# + CLASSIC OLD-TIME MUSIC +

from SMITHSONIAN FOLKWAYS RECORDINGS



Smithsonian Folkways Recordings

This collection of old-time social and instrumental string-band music spotlights instrumental prowess.

most revered sources of old-time roots music—Dock Boggs, Roscoe Holcomb, Wade Ward, Tommy Your Deal Go Down" and Bob Dylan's rendition of Clarence Ashley's "Little Sadie" clearly attest to the continuing influence of these songs. EXTENSIVE NOTES.

# + CLASSIC OLD-TIME MUSIC +

from SMITHSONIAN FOLKWAYS RECORDINGS

SFW (2) 40093 Smithsonian Folkways Recordings . Compiled and Annotated by Jeff Place

- The Iron Mountain String Band-Sugar Hill 3:36
- The New Lost City Ramblers-Bill Morgan and His Gal 2:57
- Dock Boggs-Country Blues 3:51
- Clarence Ashley-Little Sadie 2:20
- Frank Bode and Tommy Jarrell-Susannah Gal 3:00
- Clark Kessinger-Wednesday Night Waltz 3:07
- The New Lost City Ramblers-Cyclone of Rye Cove 3:05
- Maybelle Carter and Sara Carter Bayes-I'm Leaving You This Lonesome Song 2:38
- 9 Doc Watson and Fred Price-Carroll County Blues 1:41
- 10 Sam and Kirk McGee-Don't Let Your Deal Go Down 3:03
- 11 Roscoe Holcomb-Trouble in Mind 2:20
- 12 Wade Ward-Chilly Winds 1:07
- 13 David, Bill, and Billy Ray Johnson-Going Down the Road Feeling Bad -2:26
- 14 Lee Sexton-Pretty Polly 2:13
- 15 Mike Seeger-Bonaparte's Retreat 1:29
  - 16 J. E. Mainer's Mountaineers-Concord Rag 2:15

- 17 George Pegram-John Henry 2:18
- 18 Cousin Emmy with The New Lost City Ramblers-Bowling Green 1:48
- 19 John W. Summers-Fine Times at Our House 3:13
- 20 Old Reliable String Band-Streets of Glory 2:11
- 21 The Spare Change Boys-Policeman 2:52
- 22 Joe and Tommy Thompson-Love Somebody (Soldier's Joy) 2:14
- 23 Red Clay Ramblers with Al McCanless-House of David Blues 1:27
- 24 Andy Cahan, Lisa Ornstein and Laura Fishelder-Ship in the Clouds 1:47
- 25 Sam and Kirk McGee-Late Last Night 2:24
- 26 Gaither Carlton-Look Down That Lonesome Road 2:07
- 27 Gordon Tanner, Joe Miller, and John Patterson-Down Yonder 2:38
- 28 Etta Baker and Cora Phillips-Jaybird March 1:51
- 29 The New Lost City Ramblers-John Brown's Dream 1:38



# CLASSIC OLD-TIME MUSIC

from SMITHSONIAN FOLKWAYS RECORDINGS

- ♦ SFW CD 40093 Smithsonian Folkways Recordings , Compiled and Annotated by Jeff Place ♦
- 1 Doc Watson and Fred Price—Carroll County Blues 1:39 (arr. D. Watson/Hillgreen Music, BMI)
- 2 The New Lost City Ramblers—Bill Morgan and His Gal 2:56 (H. Mohr-W. Mahoney)
- 3 Dock Bonns—Country Blues 3:48 (Dock Bonns/Stormking Music, BMI)
- Clarence Ashley-Little Sadie 2:19
- 5 Frank Bode and Tommy Jarrell—Susannah Gal 3:00
- 6 Clark Kessinger-Wednesday Night Waltz 3:06
- The New Lost City Ramblers—Cyclone of Rye Cove 3:08 (A P Carter/APRS RMI)
- 8 Maybelle Carter and Sara Carter Bayes—I'm Leaving You This Lonesome Song 2:34
- 9 The Iron Mountain String Rand—Sugar Hill 3:39
- 10 Sam and Kirk McGee\_\_Don't Let Your Deal Go Down 3.02
- 11 Roscoe Holcomb—Trouble in Mind 2:15 (R. M. Jones/Universal MCA Music Publishing, BMI)
- 12 Wade Ward-Chilly Winds 1:06
- -13 David, Bill, and Billy Ray Johnson-Going Down the Road Feeling Bad 2:24
- 74 Lee Sexton-Pretty Polly 2:11
- 15 Mike Seeger-Bonaparte's Retreat 1:30
- 16 J. E. Mainer's Mountaineers—Concord Rag 2:25 (J. E. Mainer/Berwick Music, BMI)
- 17 George Pegram-John Henry 2:19
- 18 Cousin Emmy with The New Lost City Ramblers-Bowling Green 1:46 (C. M. Carver)
- 19 John W. Summers-Fine Times at Our House 3-12
- 20 Old Reliable String Band-Streets of Glory 2:12
- 21 The Spare Change Boys-Policeman 2:56 (T. Jarrell/Wynwood Music Co., BMI)
- 22 Joe and Tommy Thompson—Love Somebody (Soldier's Joy) 2:11
- 23 Red Clav Ramblers with Al McCanless—House of David Blues 1:31 (Elmer Schoebel, Billy Meyers & Irving Mills/EMI Mills Music-Edwin H Morris & Co., BMI)
- 24 Andy Cahan, Lisa Ornstein, and Laura Fishelder—Ship in the Clouds 1:49
- 25 Sam and Kirk McGee-Late Last Night 2:46
- 26 Gaither Carlton-Look Down That Lonesome Road 2:05
- 27 Gordon Tanner, Joe Miller, and John Patterson—Down Yonder 2:37 (L. Wolfe Gilbert/LaSalle Music Publishers Inc., BMI)
- 28 Etta Baker and Cora Phillips-Jaybird March 1:48
- 29 The New Lost City Ramblers-John Brown's Dream 1:32

THIS COLLECTION is the third in a series of classic bluegrass, mountain songs, and old-time music from the Folkways collection. It represents social and instrumental music and spotlights instrumental prowess. Old-time music differs from bluegrass, although often mentioned in the same breath, as it is older in origin and features different playing styles. String bands have existed in most of the history of the United States, and their music combines both African-American and Anglo-American elements. Whereas the banjo has African origins, the violin or fiddle is European.

