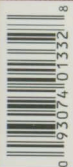




**THE COUNTRY GENTLEMEN**

**ON THE ROAD**  
*(and More)*





# COUNTRY GENTLEMEN

SFW CD 40133 ©© 2001 Smithsonian Folkways Recordings



## ON THE ROAD

(and More)



### ANTIOCH RECORDINGS

- 1. Handsome Molly 2:59
- 2. The Sunny Side of Life 2:33
- 3. Poor Ellen Smith 2:20
- 4. The Long Black Veil 4:10
- 5. Grandfather's Clock 3:14
- 6. Ain't Got No Home 3:45



### SACRED MUSHROOM RECORDINGS

- 7. Heartaches 2:51
- 8. Little Glass of Wine 3:38
- 9. Walking in Jerusalem (Just Like John) 2:22
- 10. I Am a Pilgrim 3:00
- 11. A Letter to Tom 3:47
- 12. Rawhide 3:00
- 13. Blue Ridge Mountain Blues 2:57



### HOOTENANNY RECORDINGS

- 14. I Ain't Gonna Work Tomorrow 2:51
- 15. A Letter to Tom 3:28
- 16. John Hardy 3:08
- 17. The Fields Have Turned Brown 4:06
- 18. These Men of God 2:57
- 19. Little Sparrow 3:47

Universally acclaimed as one of the most important progressive bluegrass bands, The Country Gentlemen brilliantly encompass a unique blend of folk and bluegrass. Originally released in 1963 by Folkways Records at the height of folk and bluegrass music's popularity, *On The Road* is an essential example of The Country Gentlemen's definitive style. This album is comprised of excerpts from two live concerts recorded in 1962-63 and six never before released bonus tracks recorded in 1961 at the band's appearance at Carnegie Hall. This reissue offers a rare glimpse of The Country Gentlemen as they appeared on stage at the peak of their creativity. 61 minutes, 32-page booklet, extensive notes.



Smithsonian Folkways Recordings

Smithsonian Institution Center for Folklife and Cultural Heritage | 750 9th St., NW, Suite 4100 | Washington, DC 20560-0953  
SFW CD 40133 ©©2001 Smithsonian Folkways Recordings | www.si.edu/folkways





Smithsonian Folkways Recordings

**THE COUNTRY GENTLEMEN**

**ON THE ROAD** *(and More)*

# THE COUNTRY GENTLEMEN



ON <sup>THE</sup> ROAD

*(and More)*



Smithsonian Folkways Recordings

SFW CD 40133

©© 2001 Smithsonian Folkways Recordings

Tracks 1-13 originally issued in 1963 as F 2411 by Moses Asch on Folkways Records

"HERE WAS A BAND LIKE NO ONE HAD EVER SEEN BEFORE."

THE

## ANTIOCH RECORDINGS

1. Handsome Molly 2:59  
(Arr. J. Duffey & P. (Roberts) Kuykendall/  
Wynwood Music Co. Inc., BMI)
2. The Sunny Side of Life 2:33  
(W. A. Bolick/Berwick Music, BMI)
3. Poor Ellen Smith 2:28
4. The Long Black Veil 4:10  
(M. Wilkin-D. Dill/Universal Cedarwood, BMI)
5. Grandfather's Clock 3:14  
(H. C. Work, arr. T. Gray & E. Adcock)
6. Ain't Got No Home 3:45  
(C. Henry/Arc Music Corp., BMI)

THE

## SACRED MUSHROOM RECORDINGS

7. Heartaches 2:51  
(A. Hoffman-D. Klenner-arr. E. Adcock/Universal  
MCA Music Publishing-Music Sales Corp., ASCAP)
8. Little Glass of Wine 3:38  
(C. Stanley-R. Stanley Fort Knox Trio  
Zap Publishing, BMI)
9. Walking in Jerusalem  
(Just Like John) 2:22  
(Arr. J. Duffey-E. Adcock)
10. I Am a Pilgrim 3:00  
(M. Travis/Universal Duchess Music, BMI)
11. A Letter to Tom 3:47  
(Arr. J. Duffey Fort Knox Music, BMI)
12. Raw Hide 3:00  
(B. Monroe/Unichappell Music, BMI)
13. Blue Ridge Mountain Blues 2:57

THE

## HOOTENANNY RECORDINGS

14. I Ain't Gonna Work Tomorrow 2:51
15. A Letter to Tom 3:28  
(Arr. J. Duffey Fort Knox Music, BMI)
16. John Hardy 3:08  
(Arr. Eddie Adcock)
17. The Fields Have Turned Brown 4:06  
(C. Stanley-R. Stanley/APRS., BMI)
18. These Men of God 2:57  
(R. Ellis-P. Williams-J. Williams/Fort Knox, BMI)
19. Little Sparrow 3:47  
(Arr. J. Duffey)



Les McIntyre



**THE**

## COUNTRY GENTLEMEN

For more than four decades, The Country Gentlemen have remained one of bluegrass music's most prolific groups. Their career began during the time when the music world was experiencing a renewed interest in American folk music. In the early 1960s, The Gentlemen were in the forefront of introducing bluegrass to urban audiences and listeners who had not been previously exposed to the genre. For a number of years they were a regular attraction at the Shamrock, a night spot in the Georgetown section of Washington, D.C., where they enjoyed an extremely loyal following and played their own unique brand of bluegrass blended with elements of traditional folk music, blues, country, and jazz. They often recorded and performed unique arrangements of songs not usually associated with bluegrass such as "The Theme from 'Exodus'."

This compact disc is a reissue of The Country Gentlemen's 1963 long-play album, *On the Road*, originally released by Folkways Records. This album was comprised of excerpts from two live concerts recorded in 1962-63. Besides the initial thirteen tracks, this reissue also includes six bonus performances that were recently discovered hidden in the archives at Smithsonian Folkways. However, to fully appreciate The Country Gentlemen's role in the development of bluegrass music, it is necessary to step back in time to briefly examine the origins of the genre.

