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BLUEGRASS AT THE ROOTS



Smithsonian Folkways Recordings

1961

SFW CD 40158

# THE LILLY BROS.

&

## DON STOVER



**THE LILLY BROTHERS** (Everett & B) **& DON STOVER**

**Bluegrass At The Roots, 1961**

*Recorded by Mike Seeger*

- 1: IN MY DEAR OLD SOUTHERN HOME 2:13
- 2: MIDNIGHT ON THE STORMY SEA 3:35
- 3: FORGOTTEN SOLDIER BOY 3:13
- 4: DOWN ON THE BANKS OF THE OHIO 4:18
- 5: WHERE IS MY SAILOR BOY? 3:07
- 6: SINNER, YOU BETTER GET READY 2:58
- 7: WHAT WOULD YOU GIVE IN EXCHANGE? 3:25
- 8: OH, HIDE YOU IN THE BLOOD 3:01
- 9: LITTLE ANNIE 2:59
- 10: 'NEATH THAT COLD GREY TOMB OF STONE 3:03
- 11: BARBARA ALLEN 7:08
- 12: THE FOX AND HOUNDS 2:26 \*
- 13: JOHN HARDY 3:28
- 14: OLD JOE CLARK 1:53
- 15: SALT RIVER 1:31\*
- 16: CORNBREAD AND 'LASSES AND SASSAFRAS TEA 2:10
- 17: THE WAVES ON THE SEA 2:43
- 18: SAINTS GO MARCHING IN 2:47

*\* Denotes previously unreleased tracks*

\* **SOME NOTES FOR THIS REISSUE** *Dick Spottswood, 2005*

Given the strength, beauty, and devotion to musical roots that characterize the Lilly Brothers' music, it's unfortunate that they weren't better able to capitalize on it. Their West Virginia country music contemporaries included Molly O'Day, Doc and Chickie Williams, Buddy Starcher, Wilma Lee and Stoney Cooper, Little Jimmy Dickens, the Bailes Brothers, and the Lonesome Pine Fiddlers, all either part- or full-time professionals who were more able to blend old songs and styles with emerging country music trends.

In contrast, Everett and Mitchell (called "B") Lilly developed a powerful, instantly recognizable style rooted primarily in the brother duet recordings of the 1930s. Instead of writing or featuring new songs, they preferred older ones, learned from records of the Carter Family, Blue Sky Boys, and Monroe Brothers. Even though they developed a compelling personal style, the Lilly Brothers' career never developed the traction it might have if they had been more up to date.

Their choice to remain tradition-based kept their audiences relatively small. They performed on local radio in the 1940s, working briefly in 1945 at the larger WNOX in Knoxville, Tennessee. Wheeling, West Virginia's WWVA "World's Original Jamboree" (today "Jamboree USA") had hosted country music radio performances before live Saturday-night audiences since 1933. Its listeners numbered in the millions, and it was a forum that enhanced many careers, but the Lillys' only appearances were as members of announcer Red Belcher's Kentucky Ridge Runners in the late 1940s. Everett then found himself singing tenor and playing mandolin with Lester Flatt and Earl Scruggs. From him they learned and recorded the sorrowful 1874 classic "Over the Hills to the Poorhouse" in 1951.

Everett and B regrouped in 1952 and migrated to Boston, where they performed at



*Left to right: "B" with guitar, Everett with mandolin, Don Stover tuning the banjo, and Mike Seeger leaning over the bass. 1961*

a club called the Hillbilly Ranch for the next eighteen years. Initially they appeared in antique military garb as the Confederate Mountaineers, joined by two brilliant sidemen. Don Stover's banjo playing was solid and driving, defining the Lilly sound as much as the brothers themselves did. The fiddler Tex Logan had played with Everett and B in the Red Belcher band before joining Wilma Lee and Stoney Cooper from 1949 through 1951. Tex had moved to Boston for graduate studies at MIT, and he persuaded the Lillys to come along, joining them at the Hillbilly Ranch. The club

hosted an exotic mix of military, working class, and university types that only a good bluegrass band could have brought together. When Everett rejoined Flatt and Scruggs briefly in 1958–9, fiddler Chubby Anthony joined B and Don to make up a group that recorded informally for inclusion in the *Mountain Music, Bluegrass Style* anthology (Smithsonian Folkways SF 40038), produced by Mike Seeger.