Although much old-time music originated in the American South, string bands could be found all over the country. Some of their tunes were instrumentals and some were songs. They often performed at community events, fairs, concerts, and occasions like molasses making or barn raisings. Frequently in the days before radio and television, old-time musicians would get together in the evenings to make their own fun (with an appreciative audience, no doubt). There has always been a sense of competition between country string musicians, and many songs were played by many groups, allowing individuals to mold the music into their own unique version. Even now, particular versions of a song, as with Eck Robertson's rendition of "Sally Goodin'," may be traced back to an important recording of it by a particular group. Fiddle contests, which included contests on other instruments, and band contests came into existence in the 1730s and still occur. Many music fans still travel yearly down to Galax, Virginia, or Union Grove, North Carolina, for the contests. One can find enthusiasts of old-time music all over the world. In the United States, many live in the Midwest and Pacific Northwest.

Over the years, Folkways Records (now Smithsonian Folkways Recordings) has been the American record label that more than others has continuously produced and distributed high-quality recordings of traditional American folk music. Folkways founder Moses Asch made a commitment to artists that their Folkways recordings would never go out of print. This recording is intended as an introduction to many of these recordings on the label, and a chance for listeners to experience them, perhaps again, perhaps for the first time.

Moses Asch (1905–1986) founded Folkways in 1948 in New York. He had been involved in the record business since 1939 with his former Asch and Disc labels. In 1940, acting on a tip from Broadway producer Sy Rady, he recorded blues songster Lead Belly. This was his first stab at releasing American vernacular music. During the 1940s, Asch was to release recordings by other well-known American folk musicians, such as Burl Ives, Pete Seeger, Sonny Terry & Brownie McGhee, Woody Guthrie, and Virginia mountain musicians Hobart Smith and Texas Gladden.

Asch, throughout the history of his label, released titles of old-time music. One of the first records out on Folkways Records was a square-dance album by Paiute Pete (Folkways 2001). Asch's release in 1952 of Harry Smith's legendary compilation, The Anthology of American Folk Music, made available for the first time in decades vintage commercial recordings of mountain music and string bands from the 1920s and 30s. It was no stretch that Asch would become involved in releasing old-time music. Smith's Anthology would have a major impact on a new generation of young folk-music performers and enthusiasts. Previously, the folk-music recordings likely to be found in stores were by urban performers like Pete Seeger and Burl Ives. The Anthology made available authentic voices from the mountains and a repertoire of songs dating back centuries to a new audience, which craved this authenticity.

In 1953, Asch released Bascom Lamar Lunsford's Smoky Mountain Ballads (FW2040). Lunsford, a singer and ballad collector from Western North Carolina, was a star of the Anthology and the composer of "Old Mountain Dew." Later, in 1958, Asch released a recording of songs and interviews with Kentucky singer Buell Kazee, another performer from the Anthology.

A major change in the musical landscape happened in 1958, when the folk group the Kingston Trio had a nationwide hit with the North Carolina ballad "Tom Dooley," a song that had been collected by Frank Warner from North Carolina banjo player Frank Proffitt. Soon, every major record label was looking for its own "Kingston Trio" to cash in on the folk-music craze. College students were forming bands, and for material, musicians were

going to the great song collections by the Lomaxes, Seegers, Sandburg, Botkin, and others, and to the venerable Sing Out! magazine. The more adventurous of these musicians began to travel to the South to seek out the sources of these songs and singers, including some of the performers who had been recorded in the 1920s, some of whom were in the Anthology. It was from these folklorists and collectors that Asch received recordings that he used to create the vast collection of folk albums he was to release in the next eight years. During the great folk-song revival, roughly 1958–1966, he released 78 albums of old-time music, some of which were among the most influential of their time.

These titles included recordings of Clarence Ashley, Dock Boggs, Roscoe Holcomb, The McGee Brothers, Jean Ritchie, Kilby Snow, Doc Watson, and others. Folk-music fans in the 1960s would frequently have a copy of a Folkways Jean Ritchie or Doc Watson recording in their collections, along with recordings by Peter, Paul, and Mary, or Judy Collins. Singer Eric Von Schmidt, from the Cambridge, Massachusetts, folk scene, recalled, "No longer are you listening to the Limeliters on Victor, The Brothers Four on Columbia, the Chad Mitchell Trio on Mercury. You are now hooked on Folkways Records. They cost a lot for records back then, but what authority they had! No slick and shiny jackets like the rest, but all pebble-grained and thick matte paper. They even weighed more than the others. Three layers of heavy cardboard, a multipage booklet of notes and lyrics, and the disc itself a slab of vinyl like we are not likely to see again" (Von Schmidt, notes to SFW CD 40090).

Several individuals who brought projects to Asch deserve mention. In New York in the late 1950s, one of the young groups on the scene was the New Lost City Ramblers. The Ramblers made a point of recording older country and old-time music and staying true to the original sound. Unlike groups who appropriated older songs and claimed to have composed them, the Ramblers always included discographical information on the originals in their liner notes. They educated their fans about the music, and not surprisingly two of their members, Mike Seeger and John Cohen, have been, and continue to be, involved in collecting and documenting traditional music.

Mike Seeger is a member of the musical Seeger family, half brother to Pete, and son of the musicologist Charles. As a musician and a member New Lost City Ramblers, Seeger was one of the more prolific recording artists on the label. He was also involved in producing recordings by Dock Boggs, Elizabeth Cotten, the McGee Brothers, Kilby Snow, the Stoneman Family, and others. Another Rambler, John Cohen, a musician, filmmaker, photographer, and musicologist, traveled South and brought back many classic recordings. His 1959 Kentucky visit introduced the world to Roscoe Holcomb and his music. He also recorded in the ballad-rich area of Sodom-Laurel, North Carolina.