Louis Armstrong was once asked to define jazz, to which he reportedly replied, "If you have to ask the question, you wouldn't understand the answer." The same might be said for bluegrass music. It has often been called "country soul" and "folk music in overdrive." Bluegrass is a branch of country music that has remained largely acoustic and tradition-oriented. The instruments usually consist of guitar, five-string banjo, mandolin, bass, and sometimes a fiddle or resonator guitar. Some of the younger or more contemporary-styled bands do incorporate an electric bass.

but the upright acoustic bass is still aesthetically more desirable. Secondly, bluegrass is characterized by a pulsating rhythm led by the banjo, usually played using a three-finger roll rather than the claw hammer or drop thumb method typical in older string bands. The vocals are also pitched in the higher ranges. Just who created the three-finger roll has been lost to history, but it was Earl Scruggs who initially popularized it. Bluegrass also incorporates numerous elements borrowed from other musical genres. For example, in string bands predating bluegrass, a single instrument (most often the fiddle) usually took the lead part throughout a particular song. In contrast, in a bluegrass song, two or three instruments will trade off on the lead breaks and then revert back to providing the support rhythm as the other instruments step to the forefront. This is a technique borrowed directly from the world of jazz.

At what point in time bluegrass music actually came into being has long been a topic of debate. The name is derived from Bill Monroe's band, the Blue Grass Boys. In a 1988 interview aired over radio station WAMU-FM in Washington, D.C., music historian Richard K. Spottswood offered the following summation. "Bill Monroe was playing something called bluegrass on The Grand Ole Opry in 1939, but it wasn't until the magic sound of the banjo, the fiddle, and the mandolin came together with Bill [Monroe] and Lester Flatt and Earl Scruggs at the close of World War II that we had something that we recognize as

bluegrass today." It was that 1946-48 edition of his Blue Grass Boys that established the standards by which all subsequent bluegrass bands have been measured.

While Bill Monroe is remembered as the "Father of Bluegrass," it was Lester Flatt and Earl Scruggs who popularized the form even further. Following their departure from the Blue Grass Boys in 1948, they formed their Foggy Mountain Boys, a partnership that lasted for over twenty years. By the mid-1950s, they had their own series of radio and television shows and were in constant demand for personal appearances. By 1960, they were appearing at folk festivals, and in 1962, they recorded the theme song for the highly successful television show, *The Beverly Hillbillies*. "The Ballad of Jed Clampett" went on to become the only bluegrass song ever to reach the number one position on the country and western charts.

During the Great Depression of the 1930s, there was a mass migration of people from the southern mountains and rural farmlands seeking their fortune in northern cities. Many went to Detroit to work in the automobile factories, while others ventured to Cincinnati, Ohio, Baltimore, Maryland, or other metropolitan centers. One particular destination was Washington, D.C. These emigrants brought their music with them, and by the end of World War II, there was a sizable country music audience residing in the Washington area. The individual most respon-

sible for the growth and expansion of country music in and around Washington was Connie B. Gay. Originally from Lizard Lick, North Carolina, Gay was born into abject poverty, but worked his way through college and eventually ended up in Washington with the Department of Agriculture, where he wrote many of the agricultural aspects of President Franklin D. Roosevelt's "Fireside Chats." However, it was in country music where Connie B. Gay would have his most notable success. By the mid-1940s, he had started a radio program featuring the country music of the day. From there he went on to promote a series of television programs and concerts that became important outlets for showcasing the talents of area bluegrass bands. Among those appearing on the Gay-sponsored events were the Stonemans, also known as the Bluegrass Champs, and Buzz Busby, a mandolin player/singer originally from Louisiana. Although largely overlooked today, Busby was one of the first bluegrass musicians in the Washington, D.C., area, and his recordings of "Lost" and "Lonesome Wind" are now considered to be some of the most important examples of early bluegrass. By the mid-1950s, a substantial bluegrass audience was in place in the Washington, D.C., area. The folk music revival was in full swing, and the time was ripe for the emergence of a band that would alter the face of bluegrass music forever.

The Country Gentlemen came into being completely by accident on the Fourth of July, 1957.

Banjoist Bill Emerson was working with Buzz Busby's Bayou Boys at the Admiral Grill, a small club near Washington in Baileys Crossroads, Virginia. Busby and several band members, including Eddie Adcock, had been injured in an automobile accident, and in order to hold open the club date for the band, Emerson called on the services of two area musicians, Charlie Waller and John Duffey. Guitarist and singer Charlie Waller was born in Texas but raised across the border in Louisiana. In his formative years, he had been profoundly influenced by Canadian country singer/guitarist Hank Snow, along with the duo of Johnny and Jack. He had previously appeared on the Louisiana Hayride in Shreveport along with such musical legends as George Jones and Elvis Presley. At the time, Waller was working in Earl Taylor's band in Baltimore, and occasionally sitting in with Busby. On the other hand, mandolin player and tenor singer John Duffey was a city kid who had been born in Washington and grown up in nearby Bethesda, Maryland. The chemistry between Duffey and Waller was instantly apparent, and they soon decided to form their own group. Waller's guitar and distinctive lead vocals proved to be a perfect match for Duffey's mandolin and soaring tenor. Duffey had inherited his singing talent from his father, an opera singer who had sung at the Metropolitan Opera in New York City for many years. It was Duffey who would give the band its name. He later recalled the circumstances in a 1984 interview on radio station

WAMU-FM in Washington, D.C. "I looked around at the names of the bluegrass bands back then, and it seemed they were all Mountain Boys; we didn't want to be Mountain Boys, so I said let's be 'Gentlemen'."

With the assistance of disc jockey Don Owens, The Country Gentlemen landed an early morning radio show on WARL, in Arlington, Virginia, and by the autumn of 1957, they had enough confidence to embark on their first recording venture, a self-produced 45 rpm single. Side one was "Going to the Races," written by Carter Stanley of the Stanley Brothers. The flip side was a John Duffey gospel number, "Heavenward Bound." Shortly thereafter, they were able to obtain a recording contract with Starday Records, a label based in Nashville, Tennessee, that was noted for signing country and bluegrass artists not able to get on the major labels. The



The Country Gentlemen in the early 1960s.  
Photo courtesy of Charlie Waller.

Country Gentlemen's early Starday releases were all 45 rpm singles that had been recorded at the Silver Spring, Maryland, studio of Ben Adelman. Studio conditions were primitive at best. According to WAMU-FM disc jockey Gary Henderson, the facility was located near the railroad tracks, and when a train approached, all recording efforts would have to cease until the last car had rumbled by. Those first Country Gentlemen recordings featured a fiddle, but according to both John Duffey and Eddie Adcock, it was never an integral part of the band. After a few recordings, it was discarded.

