

□ CLASSIC BLUEGRASS vol. 2 □

from SMITHSONIAN FOLKWAYS RECORDINGS

COMPILED & ANNOTATED by LEE MICHAEL DEMSEY and JEFF PLACE

- DAVID JOHNSON-Blue Grass Breakdown 3:12 (Bill Monroe / Unichappel Music, BMI)
- THE COUNTRY GENTLEMEN—Roying Gambler 3:06
- DOC WATSON, FRED PRICE, AND CLINT HOWARD—Daniel Praved 2:53 (G. T. Speer)
- HALF AND HALF-Fourteen-Carat Mind 2:28 (Dallas Frazier-Larry Lee / Sony-ATV Acuff Rose Music Pub., BMI)
- HAZEL DICKENS AND ALICE GERRARD—Won't You Come and Sing for Me? 2:45 (Hazel Dickens / Happy Valley Music, BMI)
- JERRY STUART, PETE KUYKENDALL, SMILEY HOBBS AND TOM GRAY-Rocky Run 2:47 (Jerry Stuart / Wynwood Music Co., BMI)
- RED CLAY RAMBLERS—The Girl Rehind the Bar 2:06 (Carter Stanley / Fort Knox Music Inc.-Trio Music Co. Inc., BMI)
- B. LILLY, CHUBBY ANTHONY, AND DON STOVER—Ain't Nobody Gonna Miss Me 2:19 (Big Slim McAuliffe / Fort Knox Music Inc.-Trio Music Co. Inc., BMI)
- RED ALLEN AND FRANK WAKEFIELD-Are You Afraid to Die? 2:38 (Ira Louvin-Charlie Louvin-Eddie Hill / Acuff Rose Music Corp., BMI)
- 10. BILL MONROE AND PETER ROWAN—Walls of Time 4:05 (Bill Monroe-Peter Rowan / Bill Monroe Music, BMI)
- 11. FRIENDLY CITY PLAYBOYS—Back Up and Push 1:50

- 12. OLA BELLE REED-I've Endured 2:48 (Ola Belle Reed-David Arthur Reed / Midstream Publications, BM
- HARLEY ALLEN—Carolina in the Pines 2.42 (Michael Martin Murphey / Bro n Sis Music Inc., BMI)
- 14. ERIC WEISSBERG-Jesse James 2:30
- THE GEORGIA PALS-Two Orphans 3:19 (Charles A. Burke-Sidney H. Horner)
- 16. THE NASHVILLE GRASS-China Grove, My Home Town 2:31 (Randall Hylton-John Ray Sechler / Dennis Morgan Music, BMI)
- 17. BILL PRICE—Bluegrass Spectacular 2:38 (Billy Jack Price / Bill Price Music Inc., BMI)
- SONNY MILLER-Stoney Creek 1:22
- LARRY RICHARDSON-Little Maggie 1:13
- JOHN HARTFORD-Miss Ferris 3:51 (John Hartford / John Hartford Music, BMI)
- 21. EARL TAYLOR-Foggy Mountain Top 2:00 (A. P. Carter / APRS, BMI)
- 22. LILLY BROTHERS AND DON STOVER-Sinner, You Better Get Ready 2:58
- **DOC WATSON**—Sitting on Top of the World 3:05 (Walter Vinson-Lonnie Chatmon)
- BOB EVERHART—Renegade 1:59 (Roger Collier-Robert Phillip Everhart / Royal Flair Music, BMI)
- BILL PRICE—Possum Holler 2:58
- TOM MORGAN—Red Wing 2:33 (Kerry Mills-Thurland Chattaway)
- 27. RED ALLEN-I'll Take the Blame 2:21 (Carter Stanley / Fort Knox Music-Trio Music Co. Inc., BMI)
- 28. BILL MONROE AND DOC WATSON—Watson's Blues 2:26 (Bill Monroe / Bill Monroe Music, BMI)



INTRODUCTION

In 2002, Smithsonian Folkways released a compilation recording drawn from the vaults of Folkways Records. It was called Classic Bluegrass from Smithsonian Folkways. Because there was a great deal of interest in that recording and it was well received by critics and fans, Smithsonian Folkways began mining other parts of its catalog for what became the Classic Series. The compilers of the first disc have now gone back to the well for another sampler of the bluegrass recordings released by Folkways Records.

When one thinks of bluegrass record labels, chances are the name Folkways is not one that first comes to mind. In reality, Folkways, among its 2200 titles, released many bluegrass titles, including some of the most influential early bluegrass LPs.

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

Throughout the history of the Folkways label. Asch 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). The release in 1952 of Harry Smith's legendary compilation The Anthology of American Folk Music made available for the first time in decades vintage recordings of mountain music and string bands from the 1920s and 1930s. It was no stretch that Asch would become involved in releasing bluegrass music.