Seeger brought his friend Ralph Rinzler (1934–1994) in to help with the notes to a Folkways Scruggs banjo-style album, and Rinzler too began to produce recordings for Folkways. As a chief talent scout for the Newport Folk Festival, Rinzler was the first to discover and record Doc Watson, in 1960 (Folkways 2355, 1961). Others, like Ed Kahn, Peter Siegel, and Sandy Paton, also produced recordings during this time. To bring traditional musicians to New York, John Cohen founded, with Rinzler and Izzy Young, an organization called Friends of Old Time Music, which gave urban audiences opportunities to experience firsthand the music of many mountain performers. Some of this material saw release on Folkways (1964) in recordings produced by Peter Siegel, who later produced other collections for Folkways, including the recordings of Hazel and Alice.

After 1966, Asch's traditional releases slowed in quantity. This period of Folkways saw the release of the first album by Hazel Dickens and Alice Gerrard, two of the first women to front a popular bluegrass band.

In 1966, Eric Davidson, an old-time musician and biologist, traveled south from New York and with the help of his wife, Lyn, and Paul Newman recorded old-time and bluegrass musicians in the rich musical environment of Grayson and Carroll Counties, Virginia. Davidson provided numerous recordings of old-time music to Asch, as both a recordist and a performer with the Iron Mountain String Band.

In 1987, Ralph Rinzler, then Assistant Secretary for Public Service at the Smithsonian Institution, negotiated the donation of the Folkways label to the museum, and the follow-

ing year, the Smithsonian Folkways record label was founded. From its beginnings, Smithsonian Folkways has set out to reissue material from its archives, with expanded liner notes and updated sound. As the first reissues were being planned, Rinzler made a point of being involved, and with his presence traditional old-time music was guaranteed to be a priority. Frequently after his day job was over, he would venture over to the archives and help put together reissues of recordings he had been initially involved in. Occasionally present for advice were old friends Mike Seeger and John Cohen. Seeger and Cohen have continued to revisit their old recording projects, and have been working to reissue their classic material. The year 2001 saw the release of John Cohen's *There is No Eye: Music for Photographs* (SFW CD 40091), a collection of his recordings of traditional musicians set to accompany the book of the same name. The CD booklet contains some of his stunning photographs from his book.

Apart from his Newport Folk Festival work, Ralph Rinzler was at one time the manager of Bill Monroe and Doc Watson, and a producer of numerous records. During the course of his travels, he recorded more than 800 reels of concerts, back-porch picking parties, and interviews. These recordings now reside in the Ralph Rinzler Folklife Archives and Collections at the Smithsonian. Before his death, in 1994, he went through all of his reels of Bill Monroe (with various personnel) and Monroe's duo recordings with Doc Watson and put together a two-CD series called Off the Record (1993).

Since 1988, Smithsonian Folkways Recordings has reissued the Doc Watson-Clarence Ashley recordings, performances by Bascom Lamar Lunsford, Dock Boggs, Roscoe Holcomb, anthologies of the New Lost City Ramblers, and the heralded 1997 Grammy-winning reissue of *The Anthology of American Folk Music*. A complete list of recordings available can be found at www.folkways.si.edu. We will continue to mine the vaults for new collections, and remain committed to this thriving American musical form.

-Jeff Place, Archivist,

Ralph Rinzler Folklife Archives and Collections, Smithsonian Institution, 2003

#### 1. SUGAR HILL

THE IRON MOUNTAIN STRING BAND

The Iron Mountain String Band: Eric Davidson, vocal and banjo; Caleb Finch, fiddle; Brook Moyer, guitar • From Walkin' in the Parlor FW 2477 (1975).

The Iron Mountain String Band has been playing old-time music for forty years. The core of the group has been Eric Davidson (1937—) and Caleb Finch on banjo and fiddle, respectively. Davidson and Finch and their associates began traveling to the Southern Appalachians to seek out the older old-time string band musicians from whom they could learn (Davidson, notes to FW 2477). The recordings of these musicians they made while there led to numerous Folkways releases.

Founded in New York City, the group was influenced by the music of the legendary Grayson County Bogtrotters, the greatest of the Galax, Virginia, string bands in the 1930s (Davidson, notes to FW 2477). They were able to play and study with Wade and Fields Ward, original members of the Bogtrotters.

Working as biologists in Southern California, Davidson and Finch still have the group together, and they recently recorded a new album. They are joined on guitar by Brook Moyer, who joined the band only in 1974.

The song probably refers to drunken binges during "sugaring-off," the preparation of maple sugar (Davidson, notes to FW 2477). It was learned from an earlier recording by the Bogtrotters' Crockett Ward in 1927 (Okeh 45179).  $\star$ 

# 2. BILL MORGAN AND HIS GAL

THE NEW LOST CITY RAMBLERS

John Cohen, vocal and guitar; Tom Paley, vocal and banjo; Mike Seeger, fiddle • (Also called "William Morgan"; "My Name is Morgan, But it Ain't J. P."; from *The New Lost Ramblers, The Early Years, 1958-1962* SFW CD 40036 (1991); recorded 1963.

The New Lost City Ramblers came together in New York in mid-1958 to preserve and perform important old-time American music that all three members had grown to love. Membership included Mike Seeger (1934–), John Cohen (1932–), and banjo player Tom Paley (1928–). The group formed during the beginnings of the great folk-music boom of the late 1950s, a time when many young musicians were turning to American folk music. Influenced by Harry Smith's *The Anthology of American Folk Music*, the Ramblers began to seek older recordings, taking part in exchange of reels of tape through a network of collectors who held dubs of vintage 78-RPM recordings. Mike Seeger and Ralph Rinzler offered to help catalog Harry Smith's record collection, which by that time had been sold to the New York Public Library.

During a time when hundreds of urban folk groups were coming into being, there was a constant search for older songs to fill out set lists. Songs were appropriated by groups and singers who often claimed to be the author or arranger. The Ramblers made a point of including rich discographical information on the source of their songs in their notes, giving full credit and helping educate their fans about their musical forebears. They also revived the older country humor of earlier recordings by groups like the Skillet Lickers and mixed it into their performances. Paley left the group in 1962 and was replaced by Tracy Schwarz (1938–).