In the fall of 1958, Bill Emerson left the band and was replaced by banjoist Pete Kuykendall, who used the stage name Pete Roberts. Although his tenure with the band was brief, Kuykendall played a crucial role in The Gentlemen's career. In an interview originally recorded in 1973 Charlie Waller remembered: "Pete was very important to us. He not only wrote songs but produced our recording sessions and dug up material that suited our style." Two of Kuykendall's best-known Country Gentlemen songs were "Remembrance of You" and "I Am Weary (Let Me Rest)," the latter of which was recently featured on the soundtrack of the motion picture *O Brother, Where Art Thou?* Following Kuykendall's departure, The Country Gentlemen's next banjo player was Eddie Adcock, a young musician from Scottsville, Virginia. Adcock had previously worked with several groups including Mac Wiseman, the Stonemans,

Smokey Graves, and even served an apprenticeship with Bill Monroe. Ironically, he had been injured in the automobile accident with Buzz Busby that had resulted in the formation of The Country Gentlemen. Adcock was initially reluctant to join the band, and it took a considerable amount of persuasion by Duffey and Waller to get him to agree, by promising him that the band would pursue a more original direction. Prior to his arrival, The Gentlemen were performing mostly standard bluegrass material by other artists like the Osborne Brothers and Jimmy Martin. Adcock's stipulation for joining the band was that they would search out and work up new material. As he remembers, "It was then I decided I'd work with them and that we would all be equal partners" (personal communication 2001). Adcock's unique banjo style incorporated the distinct elements of single-string playing, pedal steel-sounding string bending, and a rhythmic thumb-rhythm style generally known as Travis style that had originated with guitarist Merle Travis. It was this style of banjo playing that set The Gentlemen apart from other bluegrass bands. As Charlie Waller related in a 1973 interview, "When we got Eddie, that really changed our sound. He had a way to bend the strings with his left fingers to create a sound on the banjo similar to that of a pedal steel guitar." In addition to his banjo playing, Eddie was also an authoritative baritone singer (incidentally, Bill Monroe's favorite), and his entrance into the band solidified the band's vocal trio.

From the time that Eddie Adcock joined The Country Gentlemen, the band began to develop their distinctive sound, crafting it by interweaving their individual musical preferences. Their novel and energetic approach soon began to change the face of bluegrass music. Regarding the development of The Country Gentlemen's special musical personality, Eddie Adcock remembered, "The thing that made The Country Gentlemen what they were and made their style was the pull among us from our different musical preferences and our putting it all together — Duffey liked folk music a lot, I liked rock 'n' roll and jazz, and Charlie liked country. It was Charlie pulling against me, and John pulling against Charlie, and John pulling against me. That is how we created the style of The Country Gentlemen" (personal communication 2001). Duffey remembered in a 1973 interview: "Before Eddie came with us, when we did a slow song, the only instrument that could take the instrumental break was the mandolin, and I thought that must be boring listeners to death. With Eddie, we could do a slow song and I could step back and he would rush up to the microphone, lay down something, and come out smelling like a rose. He wouldn't even have to practice it."

In those formative years, The Country Gentlemen employed several bass players including Larry Lahey, Tom Morgan, and Jim Cox. Then in 1960, a bass player appeared in the person of Tom Gray. Gray was a graduate of George Washington University and an

avid collector of old-time music. He was a student of the Stanley Brothers' bass player, George Shuffler, who employed a rhythmical style. As Tom remembered in a 1982 publication commemorating The Country Gentlemen's twenty-fifth anniversary: "I was lucky back in 1960 when I joined The Country Gentlemen, because they were an ideal group to improvise in just as freely as I liked. As a matter of fact, I was encouraged to do more all the time." Regardless, life with The Country Gentlemen was not always a bed of roses, as Tom recalled. "My years with The Country Gentlemen were years of hard times, paying our dues. We often worked several nights a week in local taverns playing five shows per night for small pay. The tours were not much easier. There were no festivals then, just occasional colleges and auditoriums and nightclub engagements of a week or so where we were lodged in various houses or cheap motels. All of this was made worthwhile in the musical excitement that was created and was growing and spreading around the world."

It was the foursome of Charlie Waller, John Duffey, Eddie Adcock, and Tom Gray that would eventually become known as "The Classic Country Gentlemen." Although they were extremely popular with younger audiences, old-guard listeners did not always accept their urbane brand of bluegrass. Here was a band like no one had ever seen before. They would clown around on stage, sometimes playing their instruments behind their backs, or perform

routines that included imitating a band learning a song from a phonograph record played at the wrong speed. John Duffey's outlandish stage persona, which later became his trademark, evolved over a period of time. Eddie Adcock remembered, "When I first met him, he wouldn't talk on stage or say a word. He couldn't do the MC work or anything, but I was a total crazy man all the time, and had always been a clown in other bands, and I suppose I turned John into an entertainer by example. Slowly, a word here and a word there came until we couldn't control him anymore" (personal communication 2001). Duffey drew many of his influences from outside of bluegrass. He listened to mandolinist Jethro Burns of the comedy team Homer and Jethro along with late-night talk-show host Johnny Carson. Watching and listening to these prolific performers convinced him that bluegrass music could be fun and entertaining.

By 1960, The Country Gentlemen had begun to incorporate a considerable amount of traditional folk material in their recordings and personal appearances. Since all the band members lived in the Washington area, they had ready access to the Library of Congress, where John and Eddie, as well as Pete Kuykendall, would go and search for material that would fit The Country Gentlemen's style. They got much of their material in that manner. By the late 1950s there was a rapidly growing interest in American folk music. Then in 1958, the floodgates exploded when The Kingston Trio hit the top of the

The Classic Country Gentlemen perform at a reunion in 1987.  
Photo by Martha Adcock, courtesy of Charlie Waller.



