, he was performing both with Clarence Ashley's old-time ensemble with Clint Howard and Fred Price, and with Jack Williams' Rockabilly group. As a young man recently out of college, I had no real sense of how to talk with Doc about a fresh career on the folk music circuit. Our experiences were very different, but with a little innovation, within two years Doc was making

an impact on the college folk song and urban coffee-house circuit. It was on his second tour to California with the Clarence Ashley group, in the spring of 1963, that he and Bill Monroe met, rehearsed, and first performed the repertoire on this recording.

Doc's significance as an artist may well be evaluated in terms of his influence on musicians across the nation and around the world. He is single-handedly responsible for the extraordinary increase in acoustic flat-picking and finger-picking guitar performance. His flat-picking style has no precedent in earlier country music history, aside from the tangentially related style of Don Reno—which certainly was not an influence on Doc's style. His finger-style techniques may owe some credits to Chet Atkins and Merle Travis. But his unique sense of musicianship enables him to transform, with impeccable taste, any piece of music he chooses into a Doc Watson virtuoso creation. Doc has composed some very moving songs and instrumentals which may be heard on Folkways, Sugarhill, and Vanguard records. In addition to being a warm and highly skilled stage performer, Doc Watson off-stage is truly Doc Watson on-stage. There is no entertainment industry gloss added for the benefit of the audience. He's simply the great human being and musician that we have all come to respect.

Observations on Doc and Bill's First Meeting

The first rehearsal was the occasion of Doc and Bill's introduction to each other. It took place in the comfortable living room of a home where Doc and his wife Rosa Lee were staying in Los Angeles. From the outset it was serious and business-like, but characterized by the mutual respect and the desire to be supportive that each felt for the other. There was no sense that Doc was new on the scene, or that Bill had been an established Opry star for over a quarter of a century. The spirit was that of two mutually respectful artists committed to total support for each other and for the quality of the musical outcome.

Notes on Individual Songs

These recordings were made at seven different performances between 1963 and 1966 and one performance in 1980. All songs feature Bill Monroe on mandolin and vocals and Doc Watson on guitar and vocals.

1. Foggy Mountain Top

New London, Connecticut, August 31, 1964

This performance borrows from the Monroe Brothers' 1936 recording of the song, which they learned from the Carter family. The difference between the Monroe Brothers' original and the Doc and Bill version is principally that the Monroe Brothers did a harmony yodel at the end of each refrain which Doc and Bill chose not to include.

2. What Would You Give In Exchange For Your Soul

Ash Grove, Los Angeles, California, May 17, 1963

Another of the songs the Monroe Brothers recorded which Doc and Bill chose to perform. The original Bluebird recording was made February 17, 1936, the same day that "Foggy Mountain Top" was recorded. The arrangement is essentially close to the spirit of the Monroe Brothers' recording. This proved to be their most spectacularly successful recording.

3. Watson's Blues

Tex Logan's home, Madison, New Jersey,

August 26, 1966

This song emerged during Doc and Bill's first rehearsal. Bill suggested trying the tune; Doc immediately came up with the tasteful introductory guitar run prompting Bill to say, "Since you've added to this, why don't we just call it 'Watson's Blues'?" It's clearly an example of Bill having written an instrumental tune based on an old favorite that he used to sing called "You'll Find Her Name Written There."

4. Soldier's Joy

Jordan Hall, Boston, Massachusetts,

October 31, 1964

This is the fastest performance of this tune I've ever heard. The tune is an old traditional one. Both Doc and Bill agreed that they wanted to include it in their repertoire early on.

5. Where is My Sailor Boy? (What Does the Deep Sea Say?)

Ash Grove, Los Angeles, California, May 17, 1963

Recorded December 10, 1936, by Charlie and Bill Monroe. I recall at the first rehearsal that Bill taught Doc a certain technique whereby their voices would exchange harmony lines in the course of singing the song. Bill asked Doc to sing it a certain way, so that at one or two points in the melody you notice that their roles of singing harmony and lead swap. Other-

wise, this is very much like the Monroe Brothers' original recording.

6. You Won't Be Satisfied That Way

Ash Grove, Los Angeles, California, April 14, 1963

Bill suggested trying this song at his first rehearsal with Doc and it fell into place within minutes. Ten years later, Bill finally recorded it with the Blue Grass Boys at Bean Blossom, June 17, 1973. The composer credits show Jimmie Davis and Lloyd Ellis.

7. Kentucky Mandolin

Oberlin College, Oberlin, Ohio, April 18, 1964

This is another of Bill's compositions which came up at an early rehearsal with Doc and which Bill later recorded with the Blue Grass Boys (November 9, 1967)

8. East Tennessee Blues

Jordan Hall, Boston, Massachusetts,

October 31, 1964

This is an old standard that was recorded as far back as the 1920s by bands like Al Hopkins and the Hillbillies. Clarence Ashley called it "Hitman Rag" and taught it to Clint Howard and Fred Price, who used to perform it regularly with Doc and Ashley when they did shows together. This is a standard tune that's been around a long time.

9. Midnight on The Stormy Deep

Jordan Hall, Boston, Massachusetts,

October 31, 1964

This is another of these songs which Doc and Bill sang frequently and Bill subsequently recorded with Peter Rowan singing lead at a Decca session on December 16, 1966. The song dates from the early 1930s and was featured by duet groups like Bill and Earl Bollick, the Blue Sky Boys.