In the folksong revival of the mid-1950s,

Earl Scruggs's innovative style of three-finger banjo plaving caught on among urban banjo players. In 1956, at Pete Seeger's suggestion, Asch contacted Seeger's brother Mike, in Baltimore, with this query: "Pete suggested that you might be able to get recordings of people in your area who play banjo in the Scruggs style. I would be interested and have about \$100.00 for expenses for such a project. Let me know if anything turns up" (Moses Asch to Mike Seeger, letter in Ralph Rinzler Archives, 13 September 1956). The result was American Banjo: Three Finger and Scruggs Style (Folkways 2314, 1956), the first full-length bluegrass LP. This project marked the beginning of a distinguished career for Mike Seeger, as a performer, recordist, and compiler. Seeger was responsible for recording and producing most of the important bluegrass recordings on Folkways in the late 1950s and early 1960s. In one of his projects, he recorded many of the bands that he had heard around the Maryland area for another important release, Mountain Music Bluegrass Style (Folkways 2318, 1959). As a musician and a member of the group the New Lost City Ramblers, he was one of the more prolific recording artists on the label. Seeger was involved in recordings by the Lilly Brothers, The Country Gentlemen, the Stoneman Family, Dock Boggs, Elizabeth

Cotten, and others.

Seeger brought his friend Ralph Rinzler (1934-1994) in to help with the notes to the Scruggs banjo album, and Rinzler himself began to produce recordings for Folkways. As a chief talent scout for the Newport Folk Festival, he was the first to discover and record Doc Watson. in 1960 (Folkways 2355, 1961). Others, including John Cohen, Ed Kahn, and Peter Siegel, also produced recordings during this time. Cohen, also a member of the New Lost City Ramblers, founded, with Rinzler and Izzy Young, an organization called Friends of Old Time Music to bring traditional musicians to New York. Some of this material saw release on Folkways (1964). Peter Siegel recorded those concerts, and Smithsonian Folkways hopes to release selections from them in 2006.

With a large share of his market in serving the folksong revival of the 1950s and 1960s, Asch began to release albums by urban bluegrass banjo player Roger Sprung, a mentor to many of the younger New York players. This period of Folkways also saw the release of the first album by Hazel Dickens and Alice Gerrard (1965), two of the first women to front a popular bluegrass band, and the legendary Bluegrass (1964) album, by Red Allen and Frank Wakefield.

The next decade saw sporadic bluegrass

releases by Folkways. 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 around Galax and Independence, Virginia. He compiled five albums by Glen Neaves, Cullen Galyean, Bobby Harrison, and the Virginia Mountain Boys. Davidson provided numerous recordings of old-time music to Asch, both as a recordist and as a performer with the Iron Mountain String Band.

Suddenly in the late 1970s, and until Asch's death in 1986, Folkways began to release bluegrass titles at an unforeseen rate: thirty-six titles in eight years. Red Allen and his sons, together and apart, released eight titles. Allen brought to Asch projects by Curly Seckler and the Nashville Grass, and another by Tom Morgan. Many of the other, newer Folkways titles came from North Carolina and a small studio called Star Recording in Miller's Creek, which was run by musician Marshal Craven and included recordings by local musicians David Johnson, Hugh Moore, Sagegrass, and others. North Carolina producer John Craig brought a number of projects from Star Recording to Asch. During this period, Folkways released recordings by Smokey Joe Miller and Half and Half, and six

recordings by Iowa performer Bob Everhart.

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 following year saw the founding of the Smithsonian Folkways record label. 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 planned, Rinzler made a point of being involved, and with his presence, bluegrass 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 bluegrass recordings in which he had initially been involved. Occasionally present for advice were old friends Mike Seeger and John Cohen, who continue to revisit their old recording projects and have been working to reissue their classic material. The year 2001 saw the release of Cohen's There Is No Eye: Music for Photographs (SFW CD 40091), a collection of his recordings of traditional musicians illustrated by his stunning photographs in the booklet.

Apart from his Newport Folk Festival work, Ralph Rinzler was once the manager of both Bill Monroe and Doc Watson, a producer of numerous bluegrass records, and, in 1965, the copromoter of the first bluegrass festival. During

his travels, he recorded more than 800 reels of concerts, back-porch picking parties, and interviews. These recordings reside in the Ralph Rinzler Folklife Archives and Collections. In 1992 and 1993, he went through all his reels of Bill Monroe (with various personnel) and Monroe's duo recordings with Doc Watson and put together a two-CD series, *Off the Record* (1993).