The song "William Morgan" was first published by Halsey Mohr and Will Mahoney in 1906 and recorded as "My Name is Morgan, But It Ain't J. P." on an Edison cylinder by Bob Roberts (Ed 9227). The Ramblers learned it from the repertoire of Buster Carter and Preston Young (Col. 15758, 1931). J. P. Morgan (1837–1913) was a millionaire financier. +

# 3. LITTLE SADIE

CLARENCE ASHLEY

Clarence Ashley, vocal and banjo; Doc Watson, guitar • From *The Original Folkways Recordings of Doc Watson and Clarence Ashley* SFW CD 40029 (1994); recorded 1962.

Clarence "Tom" Ashley (1895–1967) was from the eastern Tennessee town of Shouns. He recorded for different record companies as Clarence or Tom. In his early professional career, he traveled with medicine shows. During the 1920s and 1930s he acted as front man in many of the groups he played with, mixing humor and music. He played with the Carolina Tar Heels, The Blue Ridge Mountain Entertainers, Byrd Moore and the Hot Shots, and Ashley's Melody Men. After his initial recording career ended, he made a living saw milling and farming, supplementing his income by what he called "busting," passing a hat for money as he played (Ralph Rinzler, notes to SFW CD 40029).

By the mid-1940s, after suffering a work-related accident to his hand, Ashley had stopped playing banjo. Folklorist and musician Ralph Rinzler ran into him in North Carolina at the 1960 Union Grove Fiddler's Convention. Remembering him from *The Anthology of American Folk Music*, Rinzler asked if he could record him. The subsequent recording session also brought the brilliant guitarist Arthel "Doc" Watson (see track 1) to Rinzler's attention. As one of the chief talent scouts for the Newport Folk Festival, Rinzler saw to it that Ashley and Watson were presented to folk-revival audiences via appearances at festivals and nightclubs.

The song "Little Sadie" is a North Carolina murder ballad and is similar to the old song "Bad Lee Brown." Music scholar Manfred Helfert has pointed out that the plot of the

lyrics concerns city names in North and South Carolina, and has created an in-depth analysis of the song (www.bobdylanroots.com/sadie.html). Bob Dylan was later to cover Ashley's version of this song. +

# 4. COUNTRY BLUES

DOCK BOGGS "

Dock Boggs, vocal and banjo • From *Dock Boggs: His Folkways Years, 1963–1968* SFW CD 40108 (1998); recorded 26 June 1963.

Moran Lee "Dock" Boggs (1898–1971) was from Norton, a coal-mining town in the Virginia panhandle. He was influenced by the African-American music in his region, and his banjo playing has a blues feel to it. After recording for Brunswick Records, he had hoped a music career might help him avoid a life in the mines; instead, he worked as a miner most of his life, retiring in 1952. He was rediscovered by Mike Seeger in the 1960s and played various folk festivals, including the 1963 Newport Folk Festival and the 1969 Festival of American Folklife. Mike Seeger did extensive interviews with him in 1963, excerpts of which were published on the recording Folkways 5458 (Jeff Place, from notes to SFW CD 40090).

"Country Blues" is one of Boggs's best known early recordings, in part because of its inclusion in *The Anthology of American Folk Music*. It was rerecorded in 1963 by Mike Seeger on a visit to see Boggs. +

## 5. SUSANNAH GAL

FRANK BODE AND TOMMY JARRELL

Frank Bode, vocal and guitar; Tommy Jarrell, fiddle • From Been Riding with Old Mosby FW 31109 (1986); recorded September 1984.

Frank Bode is a guitarist and banjo player from Toast, North Carolina. Toast is located near Mt. Airy, in one of the North Carolina hotbeds of old-time music. He currently plays with the Toast String Stretchers and the Smokey Valley Boys. Importantly, on this track, legendary fiddler Tommy Jarrell (1901–1985) accompanies him. This recording comes from an album recorded by Eric Davidson.

Jarrell, also from Toast, was one of the most beloved old-time fiddlers of the late 20th century. His father, Ben, had been a member of the early recording group The DaCosta Woltz Southern Broadcasters, and Tommy had learned to play at an early age. In his older years, he was awarded a National Heritage Fellowship by the National Endowment for the Arts. Young fiddlers visited Tommy so frequently to learn from him that a neighbor tacked up a sign that read "first two nights free and after that \$20 a night" (www.oldtimemusic.com/FHOFjarrell. html). This song is a variant of the well-known tune "Fly Around, My Pretty Little Miss." +

# 6. WEDNESDAY NIGHT WALTZ

CLARK KESSINGER

Clark Kessinger, fiddle; Gene Meade, guitar • From Clark Kessinger, Fiddler FW 2336 (1966).

Like many of his contemporaries, Clark Kessinger (1896–1975) was a performer who was rediscovered during the great folksong revival of the 1960s, when he returned to

recording after a thirty-year layoff. With his nephew Luches, he recorded more than 70 sides for the Brunswick Record Company in the 1920s and 1930s as the Kessinger Brothers.

Kessinger was born near Charleston, West Virginia, and spent much of his life in and around Kanawha County. In 1928, the Kessinger Brothers ventured to Ashland, Kentucky, to record for Brunswick after having been recommended by a local violin teacher. James Q'Keefe was in charge of the session and anxious to hear the Clark Kessinger everyone was talking about. A rival record company, Columbia, had a current hit with "Wednesday Night Waltz" as performed by the Leake County Revelers. O'Keefe got the Kessingers to record a version of the waltz (Brunswick 219), which quickly became the bigger hit and the biggest hit of their career (Charles Wolfe, 1990:27).

In 1963, Ken Davidson began to record Kessinger for his Folk Promotions label, and this recording comes from his material. +

# 7. THE CYCLONE OF RYE COVE

THE NEW LOST CITY RAMBLERS

Mike Seeger, vocal and autoharp; John Cohen, vocal and guitar; Tracy Schwarz, vocal and guitar • From Rural Delivery, Vol. 1 FW 2496 (1964).