pop music charts with "Tom Dooley," a traditional folk ballad recounting the true story of the murder of one Laura Foster that occurred in western North Carolina following the Civil War. Bluegrass bands were now being booked onto college campuses and in coffeehouses that catered to younger listeners. The Country Gentlemen were quick to recognize the importance of this new audience and were soon playing concerts at colleges like Lafayette and Oberlin, a far cry from the smoke-filled neighborhood bars that had been the normal venue for most bluegrass bands. Then on one Saturday night in September 1961, The Country Gentlemen made history when they appeared at the prestigious Carnegie Hall in New York City as part of a folk "Hootenanny" sponsored by *Sing Out!* magazine. The event was emceed by Pete Seeger

and featured a lineup of talent from the world of folk music that included Hedy West, Alan Mills with Jean Carignan, Jack Elliott, and Bessie Jones. Although enthusiastically accepted by the audience, they did not find favor with the critics. The Monday after the concert, a review in the *New York Times* described their performance as "lackluster," and in a letter to bluegrass historian, Neil Rosenberg, John Duffey wrote, "We played Carnegie Hall last Sat.

night and sold well to the people but not to the critics. The people at Folkways said we were too slick for them. They still want this music in the raw. From the looks of the other performers, (Pete Seeger included) we made a big mistake in dressing and shaving" (Rosenberg 1985). That appearance at Carnegie Hall was the impetus for Starday Records to release The Country Gentlemen's first and only long-play album for the label. *Bluegrass at Carnegie Hall* first appeared on record shelves in 1962, and is currently available on compact disc. In spite of the title, the album is comprised entirely of studio recordings.

Starday eventually released a total of nine Country Gentlemen 45 rpm singles, but until the Carnegie Hall concert, the label executives had declined to release an entire album. Since The Gentlemen's contract



with Starday was not exclusive, they sought other avenues to record an album. The one they turned to was Folkways Records, a label that had been founded by Moses Asch and specialized in various aspects of recorded folk music. The Gentlemen's first album on Folkways was released in 1960 with liner notes written by John Duffey. *Country Songs Old and New* (F2409) featured Duffey, Waller, Adcock, and bass player Jim Cox on sixteen selections that were a mixture of traditional folk melodies like "Jesse James," "Darling Alalee," and "Roving Gambler" and contemporary country pieces, "The Long Black Veil" and "A Good Woman's Love." Also included were a pair of original instrumentals, Adcock's "Turkey Knob" and Duffey's "Honky Tonk Rag." The second Folkways album (F2410) was released the following year and entitled *John Duffey and Charlie Waller the Country Gentlemen Sing & Play Folk Songs & Bluegrass*. By this time, Tom Gray had joined the band, and the lineup of material adhered to a formula comparable to that of the first Folkways release. Both albums are currently available on compact disc from Smithsonian Folkways Recordings, which acquired the publishing rights to the Folkways catalogue following the passing of Moses Asch in 1986.

The Country Gentlemen's third Folkways album, *On the Road*, was released in September of 1963. It was comprised of selected segments from two live concerts. Side one was from a concert that took place on April 13, 1962, at Antioch College, a small liberal

arts college in Yellow Springs, Ohio. In a 1975 interview, John Duffey remembered that the hall where they played was a brand new auditorium complete with a sound system controlled in a small booth above the audience. The group bounded onto the stage ready to play, sang two notes, and with the potent resonance of their vocal trio, instantly blew out the sound system. The concert was being recorded by Carl S. Black, who had set up his own set of microphones. Since they were without a PA set, to feel natural they worked the recording microphones as if they were plugged into the public address system. John Duffey remembered, "The acoustics were so good in there that everyone said that the concert came over very well as far as the audience was concerned. On the record, you can hear the natural sound of the auditorium."

Side two was from a January 6, 1963, performance at the Sacred Mushroom, in Columbus, Ohio, a popular coffeehouse near the campus of Ohio State University. Most of the top folk artists of the day had graced its stage at one time or another. "The place was a blast to play," remembered Eddie Adcock, "and we enjoyed the heck out of it. We were one of the few bluegrass bands to play places like that. Everybody seemed to get along, both the bluegrass people and the folkies" (personal communication 2000).

Following the release of *On the Road*, The Country Gentlemen acquired a contract with Mercury Records. *Folk Session Inside* was released in the lat-

ter part of 1963 and is considered by many to be one of their best all-around albums. A second Mercury album was planned, but the label dropped them before it was finished. In 1989, Copper Creek Records released the project on a compact disc entitled *The Classic Country Gentlemen-Nashville Jail*, and it is still commercially available.

In 1964, Tom Gray left The Country Gentlemen to return to his regular job as a cartographer. He was replaced by Ed Ferris, who stayed with the band through the remainder of the 1960s. In 1971, Gray helped found the bluegrass group, the Seldom Scene, and remained a member until 1987. He is still active in bluegrass and was recently nominated as the International Bluegrass Music Association's Bass Player of the Year.

John Duffey left the band in 1969 to concentrate on repairing musical instruments. However, his retirement was short-lived, and in 1971 he joined Tom Gray and three other Washington, D.C., area musicians to form the Seldom Scene and was the group's de facto leader until his unexpected death of a heart attack in December 1996.

Eddie Adcock departed The Country Gentlemen in 1970, and in 1971 formed The Second Generation, a band that was in the forefront of the progressive bluegrass movement. He remains active in music, currently performing as a duet with his wife Martha, and commented, "I'm still a rule-breaker. Martha and I have played all kinds of music together, from outlaw

country rock to you-name-it. We've done it all, and all at a time when most people are thinking about hanging it up. We're out there now hot and heavy, alive and well, with people enjoying our music more than ever" (personal communication 2001).

Over the years, The Country Gentlemen have gone through numerous changes in band personnel, yet their basic style and sound remain intact. Charlie Waller has been the one constant, and his name is now synonymous with the band. In 1989, Waller, Duffey, Adcock, and Gray briefly reunited to record the album *Classic Country Gents Reunion*. Then in 1996, the foursome was inducted into the International Bluegrass Music Association's Hall of Honor, the equivalent to the Country Music Hall of Fame. Last year Charlie Waller and The Country Gentlemen celebrated their forty-third year as a bluegrass band, and they show no signs of slowing down.

In 1963, when *On the Road* was first released, The Country Gentlemen were riding the wave of folk music's popularity. Now almost thirty-eight years later, those performances are just as fresh and exciting as when they were recorded. As an added bonus, there are six previously unissued selections that were recorded at The Country Gentlemen's September 16, 1961, appearance at Carnegie Hall. Together they offer a rare glimpse of The Country Gentlemen as they appeared on stage at the peak of their creativity.