In the last 17 years, Smithsonian Folkways has seen the reissue of most of the Country Gentlemen recordings, many of Mike Seeger's bluegrass compilations, the Doc Watson Folkways recordings, the Lilly Brothers and Don Stover recording, the classic Allen-Wakefield material, and an anthology of Hazel and Alice. We will continue to mine the vaults for new collections, and remain committed to this musical form. This collection, with volume 1 of this series, serves as an introduction to the breadth of bluegrass that exists in the Folkways catalog.

Jeff Place, 2005

(Adapted from liner notes to SFW CD 40092, 2002)



THE SONGS

1. BLUE GRASS BREAKDOWN David Johnson

David Johnson, banjo; Billie Ray Johnson, guitar • (From Bluegrass Folkways 31056, 1983)

Multi-instrumentalist David Johnson (b. 1954) recorded three albums for Folkways in the 1980s: 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 appearing on live radio. As a youth, he began to play banjo and then eventually fiddle, mandolin, bass, autoharp, drums, and pedal steel guitar. From age 12, he played in professional bands. Starting in the 1970s, he became involved in studio work. In recent years, Johnson has performed Southern gospel music in North Carolina and worked at a recording studio. More information can be found at www.davesworldofmusic.homestead.com.

"Blue Grass Breakdown" comes from Bill Monroe and the Blue Grass Boys, and dates from the period when Earl Scruggs was the banjo player.

2. ROVING GAMBLER The Country Gentlemen

The Country Gentlemen: Charlie Waller, vocals and guitar; John Duffey, lead vocals and mandolin; Jim Cox, bass and vocals; Eddie Adcock, banjo and vocals. (Also known as "Gambling Man"; from *Country Songs, Old and New* Folkways 2409, 1960 / Smithsonian Folkways 40004, 1990)

Bluegrass music lost one of its greatest vocalists when Charlie Waller (1935–2004) passed away, just shy of his 70th birthday. Anyone who saw him perform in his later years will tell you that he sounded

just as smooth then as he had on the albums he had recorded around 1960 for Folkways. He headed the band from its inception, in 1957, to his passing—forty-seven years. Smooth is not a word you hear much in bluegrass circles, because of the music's "high lonesome sound," epitomized by Ralph Stanley, Del McCoury, and Bill Monroe. Waller made bluegrass safe to be smooth, and the Country Gentlemen made it safe to be contemporary. With the folk boom that was taking place on campuses, in record stores, and on radio stations, the Country Gentlemen took the roots of bluegrass and mixed it with classic folksongs and contemporary musical styles, making bluegrass palatable to wider audiences. John Duffey (1934–1996) played a major part in that too. His tenor and lead vocals were more "high lonesome" than Waller's, but Duffey and Waller complemented each other vocally. Duffey's sometimes frenetic mandolin runs were well matched with Eddie Adcock's (b. 1938) improvisational jazz- and pop-influenced banjo playing, making Adcock one of the true innovators on the instrument. In addition, Waller would play straight man to Adcock and Duffey's wild and occasionally ribald stage antics.

On this recording, from 1960, Jim Cox was the bass player, but was replaced the same year by Tom Gray (b. 1942). In 1971, Duffey and Gray went on to form the Seldom Scene with Ben Eldridge, John Starling, and Mike Auldridge, and that band is still active, with Eldridge being the only original member. The Country Gentlemen continue with Randy Waller, Charlie's son, carrying on the tradition.

"The Roving Gambler" is an old American folksong. The earliest printed source turned up by music scholar Guthrie T. Meade was a version in the 1886 edition of Wehman's collection of songs. It can also be found in mid-20th-century songbooks, like the collections of Lomax and Laws. Meade's discography lists the first recorded version of the song as by Samantha Bumgarner in 1924. The song has been recorded by many groups over the years, whether it be old-time string-band music, bluegrass, or folk.

3. DANIEL PRAYED Fred Price, Clint Howard, and Doc Watson

Fred Price, Clint Howard, and Doc Watson, vocals • (From *Original Folkways Recordings of Doc Watson and Clarence Ashley, 1960-1962* Smithsonian Folkways 40029, 1994; Folkways 2359, 1962)

Ralph Rinzler recorded this spiritual in April 1962 at the Ash Grove in Los Angeles. He had taken on the road a group consisting of Clarence Ashley, Doc Watson, and Watson's North Carolina neighbors Fred Price and Clint Howard (b. 1930). The music is an example of the lovely spirituals that these

men learned growing up. It has recently been recorded by Patty Loveless. For more information on Watson, see track 23.

The song was composed by G. T. "Dad" Speer, leader of the Speer Family, a gospel group. He taught at singing schools and composed almost 600 songs.