This composition is an example of A. P. Carter creating a ballad based on a local tragedy. On 2 May 1929, a tornado hit Rye Cove, near Clinchport, Virginia. It destroyed Rye Cove High School, killing one teacher and twelve students, and injuring dozens (see www.blueridgeinstitute.org/ballads). The recording is of the New Lost City Ramblers, with Tracy Schwarz replacing Tom Paley as a member. For more information on the group, see track 2. +

MAYBELLE CARTER AND SARA CARTER BAYES

Sara Carter Bayes, vocal and guitar; Maybelle Carter, vocal and guitar • From Close to Home: Old Time Music from the Mike Seeger Collection, 1952-1967 SFW CD 40097 (1997); recorded 24 April 1963.

The original Carter Family (A. P., Sara, and Maybelle) was one of the most important groups in early country music history. Between 1927 and 1943, they recorded more than 300 songs for a variety of record companies. A. P. Carter collected songs in the Appalachian region, and Sara was the lead vocalist on most of their recordings. Among the many great songs they introduced to the record-buying public were "Wildwood Flower," "Will the Circle Be Unbroken," and their theme song, "Keep on the Sunnyside." The original band dissolved in 1943, with Sara moving to California with her second husband, Coy Bayes. Maybelle continued to perform with her daughters for many years thereafter.

In 1963, While touring with the New Lost City Ramblers, Maybelle accompanied Mike Seeger and Ed Kahn to visit her cousin Sara. It was during this visit that this recording was made (Mike Seeger, notes to SFW CD 40097). This song comes from the repertoire of the Delmore Brothers. +

# 9. CARROLL COUNTY BLUES

DOC WATSON AND FRED PRICE

Fred Price, fiddle; Doc Watson, guitar • From *The Original Folkways Recordings of Doc Watson and Clarence Ashley* SFW CD 40029 (1994); recorded 1962.

Arthel Watson (1923-) was born in Stoney Fork Township (later known as Deep Gap),

North Carolina. Nicknamed "Doc" as a teenager, he was surrounded by music as a child. Many of the members of his family were singers and musicians (see *The Watson Family* SFW CD 40012). In 1960, Ralph Rinzler traveled to Virginia to record Clarence Ashley and encountered Watson for the first time. Thrilled by his discovery, he went on to manage Watson and introduce him to concert and nightclub audiences around the country. Rinzler produced Doc's first albums for Folkways, starting in 1961 with the *Old Time Music at Clarence Ashley*'s project (SFW CD 40029). Fred Price was one of Watson's neighbors, with whom he played in his early career.

"Carroll County Blues" is a string band classic from the recordings of Narmour and Smith, a band with which Mississippi John Hurt occasionally played, and has become a standard in old-time music. +

# 10. DON'T LET YOUR DEAL GO DOWN SAM AND KIRK MCGEE

Sam McGee, vocal and banjo-guitar; Kirk McGee, banjo • From Milk' Em in the Evening Blues: Old-Timers of the Grand Old Opry FW 31007 (1968).

Sam McGee (1984–1975) and Kirk McGee (1899–1983) were longtime members of the Grand Ole Opry. Sam was one of the best flat-picking guitarists in the history of country music. Born in Franklin, Tennessee, the McGee brothers began to play at square dances while young. In 1925, they joined the legendary Uncle Dave Macon's Fruit Jar Drinkers. Macon (1870–1952) was one of the first stars of the Grand Ole Opry. The McGees recorded with him and as a solo act in the 1920s. The McGees began to play with "Fiddlin" Arthur Smith in 1931 as the Dixieliners.

The McGees were largely inactive professionally for a number of years in the 1940s. In the mid-1950s they reunited. Mike Seeger recorded two albums of them for Folkways,

again teaming them with Arthur Smith. "Don't Let Your Deal Go Down" has been a popular song among string bands for many years. It has become a bluegrass standard, and has even made it into rock, as performed by The Grateful Dead. +

# 11. TROUBLE IN MIND

ROSCOE HOLCOMB

Roscoe Holcomb, vocal and banjo • From The High Lonesome Sound SFW CD 40104 (1998); recorded 1961.

Roscoe Holcomb (1911–1981) has "attained legendary status as a hard-hitting singer and banjo player although he has never been widely known" (John Cohen, notes to SFW CD 40104). Living most of his life around Daisy, Kentucky, Holcomb worked as a miner and at a lumber mill; he eventually broke his back in an accident at the latter.

Holcomb's music was a combination of Kentucky Mountain music, songs from the church, and African-American blues. His sources were both human and recorded. Known for his heartfelt singing, he performed at folk festivals in the 1960s, was the subject of John Cohen's film High Lonesome Sound, and received a Grammy nomination in 1965 for the album of the same name.

Composed by Richard Jones, "Trouble in Mind" has become one of the most frequently recorded blues standards and is played by a variety of musicians, including Clifton Chenier, Bob Wills, Willie Nelson, and Asleep at the Wheel. +

## 12. CHILLY WINDS

WADE WARD

Wade Ward, banjo • From Uncle Wade: A Memorial to Wade Ward, Old Time Virginia Banjo Picker, 1892–1971 FW 2380 (1962); recorded 1958.

Wade Ward (1892–1971) was a beloved member of the musical Ward family from around Galax-Hillsville, Virginia. Ward, his older brother Crockett, his nephew Fields, and his neighbor Eck Dunford were members of the important Galax string band the Bogtrotters, renowned in the area in the 1930s and 1940s. Alan Lomax recorded them for the Library of Congress in 1937. Because of the Bogtrotters's recordings, young folklorists began to seek out the members in the 1950s.

Working primarily as a farmer, Wade played music on the side and was a frequent participant at regional festivals and fiddlers' contests for years. Both John Cohen and Erie Davidson (this recording was made by Davidson) recorded him for Folkways. For many years, young music enthusiasts traveled to Galax to visit and learn from him. +

# 13. GOING DOWN THE ROAD FEELING BAD

DAVID, BILLIE RAY, AND BILL JOHNSON

David Johnson, fiddle and vocal; Billie Ray Johnson, guitar and lead vocal • Also called "Chilly Winds," "Lonesome Road Blues" From Old Time North Carolina Mountain Music FW 31105 (1985).