The Lillys made only a handful of records before 1961. Three 1948 singles on the Page label in Johnstown, Pennsylvania, were by the Belcher-Logan-Lilly group from WWVA, though only one featured the brothers' vocal harmony. In 1956–7, they appeared with Don Stover on two releases from the Event label of Westbrook, Maine. Neither saw more than limited regional distribution; it's fortunate that published and unpublished Event masters survived for a later reissue, *Lilly Brothers and Don Stover* (Rebel CD 1688). When Mike Seeger corralled them for Folkways in 1961, he produced their first long-play disc and their first record to enjoy broad circulation.

Folkways unwisely called it *Folk Songs from the Southern Mountains*, aiming it at the folk audience and implicitly characterizing the Lillys' music as quaint and unsophisticated. Undoubtedly it would have been called something like "The Lilly Brothers' Greatest Hits" had it been targeted to country buyers, who understandably don't think of their music as folk. Folkways' other bluegrass band at the time was The Country Gentlemen from metropolitan Washington, D.C., whose music spanned everything from ancient to modern. Their three Folkways releases were marketed both as folk and bluegrass, and soon joined the ranks of the label's best sellers.

Though *Folk Songs from the Southern Mountains* didn't tank, it remained a specialty item known to a select few, despite Seeger's informed, affectionate, and respectful production. Copies did find their way into the hands (and hearts) of traditional

bluegrass lovers, prompting two more LPs in the jazz label Prestige's "Folklore" series. For a while, folk festivals and university-sponsored concerts supplemented the Hillbilly Ranch job, which remained the Lilly Brothers' only contact with a blue-collar audience. They appeared with some frequency at folk festivals, but only rarely at country music parks or bluegrass festivals. In 1970, they returned to West Virginia. Except for a few early 1970s concerts in Japan and later reunion appearances, the move marked the end of their active music career.

## \* THE MUSIC

Bluegrass at its best excites us with a combination of high lonesome vocal harmony and take-no-prisoners instrumental drive and virtuosity. The Lilly Brothers invested their music with all of that and more, creating this collection with an excitement that endures today. Roughly half is devoted to music in the Lillys' unretouched 1930s style, reviving songs learned from the Monroe Brothers and Blue Sky Boys, performed with guitar and mandolin. At the time, the original recordings that inspired the Lillys were less well known than they are today. Their personalized style and robust delivery made the Lilly versions as invigorating as the originals, especially to those who'd not heard them.

The remaining tracks with Don Stover were pure bluegrass and even more arresting. Don's personalized version of Scruggs-style bluegrass banjo couldn't have complemented B and Everett any better. Don was also comfortable playing in clawhammer style and employing imaginative tunings that earned him considerable respect among fellow musicians. Herb Hooven's fiddle drifts in and out of the ensemble, playing leads only rarely.



## \* INTRODUCTION *Mike Seeger, 1961*

In talking of country music today, there is a tendency to refer to bluegrass music as the only type of acoustic string music other than pop, hillbilly, and rock 'n' roll.

The term *bluegrass* was evolved, probably by musicians, in the early 1950s in order to differentiate this relatively new style, or collection of styles, of playing old-time music from the rest of country music. At that time there were mainly three groups recording commercially that could be classified as bluegrass—Bill Monroe and the Bluegrass Boys, The Stanley Brothers, and Lester Flatt and Earl Scruggs—and they were all either past or present musicians in Monroe's band or heavily influenced by it. They were born between 1910 and 1927, before the growth of influence of radio and recording stars, and their musical foundation was largely based on local music traditions and to a lesser extent on early commercial recordings.