# THE SONGS

THE ANTIOCH RECORDINGS

## 1. HANDSOME MOLLY

This song is a mountain ballad with origins dating back to the British Isles. Supposedly, a woman in a workhouse first sang the song. In the original liner notes from *Folk Songs & Bluegrass* John Duffey relates, "The theme of a man upbraiding an inconstant sweetheart is a favorite among folk singers." Blind fiddler G. B. Grayson from eastern Tennessee and Henry Whitter, a singer and mill worker from Fries, Virginia, made the first known recording in 1927. The Gentlemen learned it from a Stanley Brothers recording. Here John and Charlie perform the song as a vocal duet.

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

### Chorus

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

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

### Chorus

Oh don't you remember, Molly, when you gave me your right hand  
You said if you ever married that I would be your man.  
I saw her in church last Sunday, she passed me on by  
I knew her mind was changing by the roving of her eye.

### Chorus

## 2. THE SUNNY SIDE OF LIFE

"The Sunny Side of Life" is from the repertoire of Bill and Earl Bolick. Known professionally as the Blue Sky Boys, they were one of the most influential pre-bluegrass brother groups. The song was composed by Bill Bolick and recorded at their first RCA Victor session, on June 16, 1936. The Blue Sky Boys retired from music in the early 1950s, but occasionally reemerged to embark on a brief recording venture or personal appearance tour. Bill Bolick passed away in 1998. This is another Duffey/Waller vocal duet.

There's a sunny side where no ills betide/On the road that we must go  
There are pleasant vales, fertile hills and dales/Where sweet flowers ever grow.

### Chorus

Oh the happy (happy) and the sunny (sunny), pretty rolling dales,  
Where the sweetest (sweetest) joy and gladness ever there prevails;  
(Tenor) Where the sunshine ever lingers on the grand majestic hills, on the sunny side of life  
(Lead) Where the sunshine lingers on the hill on the happy, sunny side of life.

There's shady dales where no gladness dwells/And the clouds obstruct the view  
But a brighter way like the light of day/Is a-waiting now for you.

### Chorus

Let us sing a song as we go along/Let us banish care and strife  
Let the whole world know as we onward go/There's a sunny side of life.

### Chorus

### 3. POOR ELLEN SMITH

Alternately known as "Ellen Smith" or "Poor Little Ellen," this mountain ballad is about the murder of Ellen Smith that occurred on July 20, 1892, in Forsyth County, North Carolina, near Winston-Salem. Suspicion immediately fell on Ellen's boyfriend Peter DeGraffe, who fled to Roanoke, Virginia, and eventually New Mexico. Upon his return to North Carolina he was arrested in Mount Airy and returned to Winston-Salem, where he was tried and convicted of murder. Legend has it that DeGraffe composed the song while sitting on his coffin awaiting execution. Feelings about the murder ran so high that for years it was illegal to sing the song in public because it always resulted in a riot. The song was originally recorded by Henry Whitter sometime around 1928. However, it was Molly O'Day's 1949 recording that was the source of The Country Gentlemen's version, which John Duffey performs as a vocal solo.

Poor Ellen Smith, how she was found/Shot through the heart lying cold on the ground.  
Her clothes were all scattered and thrown on the ground/The blood marks the spot where poor Ellen was found.  
They picked up their rifles and hunted me down/They found me a-loafing in Mount Airy town.  
They picked up her body and carried it away/And now she is sleeping in some lonesome old grave.  
I got a letter yesterday, I read it today/The flowers on her grave have all faded away.  
Someday I'll go home, and say when I go/On poor Ellen's grave pretty flowers I'll stow.  
I've been in this prison for twenty long years/Each night I see Ellen through my bitter tears.  
The warden just told me that soon I'll be free/To go to her grave 'neath that old willow tree.  
My days in this prison are ending at last/I'll never be free of my sins of the past.  
Poor Ellen Smith, how she was found/Shot through the heart lying cold on the ground.

### 4. THE LONG BLACK VEIL

In spite of its obviously folksy character, "The Long Black Veil" was a major country hit for Lefty Frizzell in 1959 and became one of The Country Gentlemen's most popular numbers. As John Duffey recalled in a 1967 interview, "When I first heard the song, I thought it would make a good harmony song. Here was something really unique. You don't hear people talking from the grave every day. When our recording came out, we seemed to have received all the credit, and Lefty's was practically forgotten. I know that Joan Baez learned it from us." The song was actually the brainchild of a pair of Nashville-based writers, Danny Dill and

Marijohn Wilkin, who intentionally set out to write a folk song. As Danny Dill remembered in Dorothy Horstman's 1975 book, *Sing Your Heart Out, Country Boy*, "I got on a kick with Burl Ives songs — those old songs, but I didn't know any and I had no way to find any at the time, or was too lazy to look. So I said, 'I'll write me a folksong' — an instant folksong. So I worked on it for months and then it all came to me. There's three incidents that I've read about in my life that pleased me. There was a Catholic priest killed many years ago in New Jersey under a town hall light, and there were no less than 50 witnesses. They never found a motive. They never found the man. Until this day, it is still an unsolved murder. Then the Rudolph Valentino story always impressed me — about the woman that always used to visit his grave. She always wore a long black veil. The third component was Red Foley's *God Walks These Hills with Me*. I just scrambled it all up and that's what came out." The performance here is a classic Country Gentlemen trio with Duffey singing the high lead vocals complemented by Eddie's baritone and Charlie on low tenor.

Ten years ago on a cold dark night/There was someone killed 'neath the town hall light.  
The people that saw, they all agreed/That the slayer who ran looked a lot like me.  
The judge said "Son what is your alibi?/If you were somewhere else then you won't have to die."  
I spoke not a word though it meant my life/For I had been in the arms of my best friend's wife.

#### Chorus

She walks these hills in a long black veil/She visits my grave when the night winds wail  
Nobody knows, nobody sees/Nobody knows but me.

The scaffold was high and eternity near/She stood in the crowd and shed not a tear  
And sometimes at night when the cold winds moan/In a long black veil she cries o'er my bones.

#### Chorus

### 5. GRANDFATHER'S CLOCK

"Grandfather's Clock" is a popular parlor ballad composed by Henry Clay Work around 1876. The actual clock that inspired the song remains on display in the lobby of a hotel near Darlington, England. Work is also credited with composing "The Ship That Never Returned," which later became the melody for "The Wreck of the Old 97." Although "Grandfather's Clock" is a vocal number relating the story of a clock's devotion to its owner, in bluegrass, it is usually performed as an instrumental. Here it allows Tom Gray to display his virtuosity on the bass.