For Folkways in the 1980s, multi-instrumentalist David Johnson (1954—) recorded three albums, one solo banjo record and two with his father, Billie Ray. He grew up in Wilkes County, North Carolina, in a musical family; his parents and uncles appeared on

In recent years, Johnson has been involved in performing Southern gospel music in North Carolina and working at a recording studio. More information can be found at www.dayesworldofmusic.homestead.com.

This track comes from an album of old-time music recorded by Johnson with his father and his grandfather, Bill (d. 1996). This song has been frequently performed in folk, old-time, and string band music, and is known to many through Woody Guthrie's 1940s recording of it. +

#### 14. PRETTY POLLY

LEE SEXTON

Lee Sexton, Vocal and banjo • From Mountain Music of Kentucky SFW CD 40077 (1996); recorded 1959.

Lee Sexton (1928—) is one of the finest Eastern Kentucky banjo players. He grew up in Linefork, Kentucky, and many of his relatives played instruments, so he had plenty to learn from. He also spent time listening and learning from local radio shows. He started to perform professionally in 1941, and began to play with fiddler Marion Sumner (see SFW CD 40094 and SFW CD 40077). Unable to make an adequate living with music, Sexton worked as a coal miner for thirty years. During his mining career, he continued to play, and in recent years, the Lee Sexton Band can still be found playing in the Appalachian region. Sexton is a recipient of the Kentucky Governor's Award for Lifetime Achievement in the Arts. A fine collection of his work has been released by June Appal Recordings (JA 0080, 2001).

"Pretty Polly" is a descendant of the British ballad "The Gosport Tragedy" (Guy Logsdon, notes to SFW CD 40151). It is a well-known mountain ballad. Another

Kentucky version of the song is B. F. Shelton's version, recorded at the influential recording sessions in Bristol in 1927. +

# 15. BONAPARTE'S RETREAT

MIKE SEEGER

Mike Seeger, fiddle • From Old Time Country Music FW 2325 (1962); recorded 1962.

In 1962, Mike Seeger recorded an album of old-time music where he played all the instruments. Bandmate Tracy Schwarz did the recording. In a solo effort separate from the New Lost City Ramblers, Seeger was able to showcase many of the songs he had learned from older recordings.

"Bonaparte's Retreat" is a well-known fiddle tune, also known as "Bonaparte Crossing the Alps." Seeger learned it from a recording by A. A. Gray (Okeh 40110). +

#### 16. CONCORD RAG

J. E. MAINER'S MOUNTAINEERS

J. E. Mainer's Mountaineers: J. E. Mainer, fiddle; other current members not listed • From *Galax, Virginia Old Fiddler's Convention* FW 2435 (1964); recorded between 1961 and 1963.

J. E. Mainer's Mountaineers, a well-known recording group in the 1930s, went through many personnel changes over the years, including a stint with Mainer's younger brother, Wade. J. E. Mainer (1898–1971) recorded with the group until 1946. His career was revived during the folksong revival of the 1960s, and he began to play festivals until his death. He recorded an album for Arhoolie Records.

#### 17. JOHN HENRY

GEORGE PEGRAM

George Pegram, vocal and banjo • From Galax, Virginia Old Fiddler's Convention FW 2435 (1964); recorded between 1961 and 1963.

North Carolinian George Pegram (1911–1974) had a long performing career in the Carolina area. He was known for his distinct three-finger banjo style and his extroverted stage mannerisms. His first big break came as a performer at Bascom Lamar Lunsford's Mountain Dance and Folk Festival in Asheville, North Carolina. He was a frequent winner at the Galax Fiddler's convention, from where this recording was taken. In addition, with Red Parham, he recorded two albums for Riverside Records in the 1950s.

In 1970, the infant Rounder Records label released a recording of Pegram for its first release. "John Henry," quite possibly the most famous American folksong, has been recorded hundreds and hundreds of times. Pegram's performance of it was the winning banjo performance at the 1961 Galax contest. This track could possibly be that performance, or his Galax performance of the same song from 1963 (Bob Carlin, 1995, notes to Rounder 0001). +

#### 18. BOWLING GREEN

COUSIN EMMY WITH THE NEW LOST CITY RAMBLERS

Cousin Emmy, vocal and banjo; Tracy Schwarz, bass; Mike Seeger, mandolin; John Cohen, guitar • From *The New Lost City Ramblers with Cousin Emmy* FW 31015 (1968); recorded 24 April 1967.

Cousin Emmy (Cynthia May Carver, 1903–1980) was from Kentucky. She had a long career as a radio performer and comedienne, but recorded rarely. She did, however, appear in a few films. Among her compositions is the bluegrass song "Ruby, Are You Mad at Your Man." She is credited with teaching longtime country-music star Grandpa Jones the banjo. In the late 1960s, the New Lost City Ramblers, who made this recording with her, revived her career. She subsequently appeared at the Newport Folk Festival.

"Bowling Green," named for the Western Kentucky town, was one of Cousin Emmy's most popular numbers, and it appeared as the title track of one of the most popular albums by the Kossoy Sisters. +

#### 19. FINE TIMES AT OUR HOUSE

JOHN W. SUMMERS

John W. Summers, fiddle • From Fine Times at Our House FW 3809 (1964); recorded 2 January 1963.

Born in Indiana in 1887, John W. "Dick" Summers was a renowned Midwestern violinist and violinmaker. He learned many of the old fiddle tunes from his family and neighbors. Bob Carlin produced a fine recording of his work, *Indiana Fiddler*, in 1984.

This recording comes from an album of old-time music from Indiana recorded by Art Rosenbaum. +

THE OLD RELIABLE STRING BAND

Artie Rose, guitar and vocal; Tom Paley, guitar and harmony vocal; Roy Berkeley, bass • From *The Old Reliable String Band* FW 2475 (1963).