Since then perhaps fifty bluegrass bands have recorded, and many more exist or have existed that might generally be in that category due to their choice of songs or their instrumental and vocal styles. These later groups drew more of their material and style from the contemporary commercial recordings of bluegrass bands and less from personal contact with old-time traditional music. They often accepted the name bluegrass as a convenience or a blessing.

This classification of country music was less accepted as a blanket term for old-time music by older people who were more familiar with it and often gave it no name. Sometimes it was just hill music, old-time music, or any number of other such general terms. But within the general area of old-time country music, differences in styles of playing were extremely important as personal possession and creative expression. In a sense, bluegrass is such an expression of personal style, as it was applied originally to the music of Bill Monroe and the Bluegrass

Boys (with Flatt, Scruggs, and Wise). Partially for this reason some of the older or more individualistic bands that preceded the naming of this style as bluegrass or that are more deeply rooted in the old-time tradition are reluctant to be called bluegrass as it suggests imitation of Bill Monroe—in spite of or because of his high stature.

The Lilly Brothers have been playing many of these songs for more than twenty years and have unusual respect for and knowledge of the songs and their background. Their individualistic style is built on those of the Carter Family, the Monroe Brothers (both together and apart), and also the many musicians around their home. Everett's clear, high tenor voice can be classed only with the best, as can his brother B's support on the guitar and Don Stover's two different styles of solid banjo picking.

It is hoped that this record will gain them long overdue recognition with the growing audience that is interested in hearing old-time folk songs by one of the few groups remaining that can still perform them in an authentic yet contemporary mountain style.

## \* BIOGRAPHICAL INFORMATION

The Lilly Brothers, Everett and B, were born in Clear Creek, West Virginia, on July 1, 1923, and December 15, 1921, respectively. They come from a large family with three brothers and four sisters, several of whom also played music. Everett and B started playing in the mid-1930s when they first heard the Callahan Brothers' recordings and the Monroe Brothers' early-morning radio program, to which they listened faithfully via a neighbor's battery set. The Lilly Brothers were soon in demand as entertainers at schools, theaters, and churches, and they played on radio stations WJLS Beckley, West Virginia (they helped open it in 1940); WNOX

Knoxville, Tennessee; WCHS Charleston, West Virginia; and others. They moved to WWVA in 1948 and joined forces with Red Belcher and Tex Logan, with whom they made several records. From 1950 to 1952 Everett was mandolin player, tenor vocalist, and occasionally lead singer with Flatt and Scruggs, with whom he made many of their early records, including *Tis Sweet to be Remembered*, *Over the Hills to the Poorhouse*, *Somehow Tonight*, *Earl's Breakdown*, and many more. During this time B remained at work in West Virginia.

In 1952, the well-known fiddler Tex Logan helped bring Everett, B, and Don Stover to play in Boston, where Tex was working at MIT for a couple of years. They have worked personal appearances, radio, television, and nightclubs in and around Boston ever since with the exception of a period of about a year during 1958–9 when Everett rejoined Flatt and Scruggs. In October 1959, Manuel Greenhill presented a concert by the Lilly Brothers and Don Stover with Merle Travis at Boston's Jordan Hall, the first time an all-country program had been aimed at both city and country audiences there. Since then, they have continued playing at the Hillbilly Ranch on Stuart Street in Boston and at an increasing number of shows for city people interested in country music. They have recorded four songs for Event Records, Westbrook, Maine: "Tragic Romance," "Are You Tired of Me, My Darling?," "John Henry," and "Bring Back My Blue-Eyed Boy."