## 6. AIN'T GOT NO HOME

The Antioch portion concludes with a classic Charlie Waller novelty piece. "Ain't Got No Home" comes from an unlikely source, Louisiana bluesman Clarence "Frogman" Henry, who had a Top Twenty hit with the song in 1957. In Henry's original recording, there are only imitations of a girl and a frog. Charlie Waller added his own touch with an imitation of Donald Duck.

Oh, I've got a voice and I love to sing  
I can sing like a girl, I can sing like a frog  
I'm a lonely boy, ain't got no home.  
Ain't got a mother, ain't got a brother  
Ain't got a sister, ain't got no one  
I'm a lonely (girl), ain't got no home.  
(duck)  
(frog)

## THE SACRED MUSHROOM RECORDINGS

## 7. HEARTACHES

In a recent interview, Eddie Adcock stated that this particular instrumental was a blending of two songs, "Whispering" and "Heartaches," and that he had originally intended to title it "Whispering Heartaches." "Whispering" is a public domain piece that has occasionally been recorded by bluegrass groups. "Heartaches" is a popular music ballad composed by songwriters Al Hoffman and John Klenner in 1931. It was first recorded in 1933 by the big band of Ted Weems, but it did not catch the public's attention until 1947, when it was resurrected by a disc jockey in Charlotte, North Carolina. This instrumental adheres to the basic melody of "Heartaches," but Adcock's charismatic banjo break does contain elements of "Whispering."

## 8. LITTLE GLASS OF WINE

"Little Glass of Wine" is the tragic Stanley Brothers tale of a murder/suicide committed in the name of love. The late Carter Stanley composed it sometime around 1945. The song's initial popularity with radio audiences in east Tennessee and southwest Virginia was instrumental in the Stanley Brothers obtaining their first recording contract with Rich-R-Tone Records. This performance is a rare John Duffey and Tom Gray duet.

"Come, little girl let's go get married/I love you so great, how can you slight me?  
I'll work for you both late and early/At our wedding my little wife you'll be."

"Oh Willie dear, let's both consider/We're both too young to be married now  
When we're married we're bound together/Let's stay single just one more year."

He went to the bar where she was dancing/A jealous thought came to his mind  
"I'll kill that girl, my own true lover/Before I let another man beat my time."

He went to the bar and called her to him/Said "Willie dear, what do you want with me?"  
"Come and drink wine with the one who loves you/More than anyone else you know," said he.

While they were at the bar a-drinking/That same old thought came to his mind  
He killed that girl, his own true lover/He gave her poison in a glass of wine.

She laid her head over on his shoulder/Said "Willie dear, please take me home  
That glass of wine that I was just drinking/Has gone to my head and done me wrong."

He laid her head over on the pillow/"Let me read you the law, let me tell you my mind  
Molly dear, I'm sorry to tell you/We both drank poison in a glass of wine."

They folded their arms around each other/They cast their eyes into the sky  
Oh God, oh God, ain't this a pity/That they, both true lovers, are bound to die.

## 9. WALKING IN JERUSALEM (JUST LIKE JOHN)

Although this gospel quartet is generally attributed to Bill Monroe, it is deeply rooted in the Black gospel tradition. One version of the song was published in an 1899 collection, *Old Time Plantation Hymns*, compiled by William E. Barton. The earliest known recording was by Kitty Cheatham in 1913. Bill Monroe recorded his definitive version of this gospel classic in 1952. Monroe had always been deeply influenced by Black music, and learned the song from a group of Black singers he met while on tour in North Carolina.

Oh John, oh John, what did he say?/Walking in Jerusalem just like John  
I'll meet you there at the break of day/Walking in Jerusalem just like John.

### Chorus

I want to be ready, I want to be ready/I want to be ready, Lord  
Walking in Jerusalem just like John.

Some come a-walking, some come lame/Walking in Jerusalem just like John  
Some come a-walking in Jesus' name/Walking in Jerusalem just like John.

### Chorus

Jesus lifted the cross upon His shoulder/Walking in Jerusalem just like John  
I'll meet you there at the first crossover/Walking in Jerusalem just like John.

### Chorus

## 10. I AM A PILGRIM

"I Am a Pilgrim" is one of the most celebrated gospel songs in country music. Guitarist and singer Merle Travis wrote and recorded the song in 1946. Travis based it on an earlier version that he had learned from his friend Mose Rager, who in turn had heard it sung by a prisoner in an Elkton, Kentucky, jailhouse.

I am a pilgrim and a stranger/Traveling through this worrisome land  
I've got a home in that good city, good Lord/And it's not (good Lord, it's not) not made by man.

I'm going down to the river of Jordan/Just to ease my troubled soul  
If I could touch but the hem of His garment, good Lord/I do believe (good Lord, I believe) it would make me whole.

I've got a mother, a sister, and a brother/Who have gone on before  
And I'm determined to go and meet them, good Lord/Over on (good Lord, over on) that other shore.

## 11. A LETTER TO TOM

"A Letter to Tom" was a personal favorite of The Country Gentlemen, and was based on an earlier song, "Twenty Years Ago," composed by William Willing sometime prior to the Civil War. In 1954, it appeared in a Civil War anthology entitled *Songs Lincoln Loved*. In the narrative one Marshall Lamon is quoted as saying, "This song above all others was the President's [Abraham Lincoln's] favorite. No other song so touched his heart. He was often moved to tears upon hearing it." Lincoln often referred to it as "that sad little song," and legend has it that it was sung to him as he toured the battlefield after the battle of Antietam. John Duffey discovered "Twenty Years Ago" in an old songbook. The original song contained a total of seven verses, but it was condensed to three and given an original melody. The song is performed as a vocal trio similar to "The Long Black Veil."

I've wandered by the village, Tom/I've sat beneath the tree  
Upon the schoolhouse playing ground/That sheltered you and me  
But none are left to greet me, Tom/And few are left to know  
That played with us upon the green/Just fifteen years ago.

The river's running just as still/The willows on its side  
Are larger than they were, dear Tom/The stream appears less wide  
But in kneeling down beside the stream/Dear Tom, I'm startled so  
To see how sadly I am changed/Since fifteen years ago.