The Old Reliable String Band was a short-lived aggregation formed by Tom Paley after he left the New Lost City Ramblers. The group, consisting of Paley, Roy Berkeley, and Artie Rose, recorded only this album for Folkways in 1963. Paley moved to Sweden in 1963 and subsequently to England, where he has lived ever since. Since 1966, Paley has been involved with the New Deal String Band.

"Streets of Glory" is an old hymn that has been recorded many times, including by the Carter Family as "Jordan."  $\star$ 

# 21. POLICEMAN

THE SPARE CHANGE BOYS

The Spare Change Boys: Hank Bradley, vocal and fiddle; Jody Stecher, fiddle; EricThompson, guitar; Walt Koken, banjo • From *Berkeley Farms: Old Time and Country Style Music of Berkeley* FW 2436 (1972); recorded February 1970.

During his travels, Mike Seeger was impressed by the quality of old-time music he heard in Berkeley, California. The idea to make this recording came to him after being with many of these musicians at the club Freight and Salvage and at gatherings after (Seeger, notes to FW 2436). Berkeley also had other gathering places for music, and was home to the Berkeley Old Time Fiddler's convention.

Of the many musical aggregations around Berkeley, the Spare Change Boys is not so much known as a group, but is notable for its individual members. All four members—Hank Bradley, Jody Stecher, Eric Thompson, and Walt Koken—have made subsequent recordings. Stecher plays as a duo with Kate Brislin, and has had numerous albums released by Rounder. +

# 22. LOVE SOMEBODY

JOE AND TOMMY THOMPSON

Joe Thompson, fiddle; Tommy Thompson, banjo • From Black Banjo Songsters of North Carolina and Virginia SFW CD 40079 (1998).

This variant of "Soldier's Joy" is played by African-American fiddler Joe Thompson (1918–) from Mebane, North Carolina, with Red Clay Rambler Tommy Thompson (1937–2003). It is described as "one of Joe and Tommy's early attempts to reach across their traditions and play a familiar tune together" (CeCe Conway, notes to SFW CD 40079). For many years, Joe Thompson played with his cousin, banjo player Odell Thompson (1911–1995). Both were among the last African-American string band musicians from a great tradition dating back to the days of slavery. African-American string bands had a great influence on many Anglo-Americans, and elements of the style can be heard in the playing of many white players. This recording comes from a collection of African-American banjo music recorded and produced by CeCe Conway and Scott Odell.

Joe Thompson is the winner of a North Carolina Folk Heritage Award. +

## 23. HOUSE OF DAVID BLUES

THE RED CLAY RAMBLERS WITH AL MCCANLESS

Bill Hicks, fiddle; Tommy Thompson, vocal and banjo; Jim Watson, vocal and guitar; Laurel Urton, bass; with Al McCanless, fiddle • From *The Red Clay Ramblers with Fiddlin' Al McCanless* FW 31039 (1974); recorded 1973.

The Red Clay Ramblers formed in the 1970s and were the most important group during the string band revival that occurred in central North Carolina, in the area around Durham. This track comes from their first album. They made numerous recordings over the years, and are also known for the music they composed to accompany theatrical productions, including Sam Shepherd's "A Lie of the Mind." On this track, the Ramblers are joined by neighbor "Fiddlin'" Al McCanless. Having gone through many personnel changes, they continue to perform (more information can be found at www.redclayramblers.com.) McCanless currently works as a potter, and continues to play music.

The "House of David Blues" is a pop song written by Elmer Schoebel (1896–1970), an arranger and composer in the early days of jazz. His compositions include "Bugle Call Rag." The McGee Brothers and Arthur Smith recorded a popular version of the song, and their recording is the source for the Red Clay Ramblers. The House of David is a religious order founded in 1903 in Michigan. In the early 20th century, the House of David had traveling baseball and basketball teams and a touring brass band, all of whom's appearance was notable at the time because members never cut their hair or beards. +

#### 24. SHIP IN THE CLOUDS

ANDY CAHAN, LISA ORNSTEIN, AND LAURA FISHLEDER

Andy Cahan, banjo; Lisa Ornstein, fiddle; Laura Fishleder, guitar • From Ship in the Clouds: Old Time Instrumental Music FW 31062 (1978); recorded March 1978.

This recording of old-time music is notable for the youth of the performers. At the time of this recording, Cahan and Fishelder were undergraduates at Oberlin College, and Ornstein was a recent Oberlin graduate. They learned these tunes from other musicians and from records.

Andy Cahan moved to North Carolina to be closer to old-time music. He sought out many of the great old-time players, like Tommy Jarrell, from whom he could learn. He has been involved in documenting Southern string band music, producing and performing on recordings and radio documentaries. He continues to play music and works as a cabinet-maker. Lisa Ornstein has continued to play. She works with music from French Canada and the Northeast United States, and runs the Acadian Archives in Ft. Kent, Maine.

"Ship in the Clouds" was learned from Taylor and Stella Kimble of Virginia and Judy Hyman of Indiana (Cahan, notes to FW 31062). +

#### 25. LATE LAST NIGHT

SAM AND KIRK MCGEE

Sam McGee, vocal, banjo, and guitar; Kirk McGee, banjo • Also called "Way Down Town"; from Milk' 'Em in the Evening Blues: Old-Timers of the Grand Old Opry FW 31007 (1968).

"Late Last Night" is a song from the repertoire of Uncle Dave Macon, with whom the McGees played. Guitarist Doc Watson has taken the song and arranged it into his "Way Downtown." For information on the McGees, see track 10.

#### 26. LOOK DOWN THAT LONESOME ROAD

GAITHER CARLTON

Gaither Carlton, vocal and fiddle • From The Watson Family SFW CD 40012 (1990); recorded early 1960s.