Don Stover was born in 1928 in White Oak, West Virginia. He learned first to play clawhammer or drop-thumb-style 5-string banjo from his mother when he was about six years old. He was friends from childhood with Everett and B and played for fun with them near home. When he heard the first record of Earl Scruggs picking banjo in the mid-1940s, he bought picks and started learning the new style, first with two picks and then three. He started playing for a living in 1952 with the Lilly Brothers and Tex Logan in Boston. From 1954 through 1956 he played radio, television, and personal shows, and made records with Buzz Busby in Washington,

D.C., and Shreveport, Louisiana. In 1957 he joined Bill Monroe's Bluegrass Boys and recorded many songs with them including the second "Molly and Tenbrooks," "Goodbye Old Pal," "Come Back to Me," "Out in the Cold World," and others. In 1958 he returned to Boston to play with the Lilly Brothers, and has remained there since.

Don Stover's banjo picking can be equaled by few in rhythm, imagination, touch, and knowledge of tradition, and it is very unusual to find a player who can play both styles so exceptionally.

Herb Hooven was born in 1931 near West Jefferson, North Carolina, and both of his parents played music. He started playing fiddle in 1949 and also plays banjo and electric guitar. Hooven played banjo with Toby Stroud on WWVA in 1952 and with Mac Wiseman at Shreveport, also in 1952. He played and recorded with Jimmy Martin in 1960 and has been with the Lilly Brothers off and on for the past two years.

## \* MISCELLANEOUS

Tracks 1–8 feature the Lilly Brothers by themselves singing vocal duets with mandolin and guitar much like the older brother groups, the Monroe Brothers and the Blue Sky Boys. On tracks 9–18 they are usually joined by Don Stover on 5-string banjo; Herb Hooven on fiddle or bass; and occasionally Mike Seeger on string bass. In addition to playing mandolin, Everett also occasionally plays drop-thumb banjo, fiddle, or guitar.

These recordings were made on an Ampex 601 and an Electrovoice 654 Microphone in the YMCA Hall in Boston, Massachusetts, on January 25–27, 1961.

Many thanks to Manuel Greenhill for arranging use of the hall and tape machine.



\* **TRACK NOTES** *Dick Spottswood***1. IN MY DEAR OLD SOUTHERN HOME***(Jimmie Rodgers - Ellsworth T. Cozzens | Peer International Corp., BMI)*

"In My Dear Old Southern Home" was penned by Washington, D.C.'s Ellsworth T. Cozzens, who also played steel guitar on Jimmie Rodgers' 1928 recording. Its original title was "Dear Old Sunny South by the Sea"; it was retitled when the Monroe Brothers remade it in 1936, to avoid composer royalty payments. The Lillys' use of the revised title confirms the Monroes' record as their source.

Monroe Brothers, Bluebird B-6607, Montgomery Ward M-4749 (BS 99200-1), 6/21/36.

**2. MIDNIGHT ON THE STORMY SEA**

"Midnight on the Stormy Deep" (Laws M1) is sung as "...on the stormy sea," ignoring an intended rhyme. This old-world ballad has a complex history; Charles Wolfe notes a published version from 1857. It was first recorded in 1926 by the popular radio performers Lester McFarland and Robert A. Gardner (a k a Mac and Bob). The Blue Sky Boys' 1936 version was the source for this one. 1) Lester McFarland and Robert A. Gardner, "Midnight on the Stormy Sea," Vocalion 5125 (E 3950W), 10/16/26. 2) Blue Sky Boys, "Midnight on the Stormy Sea," Bluebird B-6480, Montgomery Ward M-5033 (BS 102644-1), 6/16/36.

**3. FORGOTTEN SOLDIER BOY***(Bert Layne)*

"Forgotten Soldier Boy" called attention to the plight of World War I veterans during the Depression. It's been credited to the fiddler Bert Layne and was first recorded by Asher Sizemore in 1934. The Monroes covered it two years later (along with "I Dreamed I Searched Heaven for You," the B side of the Sizemore disc!).