But when our time shall come, dear Tom/And we are called to go  
I hope they'll lay us where we played/Just fifteen years ago.

## 12. RAW HIDE

"Raw Hide" is one of Bill Monroe's most impressive instrumentals and a perennial mandolin showpiece. Monroe often used it to audition potential candidates for his Blue Grass Boys. His inspiration for the title was drawn from the 1957 movie *Rawhide* starring Tyrone Power and comic western sidekick Max Terhune. Monroe had known Terhune in the 1930s while both were at radio station WLS in Chicago.

## 13. BLUE RIDGE MOUNTAIN BLUES

"Blue Ridge Mountain Blues" is a country and bluegrass standard that Charlie Waller treats as a novelty, imitating an Englishman attempting to sing bluegrass. It was written in 1924 by Tin Pan Alley composer Cliff Hess and later recorded by Gene Austin and George Reneau. It entered country music through the recording by Ernest V. Stoneman, and has been frequently recorded by various bluegrass artists including Bill Monroe and Bill Clifton.

## THE HOOTENANNY RECORDINGS

The six bonus recordings appear here in commercial form for the first time, and they are apparently from The Country Gentlemen's Carnegie Hall appearance on September 16, 1961. A tape of these performances was discovered in the Folkways Archives in a container marked "Country Gents Hoot." Unfortunately, no one interviewed for this project was able to remember the concert being recorded. However, the evidence is compelling that the September 1961 Carnegie Hall concert is the source. Pete Seeger was the emcee that evening, and Tom Gray recalled the only time that he ever appeared with Pete Seeger was at Carnegie Hall in 1961. The concert was sponsored by *Sing Out!* magazine, and the evidence suggests that an unidentified party (possibly Folkways Records) without the knowledge of the performers surreptitiously recorded the performance. One especially interesting feature on these six tracks is the presence of resonator guitarist Kenny Haddock, who was briefly a member of The Country Gentlemen in 1961 and was present at Carnegie Hall. The historical importance of these performances certainly warrants their inclusion as part of this reissue of the original *On the Road* album.

## 14. I AIN'T GONNA WORK TOMORROW

Also known as "Tomorrow's My Wedding Day," the origins of "I Ain't Gonna Work Tomorrow" are not specifically known. The original Carter Family, Maybelle, Sarah, and A.P., recorded it in 1928, but using a different melody. The Country Gentlemen's version is apparently based upon a 1950s recording by Wilma Lee and Stony Cooper.

I'm goin' all around this country/I'm goin' all around this world  
I'm goin' all around this country, Lord/For the sake of one little girl.

### Chorus

I ain't gonna work tomorrow/I ain't gonna work today  
I ain't gonna work tomorrow, Lord/Cause that is my wedding day.

I love my mamma and poppa too/I love my mamma and poppa too  
I love my mamma and poppa too/But I'd leave them both to go with you.

### Chorus

I'm leavin' you this lonesome song (3x)/Cause I'm gonna be long gone.

## 15. A LETTER TO TOM

(See track 11.)

## 16. JOHN HARDY

Although sometimes confused with John Henry, the legendary steel-driving man, John Hardy was a Black railroad worker who killed a man in a dispute over a card game. He was found guilty of murder and hanged in public on January 19, 1894, in McDowell County, West Virginia. The exact origin of the song remains unknown, but it has been recorded countless times and remains a popular folk song. The Carter Family recorded it in 1928 under the title "John Hardy Was a Desperate Little Man." The Country Gentlemen performed it as an instrumental and often used it to open their stage shows.

## 17. THE FIELDS HAVE TURNED BROWN

This immortal bluegrass ballad about leaving home and parents is another offering from the pen of Carter Stanley. The Stanley Brothers originally recorded it for Columbia Records on November 20, 1949, and it has remained a favorite in The Country Gentlemen's repertoire over the years.

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

### Chorus

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

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

### Chorus

## 18. THESE MEN OF GOD

Composer credits for this song have often been attributed to John Duffey, yet "These Men of God" is from the relatively obscure bluegrass duet by Red Ellis and Jimmy Williams. Also known as "Go Down Yonder, Moses," the original version of the song has only three verses, while The Gentlemen's includes a fourth. In a 1973 interview, John Duffey explained, "When I first heard the song, I liked it, but it was awfully short, so I just added another verse." Shortly after the Carnegie Hall concert, The Gentlemen completed the studio recording of this song that was featured in the Starday album, *Bluegrass at Carnegie Hall*.

"Go down yonder, Moses, down in the land of Egypt.  
Tell that old pharaoh to set my people free."  
Moses did obey, he set those people free.

"Go up on the mountain," God told Abraham.  
"Take your son and burn him," God told Abraham.  
Abraham did obey, and God gave him a ram.

"Go down to the river," God told Lazarus.  
"Dip yourself in Jordan, wash the spots away."  
Lazarus did obey, his spots were washed away.

"Take your horn and blow it," God told Joshua.  
The walls of Jericho then fell, God then had His day.  
Joshua did obey, God then had His way.

## 19. LITTLE SPARROW

"Little Sparrow" is an old folk song John Duffey uncovered while searching the files at the Library of Congress. The original version contained eleven verses that Duffey trimmed down to four. The song is alternatively known under various titles including "Come All Ye Tender Ladies" and "False True Lover." In The Gentlemen's version, the first verse is sung as a vocal trio, with Charlie, Eddie, and John sharing the vocal lead on the subsequent verses. Similar vocal patterns appear on later Gentlemen recordings like "Pallet on the Floor" and "Aunt Dinah's Quilting Party" (a.k.a. "Seeing Nellie Home").

Come all ye fair and tender ladies/Take warning how you court young men  
They're like a star on a summer morning/They first appear and then they're gone.

They'll tell to you some lovely story/And they make you think that they love you well  
Then away they'll go and court some other/And leave you there in grief to dwell.

I wish I was a little sparrow/And had wings to fly so high  
I'd fly away to my false true lover/And when he'd ask I would deny.

Love is handsome, love is charming/Love is pretty while it's new  
But love grows cold as love grows older/And fades away like morning dew.