Gaither Carlton (d. 1973) was a great old-time fiddler from North Carolina. A member of the highly musical Watson Family, he was recorded by Ralph Rinzler in the early 1960s, with his son-in-law, Doc Watson. When revisiting the Watson Family recordings in 1989 for the compact-disc reissue, Rinzler was reminded of the wonder of Carlton's music, and added a number of additional Carlton performances to the disc, including this one. +

#### 27. DOWN YONDER

GORDON TANNER, JOE MILLER, AND JOHN PATTERSON

Gordon Tanner, fiddle; Joe Miller, guitar; John Patterson, banjo • From *Down Yonder: Old Time String Band Music from Georgia* FW 31089 (1982); recorded 13 October 1979.

The Dacula, Georgia, Skillet Lickers has been one of the great Georgia string bands for eighty years, and has gone through various generations of the Tanner family. The original band of Gid Tanner (1885–1962) and the Skillet Lickers was one of the most popular country string bands of the 1920s and 1930s. In 1934, the band went into the studio where, joined by Gid's young son, Gordon, they recorded their last hit, "Down Yonder."

Gordon Tanner (1916–1982) continued the group for many years after his father's death. His Georgia neighbors Joe Miller and Uncle John Patterson accompany him here. The group continues today with Gordon's son Phil and grandson Russ leading the band.

"Down Yonder" was composed by Russian émigré and vaudeville performer L. Wolfe Gilbert (1886–1970) in 1921. Gilbert is also known for his composition "Waiting for the Robert E. Lee" (1912). +

# 28. JAYBIRD MARCH

ETTA BAKER AND CORA PHILLIPS

Etta Baker, banjo; Cora Phillips, guitar • From *Black Banjo Songsters of North Carolina and Virginia* SFW CD 40079 (1998).

Etta Baker (1913—) is primarily known as a guitarist playing in the Piedmont blues style. She grew up in Caldwell County, North Carolina, and learned music from many of her relatives. On this track, she is heard playing banjo with her sister, Cora Phillips.

Baker has spent much of her life playing music for enjoyment. She was included on a 1956 album called *Instrumental Music of the Southern Appalachians*. She did not record again until the 1980s, when her music career really began. She has since appeared at festivals and concerts, and was a 1991 winner of a prestigious National Heritage Fellowship from the National Endowment for the Arts. +

# 29. JOHN BROWN'S DREAM

THE NEW LOST CITY RAMBLERS

Mike Seeger, Appalachian dulcimer; Tracy Schwarz, fiddle; John Cohen, banjo From *Out Standing in Their Field: The New Lost City Ramblers, Vol. 2, 1963–1973* SFW CD 40040 (1993); recorded September 1973.

"John's Brown Dream" is a much-loved fiddle tune from the South. The group learned this version from a recording by Tommy Jarrell and Fred Cockerham (County 713).  $\star$ 

For a complete discography of old-time music in the Smithsonian Folkways Collection or to order any of the above recordings, visit our website at: www.folkways.si.edu.

#### SUGGESTED READING AND SOURCES:

- Carlin, Bob. 1995. Notes to George Pegram. Cambridge, Massachusetts: Rounder Records 0001.
- Cohen, John, and Mike Seeger. 1964. The New Lost City Ramblers Songbook. New York: Oak Publications.
- Dunson, Josh, and Ethel Raim. 1973. The Anthology of American Folk Music [songbook], New York: Oak Publications.
- Logsdon, Guy. 2003. Liner notes to Pete Seeger, American Favorite Ballads, Vol. 2.
   SFW CD 40151.
- · Malone, Bill. 1985. Country Music U.S.A. Austin, Texas: University of Texas Press.
- Wolfe, Charles. 1999. "Clark Kessinger: Pure Fiddling." In Mountains of Music: West Virginia Traditional Music from Goldenseal, ed. John Lilly. Urbana: University of Illinois Press.

#### CREDITS

COMPILED AND ANNOTATED BY Jeff Place MASTERED BY Pete Reiniger PRODUCTION MANAGED BY MARY MONSEUR EDITED BY Jacob Love

PHOTOS COURTESY OF the Library of Congress, Prints and Photographs Division, FSW-OWI Collection. Cover Photo by Jack Delano. BACK OF BOOKLET PHOTO BY Ben Shahn DESIGN AND LAYOUT BY COmmunication Visual, Washington, D.C.

MANY THANKS TO Bill Aldacushion, Andy Cahan, John Cohen, Eric Davidson, Bill Hicks, David Johnson, Andrew Kilpatrick, Lisa Ornstein, Michael Pahn, Mike Seeger, Jim Watson.

ADDITIONAL SMITHSONIAN FOLKWAYS STAFF: Judy Barlas, manufacturing coordinator; Carla Borden, editing; Richard Burgess, marketing director; Lee Michael Demsey, fulfill ment; Betty Derbyshire, financial operations manager; Mark Gustafson, marketing; Sharleen Kavetski, mail order manager; Helen Lindsay, customer service; Margot Nassau, licensing and royalties; John Passmore, fulfillment; Ronnie Simpkins, audio specialist; John Smith, marketing and radio promotions; Stephanie Smith, archivist; Norman van der Sluys, audio-engineering assistant.

#### ABOUT SMITHSONIAN FOLKWAYS RECORDINGS

Smithsonian Folkways Recordings is the nonprofit record label of the Smithsonian Institution, the national museum of the United States. Our mission is the legacy of Moses Asch, who founded Folkways Records in 1948 to document "people's music," spoken word, instruction, and sounds from around the world. The Smithsonian acquired Folkways from the Asch estate in 1987, and Smithsonian Folkways Recordings has continued the Folkways tradition by supporting the work of traditional artists and expressing a commitment to cultural diversity, education, and increased understanding.

Smithsonian Folkways recordings are available at record stores. Smithsonian Folkways Recordings, Folkways, Cook, Dyer-Bennet, Fast Folk, Monitor, and Paredon recordings are all available through: Smithsonian Folkways Recordings Mail Order

750 9TH STREET NW, SUITE 4100

WASHINGTON DC 20560-0953

PHONE: 1 (800) 410-9815 (ORDERS ONLY)

FAX: 1 (800) 853-9511 (ORDERS ONLY)

To purchase online or for further information about Smithsonian Folkways Recordings, go to: www.folkways.si.edu. Please send comments, questions, and catalogue requests to folkways@aol.com.