Monroe Brothers, Bluebird B-6829, Montgomery Ward M-7140 (BS 025042-1), 10/12/36.

**4. DOWN ON THE BANKS OF THE OHIO**

"Down on the Banks of the Ohio" was recorded in the 1920s by Ernest Stoneman, G.B. Grayson, Clarence Greene, and several others. Though the Monroe Brothers recorded a version five days apart from the Blue Sky Boys in 1936, the Monroe release was delayed for a year, and it was the Blue Sky Boys who inspired the Lillys. 1) G.B. Grayson & Henry Whitter, "I'll Never Be Yours," Gennett 6373, Challenge 393 (as David Foley), Champion 15447 (as Norman Gayle), Silvertone 8160 (as Dillard Sanders), Supertone 9247 (as Dillard Sanders) (GEX 904), 10/27. 2) Clarence Green (i.e., Greene), "On the Banks of the Ohio," Columbia 15311-D (W 145122-2), 11/5/27. 3) Ernest Stoneman, "Down on the Banks of the Ohio," Edison 52312, 4/25/28. 4) Callahan Brothers, "On the Banks of the Ohio," Banner 5-12-60, Conqueror 8588, Melotone 5-12-60, Oriole 5-12-60, Perfect 5-12-60, Romeo 5-12-60 (15671-2), 8/17/34. 5) Blue Sky Boys, "Down on the Banks of the Ohio," Bluebird B-6480, Montgomery Ward M-5033 (BS 102647-1), 6/16/36. 6) Monroe Brothers, "On the Banks of the Ohio," Bluebird B-7385, Montgomery Ward M-7010 (BS 102740), 6/21/36.

**5. WHERE IS MY SAILOR BOY?***(Bob Miller | Bourne Co. - Universal MCA Music Pub., BMI)*

"Where Is My Sailor Boy?" was copyrighted in 1929 as "What Does the Deep Sea Say?" by New York songwriter and publisher Bob Miller, with Charlotte Kaye. Mac and Bob, the Carter Family, and Miller himself recorded it, as did the Monroe and Delmore Brothers, both for RCA under this title. 1) Lester McFarland and Robert A. Gardner, "What Does the Deep Sea Say?," Brunswick 483, Banner 32523, Conqueror 8006, Oriole 8155, Perfect 12832, Romeo 5155 (E 33137-A), 6/17/30. All issues except Brunswick 483 as Mac and Bob. 2) Bob Miller, "What Does the Deep Sea Say?," Clarion 5418-C, Velvet Tone 2478-V (both as Uncle Bud and his Plow Boys), Columbia 15727-D (as Bob Ferguson and his Scalawaggers) (W 360543-2), 12/1/31. 3) Monroe Brothers, "Where Is My Sailor Boy?," Bluebird B-6762, Montgomery Ward M-7140 (BS 02547-1), 10/12/36. 4) Delmore Brothers, "Where Is My Sailor Boy?," Bluebird B-7957, Montgomery Ward M-7679 (BS 027649-1), 9/29/38.



**6. SINNER, YOU BETTER GET READY**

"Sinner, You Better Get Ready" appeared in the 1887 collection *Jubilee and Plantation Songs*, and is probably even older. The Monroe Brothers' 1937 version served as the model for this one. **Monroe Brothers, Bluebird B-7326, Montgomery Ward M-7315 (BS 011884-1), 8/3/37.**

**7. WHAT WOULD YOU GIVE IN EXCHANGE?**

(F. J. Barry - James H. Carr)

"What Would You Give in Exchange?" first appeared in the hymnal *Hosannas to the King* in 1911, composed by F. J. Barry (words) and James H. Carr (music). It was one side of the Monroe Brothers' first release in 1936, and their biggest recorded hit. This version follows it closely. **Monroe Brothers, Bluebird B-6309, Montgomery Ward M-4745 (BS 99195-1), 2/17/36.**

**8. OH, HIDE YOU IN THE BLOOD**

(Rev. L. McHan - John P. Ballew)