## DISCOGRAPHY

(The Country Gentlemen with John Duffey, Tom Gray, Charlie Waller, and Pete Kuykendall)

*Bluegrass at Carnegie Hall*, Hollywood, HCD-113

*Classic Country Gentlemen—Nashville Jail*, Copper Creek CCCD-0111

*Classic Country Gents Reunion*, Sugar Hill, SH-CD-3772

*Vol. 1: Country Songs Old and New*, Smithsonian Folkways, SFW CD 40004

*Vol. 2: Folk Songs & Bluegrass*, Smithsonian Folkways, SFW CD 40022

*Vol. 4: Going Back to The Blue Ridge Mountains*, Folkways, F 31031

*The Early Rebel Recordings, 1962-1971*, Rebel Records Reb-4002

## REFERENCES CITED

### Interviews

Duffey, John. 1967. Interview with Richard K. Spottswood. Aired on WAMU-FM, Washington, D.C., fall.

\_\_\_\_\_. 1975. Interview with Gary Henderson. Aired on WAMU-FM, Washington, D.C., 12 April.

\_\_\_\_\_. 1984a. Interview with Lee Michael Demsey. Aired on WAMU-FM, Washington, D.C., 5 February.

\_\_\_\_\_. 1988b. Interview with Jerry Gray. Aired on "Bluegrass Country," WAMU-FM, Washington, D.C., 12 December 1996.

Duffey, John, and Charlie Waller. 1973. Interview with Gary Henderson. Aired on WAMU-FM, Washington, D.C., 23 April 1977.

Kuykendall, Pete. 2001. Interview with the author, 12 January.

Spottswood, Richard K. 1988. Interview on the Mike Cuthbert Show, WAMU-FM, Washington, D.C. Aired ca. March.

### Publications

*The Country Gentlemen, 25th Anniversary, 1957-1982*. 1982. LeeWay Publications, Inc., Eastern Regional Airport, Box 98-II, Stallings Field, Kinston, NC 28501.

Horstman, Dorothy. 1975. *Sing Your Heart Out, Country Boy*. New York: E.P. Dutton & Co.

Lair, John. 1954. *Songs Lincoln Loved*. New York: Duell, Sloan, and Pearee.

Rosenberg, Neil V. 1985. *Bluegrass: A History*. Urbana: University of Illinois Press.



### TO READ ABOUT BLUEGRASS

- Rosenberg, Neil V. 1985. *Bluegrass: A History*. Urbana: University of Illinois Press. Cantwell, Robert. 1984. Cantwell, Robert. 1984. *Bluegrass Breakdown: The Making of the Old Southern Sound*. Urbana: University of Illinois Press.
- Smith, Richard D. 1995. *Bluegrass: An Informal Guide*. Chicago: A Cappella Books.
- Malone, Bill C. 1968, 1985. *Country Music U.S.A.* Austin: University of Texas Press.
- Smith, Richard D., 2000. *Can't You Hear Me Calling: The Life of Bill Monroe*. Boston: Little, Brown and Company.
- Ewing, Tom, ed. 2000. *The Bill Monroe Reader*. Urbana: University of Illinois Press.

**Special thanks** to Eddie and Martha Adeock, Neil V. Rosenberg, Richard D. Smith, Gary Henderson, Bill Knowlton, Pete Kuykendall, Dick Spottswood, Tom Gray, Lee Michael Demsey, David Gahr, Ronnie Simpkins, Jerry Gray, and especially to Charlie Waller and the late John Duffey for all those wonderful interviews they gave us over the years.

**Les McIntyre** is a longtime bluegrass fan and record collector. He is currently a staff writer for *Bluegrass Unlimited* magazine and a co-host on "Bluegrass Overnight," heard weekends over WAMU-FM in Washington, D.C.

### Credits

Tracks 1-13 were originally issued as F 2411 in 1963 by Moses Asch on Folkways Records  
Annotated by Les McIntyre  
Photos courtesy of Tom Gray and Charlie Waller  
Mastered by Pete Reiniger  
Production supervised by Daniel Sheehy and D. A. Sonneborn  
Production coordinated by Mary Monseur  
Editorial assistance by Carla Borden, Lee Michael Demsey and Jeff Place  
Design and layout by Joe Parisi, Knock-Out, Baltimore, MD

**Additional Smithsonian Folkways staff:** Judy Barlas, manufacturing coordinator; McLean Brice, fiscal assistant; Lee Michael Demsey, fulfillment; Betty Derbyshire, financial operations manager; Erica Haskell, marketing assistant; Sharleen Kavetski, mail order manager; Helen Lindsay, customer service; Kevin Miller, fulfillment; Margot Nassau, licensing and royalties; Edmé Pernía, program assistant; Jeff Place, archivist; Evelyn Russell, customer service; Ronnie Simpkins, audio specialist; John Smith, marketing and radio promotions; Stephanie Smith, archivist.

#### **ABOUT SMITHSONIAN FOLKWAYS RECORDINGS**

Folkways Records was founded by Moses Asch in 1948 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 Moses Asch estate in 1987 to ensure that the sounds and genius of the artists would be preserved for future generations. All Folkways recordings are available by special order on high-quality audio cassettes or CDs. Each recording includes 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 and recordings to accompany published books and other educational projects.

The Smithsonian Folkways, Folkways, Cook, Paredon, Monitor, Fast Folk, and Dyer-Bennet record labels are administered by the Smithsonian Institution's Center for Folklife and Cultural Heritage. They are one of the means through which the Center supports the work of traditional artists and expresses its commitment to cultural diversity, education, and increased understanding.

You can find Smithsonian Folkways Recordings at your local record store. Smithsonian Folkways, Folkways, Cook, Paredon, Fast Folk, Monitor, and Dyer-Bennet recordings are all available through:

#### **Smithsonian Folkways Recordings Mail Order**

750 9<sup>th</sup> Street, NW, Suite 4100

Washington, DC 20560-0953

phone: 1 (800) 410-9815 (orders only)

fax: 1 (800) 853-9511 (orders only)

(Discover, MasterCard, Visa, and American Express accepted)

For further information about all the labels distributed through the Center, please consult our Internet site ([www.si.edu/folkways](http://www.si.edu/folkways)), which includes information about recent releases, our catalogue, and a database of the approximately 35,000 tracks from the more than 2,300 available recordings (click on database search). To request a printed catalogue write to the address above or e-mail [folkways@aol.com](mailto:folkways@aol.com)