10. Lonesome Moonlight Waltz

Oberlin College, Oberlin, Ohio, April 18, 1964

Another song which Bill pulled out of his hat at one of the early rehearsals with Doc. It was not a song that he performed at that point with the Blue Grass Boys, but simply one that he probably had made up and tucked away for future use.

11. Banks of the Ohio

Ash Grove, Los Angeles, California, May 17, 1963

Bill and Charlie Monroe originally recorded this song on June 21, 1936, and show it as public domain on the Bluebird recording; although interestingly enough when Bill recorded it with the Blue Grass Boys on March 14, 1972, he indicated that his version was adapted and arranged by B. Welch and J. Farrar. The version done by Doc and Bill is obviously reminiscent of the Monroe Brothers' recording.

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Discography

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Mule Skinner Blues. Bill Monroe and his Blue Grass Boys. RCA 2494-2-R, 1991

The Essential Bill Monroe and his Blue Grass Boys. Columbia/Legacy C2K 52478, 1992

Bill Monroe recordings currently available on MCA:

Beanblossom (MCA 8002) CD only

Cryin' Holy Unto the Lord (MCA 10017) CD & cassette

CMA Hall of Fame (MCA 10082) CD & cassette

Kentucky Bluegrass (MCA 136) cassette only

CMA Hall of Fame (MCA 140 different from MCA 10082) cassette only

Live at the Opry (MCA 42786) CD & cassette

Selected reissues on Smithsonian/Folkways Recordings

Bill Monroe and the Blue Grass Boys, Live Recordings 1956–1969, Off The Record Volume 1, compiled and annotated by Ralph Rinzler (SF 40063)

Jean Ritchie and Doc Watson at Folk City (SF 40005)

The Doc Watson Family, compiled and annotated by Ralph Rinzler (SF 40012)

Doc Watson and Clarence Ashley: The Original Folkways Recordings, compiled and annotated by Ralph Rinzler (SF 40029/30, forthcoming in spring 1994)

American Banjo Three Finger and Scruggs Style, compiled and annotated by Mike Seeger (SF40037)

Mountain Music, Bluegrass Style, compiled and annotated by Mike Seeger (SF 40038)

Additional Videorecordings:

The Mandolin of Bill Monroe: Volume 1 & 2 (Smithsonian/Folkways Recordings and Homespun Video VD-MON-MN01 & VD-MON-MN02) video

Doc's Guitar: Fingerpicking & Flatpicking (Smithsonian/Folkways and Homespun Video VD-DOC-GT01) video

Credits

Executive producer, compiler, and annotator: Ralph Rinzler

Production supervised by Matt Walters & Anthony Seeger

Editorial/production assistance: Doug Bell

Archival tape source assistance:

Eugene Earle, Peter Feldmann, Pete Kuykendall, Ed Kahn, David Grisman

Recording information:

1960s material—Ralph Rinzler assisted by colleagues no longer identifiable after thirty years
Monroe Brothers recorded by Smithsonian Institution

Typing and editorial assistance: Kate Rinzler and Andrew Shahriari, and Michael Schall

Mastered from the original analog tapes by Alan Yoshida, A&M Mastering

Cover photo: Bill Monroe and Doc Watson, California 1963. Photo by Peter Feldmann © 1993 by Peter Feldmann, used by permission.

Design by Visual Dialogue

Bill Monroe appears here courtesy of MCA Records

Photo credits:

page 2: handbill of New York performance of Bill Monroe and the Blue Grass Boys with Doc Watson at Town Hall, 1963

page 5: handbill of first joint performance of Bill Monroe and the Blue Grass Boys on the bill with Doc Watson, Ash Grove, 1963

page 8: Doc Watson at the Smithsonian Institution Festival of American Folklife 1969, photo by Robert Yellin for Smithsonian Institution

back cover: photograph of Bill Monroe and Doc Watson rehearsing at the Newport Folk Festival, 1963, with Pete Seeger looking on

Folkways Records published quite a few recordings that were recorded and compiled by members of the urban "folk music revival," including Ralph Rinzler, Mike Seeger, John Cohen, and many others. All of these are available on audio cassette from the Smithsonian Institution. Some of them have been reissued on CD and cassette, often with additional tracks and revised liner notes. For a free copy of The Whole Folkways Catalogue write: Folkways Catalogue, 955 L'Enfant Plaza, Suite 2600, Smithsonian Institution, Washington DC 20560. Or telephone (202) 287-3262 or fax (202) 287-3699. To order by mail telephone (301) 443-2314. Visa and MasterCard accepted.

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Folkways Records was founded by Moses Asch and Marian Distler in 1947 to document music, spoken word, instruction, and sounds from around the world. In the ensuing decades, New York City-based Folkways became one of the largest independent record labels in the world, reaching a total of nearly 2,200 albums that were always kept in print.

The Smithsonian Institution acquired Folkways from the Asch estate in 1987 to ensure that the sounds and genius of the artists would be preserved for future generations. All Folkways recordings are now available on high-quality audio cassettes, each packed in a special box along with the original LP liner notes.

Smithsonian/Folkways Recordings was formed to continue the Folkways tradition of releasing significant recordings with high-quality documentation. It produces new titles, reissues of historic recordings from Folkways and other record labels, and in collaboration with other companies also produces instructional videotapes, recordings to accompany published books, and a variety of other educational projects.

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