"Oh, Hide You in the Blood" was the work of Rev. L. McHan (words) and John P. Ballew (music) in 1902. It was put on record by both the Taskiana Four and Blind Benny Parrish in the 1920s, but the Monroe Brothers' 1937 recording served as the source for the Lilly Brothers. **1) Blind Benny Paris (i.e., Parrish), "Hide Me In the Blood of Jesus," Victor V-38503 (BVE 47226-1), 10/22/28. 2) Taskiana Four, "Hide You In the Blood," Victor V-38553 (BVE 49183-3), 12/12/28. 3) Monroe Brothers, "Oh, Hide You in the Blood," Bluebird B-7093, Montgomery Ward M-7144 (BS 07028-1), 2/15/37.**

**9. LITTLE ANNIE**

(Stephen Foster)

"Little Annie" is the work of Stephen Foster, who created it as "Gentle Annie" in 1856. The Carter Family's "When the Springtime Comes Again" (1929) was

something of a departure from the original, and it has influenced nearly all subsequent versions. Don sings baritone on the chorus, and Mike Seeger notes that his banjo is tuned cDF#AD with the capo on the third fret, placing the key in F, a favorite of both the Lillys and Monroe Brothers. **The Carter Family, "When the Springtime Comes Again," Victor V-40293, Bluebird B-5122, Elektradisk 2032, Montgomery Ward M-4227, Sunrise S-3203, Zonophone & Regal Zonophone EE256 (Australia) (BVE 59983-2), 5/24/30.**

**10. 'NEATH THAT COLD GREY TOMB OF STONE**

(Hank Williams - Mel Foree | Sony - ATV Acuff Rose Music - Hiram Music, BMI)

"'Neath That Cold Grey Tomb of Stone" comes from a 1950 Charlie Monroe recording, made with Hank Williams' band. Williams co-authored it with the prolific 1930s–40s composer Mel Foree. The banjo keeps the same tuning as before. **Charlie Monroe, RCA Victor 21-0417, 48-0417 (45 rpm) (E0-VB-5814), 10/20/50.**

**11. BARBARA ALLEN**

Everett Lilly, lead vocal

"Barbara Allen" (Child 84) and other ancient narrative ballads were hard to record in the early days because of their extended length. Everett's emotional singing draws us once more into the familiar tale, and makes this version one of the very best.

**12. THE FOX AND HOUNDS**

(Everett Lilly | Wynwood Music Co., Inc, BMI)

"The Fox and Hounds," featuring Everett's mandolin, wound up on the cutting-room floor when the original LP was released. But the master tape survived, allowing it to be published here for the first time. Unlike most virtuoso "Fox Chase" performances, this one is leisurely and melodic. Everett composed it when the Lillys were still on WWVA in the late 1940s.

**13. JOHN HARDY***Everett Lilly, lead vocal*

"John Hardy" (Laws 12) was inspired by a Carter Family record from 1928. The story originates close to home in West Virginia, where Mr. Hardy was hung in 1894, following a conviction for murder that resulted from a dispute involving a twenty-five-cent gambling debt. Don Stover takes solos in both bluegrass and clawhammer modes. For this and "Salt River," his banjo is tuned in G and capoed up to B flat with the fifth string tuned to B flat. **The Carter Family**, "John Hardy Was a Desperate Little Man," Victor V- 40190, Bluebird B-6033, Montgomery Ward M-4741, Zonophone 4294 (South Africa) (BVE 45024-2), 5/10/28.

**14. OLD JOE CLARK**

"Old Joe Clark" alternates vocal leads between Don and Everett. Herb Hooven's fiddle is featured too. It's played in A, with Don tuned in G, capoed at the second fret, with his fifth string tuned to A.

**15. SALT RIVER**

"Salt River" highlights Don's clawhammer banjo, and appears here for the first time. Don also perfected it in bluegrass style and taught it to Bill Keith, who recorded it with Bill Monroe as "Salt Creek" in 1963. Fellow West Virginians the Kessinger Brothers made the sole early recorded version in 1929. The first strain resembles the popular Irish reel, "The Red-Haired Boy." **1) O'Leary's Irish Minstrels**, "The Red Haired Boy," Columbia 33410-F, Regal Zonophone MR 159 (England), Regal Zonophone IZ 152 (Ireland), Vocalion 84154 (W 110046-2), 11/28. **2) Kessinger Brothers**, "Salt River," Melotone M 12272, Polk P 9086, Vocalion 5481 (E 30188), 6/25/29. Melotone and Polk issues as the Wright Brothers. **3) Bill Monroe & the Bluegrass Boys**, "Salt Creek," Decca 31596 (45 rpm) (12436/113295), 3/20/63.

**16. CORNBREAD AND 'LASSES AND SASSAFRAS TEA***Don Stover, vocal*

"Cornbread and 'Lasses and Sassafras Tea" is a solo by Don that makes fun of the rough cuisine of pioneers in the western settlements; he learned it from country comics Homer and Jethro. As "Oregon Boys," it appeared in the October 1889 issue of the periodical *Wehman's Collection of Songs*. The banjo is tuned aCGBD and played in D without a capo. **1) Clayton McMichen & Riley Puckett**, "The Arkansas Sheik," Columbia 15686-D (W 147300-2), 10/26/28. **2) Len Nash & his Country Boys**, "On the Road to California," Brunswick 354 (LTR 91), 1929.

**17. THE WAVES ON THE SEA***Everett Lilly, lead vocal*

"The Waves on the Sea" comes from a 1941 Carter Family recording. As "The Mermaid," it was numbered 289 in Francis James Child's ballad collection. Don returns to the tuning (cDF#AD) he used for "Little Annie." **The Carter Family**, "The Wave on the Sea," Bluebird 33-0512 (BS 067997-1), 10/14/41.

**18. SAINTS GO MARCHING IN**

(When the) "Saints Go Marching In" initially owed its twentieth-century popularity to a best-selling 1923 recording by the Paramount Jubilee Singers. Many other Black and White versions followed, including one by the Monroe Brothers (1936) that served as model for this one. Everett recalls that the brothers first learned it in church as children; in the secular world, it's become an anthem for Dixieland bands everywhere. Don's banjo is tuned down to F (fCFAC). **1) Paramount Jubilee Singers**, "When All the Saints Come Marching In," Paramount 12073, Harmograph 884 (1566-1-2), 1923. **2) Monroe Brothers**, "The Saints Go Marching In," Bluebird B-6820, Montgomery Ward M-7142 (BS 02545-1), 10/12/36.

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## \* LILLY BROTHERS ON CD

- Have a Feast Here Tonight*, Vol. 5 (Bluegrass Breakdown / Country Songs), Prestige PR CD 9919
- Early Recordings*, Rebel CD 1688
- On the Radio*, Rounder Select CD 1109
- What Will I Leave Behind?*, Rebel CD 1788

## \* CREDITS

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# THE LILLY BROS. & DON STOVER

## BLUEGRASS AT THE ROOTS \* 1961

Brothers Everett and "B" Lilly of West Virginia partnered with banjo great Don Stover to lay down this honest, first-class rendition of bluegrass roots. The Lilly's harmony vocals and Stover's classic banjo style made this a milestone recording when it was first released by Folkways in 1961. Remastered with 2 previously unreleased tracks from producer Mike Seeger's original recordings. 24-page booklet, photos, 56 minutes.

- 1: IN MY DEAR OLD SOUTHERN HOME 2:13
- 2: MIDNIGHT ON THE STORMY SEA 3:35
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RECORDED BY MIKE SEEGER

Notes by Dick Spottswood  
PHOTOGRAPHS BY JOHN COHEN

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