4. FOURTEEN-CARAT MIND Half and Half

Half and Half: Dave Clark, guitar and vocal; Jerry Butler, mandolin; Harry Shaffer, banjo; Charles Adkins, bass • (From Half and Half Bluegrass Band, Vol. 2, Folkways 31103, 1985)

Based in Ohio, Half and Half (also known as the Half and Half Bluegrass Band) recorded two albums for Folkways in the mid-1980s. Their name comes from the fact that they were a combination of two working bluegrass bands and were a group of friends who got together for these recordings. Jerry Butler was from the Butler Brothers Band (as was the guitarist, Lonnie Wellman on their first recording); Shaffer and Clark were from the West Virginia Travelers.

"Fourteen-Carat Mind" was a chart topper for country singer Gene Watson (b. 1943) in 1981, and has been performed by the bluegrass groups The Lost & Found and the Osborne Brothers.

5. WON'T YOU COME AND SING FOR ME? Hazel Dickens and Alice Gerrard

Hazel Dickens, vocals and bass; Alice Foster (Gerrard), lead vocals and guitar; Billy Baker, fiddle; David Grisman, mandolin and vocals; Lamar Grier, banjo; Fred Weisz, vocals • (From Won't You Come and Sing for Me? Folkways 31034, 1973 / Pioneering Women of Bluegrass Smithsonian Folkways 40065, 1996; recorded 1967)

A classic song by a classic—and classy—couple of women, Hazel Dickens (b. 1935) and Alice Foster (later Gerrard) (b. 1934), this song went on to be a bluegrass standard and chart topper by the Colorado-based band Hot Rize, but here it is in its original, raw mountain style, with help from a young David Grisman on mandolin, and the well-respected Lamar Grier and Billy Baker, on banjo and fiddle, respectively. As their 1996 compilation was titled, Hazel and Alice were truly "pioneering women in bluegrass." They recorded four albums together, two for Moses Asch and his Folkways label, in 1965 and 1973. Their music was more Appalachian and "old-timey" than bluegrass, but

their sound became a part of the bluegrass fabric of the 1960s and 1970s. Since very few women were involved in this type of music in those years, many performers—Emmylou Harris, Lucinda Williams, Rhonda Vincent, Alison Krauss, Laurie Lewis, Gillian Welch, and others—owe them a debt of gratitude for the doors they opened.

Hazel Dickens and Alice Gerrard stopped working together in the 1970s. Hazel has made some fine solo albums for the Rounder label, has appeared in or had her music featured in several major motion pictures, and has received numerous awards, including the National Endowment for the Arts Heritage Award in 2001 and the International Bluegrass Music Association Distinguished Achievement Award in 1993.

Alice has been at the forefront of old-time music from her home base of Durham, North Carolina, founding the magazine *The Old-Time Herald* and serving as its editor from 1987 to 2003. She has recorded for the Copper Creek label, including solo work and recordings she has made with her current trio, Tom, Brad, and Alice (with Tom Sauber and Brad Leftwich), a group formed in 1994. She too has received an IBMA Distinguished Service Award and the North Carolina Folklore Society's Tommy Jarrell Award, named after a legendary old-time fiddler.

6. ROCKY RUN Jerry Stuart, Pete Kuykendall, Smiley Hobbs, and Tom Gray

Jerry Stuart, mandolln; Smiley Hobbs, fiddle; Pete Kuykendall, banjo; Mike Seeger, bass; Tom Gray, guitar • (From Mountain Music Bluegrass Style Folkways 2318, 1959 / Smithsonian Folkways 40038, 1991; recorded 1959)

In 1959, Mike Seeger began recording a bluegrass sampler album. He wanted to capture the sounds of some not-so-well-known musicians and have them record rather traditional tunes. With a limited budget, he tapped musicians playing primarily in the Baltimore-Washington area, where he was based, though he did make a trip to New York and Boston to do some recording. Most of the recordings were made, not in recording studios, but in the musicians' homes, using basic recording equipment—a field recording of sorts. These four musicians, with Seeger, the sound technician who doubled as the bass player, weren't actually a band, but were brought together to record for the project.

Jerry Stuart was born in North Carolina and started playing mandolin as a teenager. He moved to Washington, D.C., to study electronics and became part of the local music scene. He composed

this instrumental, "Rocky Run," inspired by the playing of Bill Monroe and Jesse McReynolds, using open tunings. Smiley Hobbs (1928–1987) was also born in North Carolina, where his family introduced him first to the guitar, then to the fiddle, and then to the mandolin. He took up the banjo in 1954, shortly before moving to the Washington, D.C., area. He made recordings, on fiddle and mandolin, with the legendary Don Reno and Red Smiley for the King label in 1954. Hobbs and Bill Harrell formed a band in the Washington area in 1956, and Hobbs made recordings with Buzz Busby as well as the Bailey Brothers.

Pete Kuykendall is one of the foremost names in bluegrass history, not so much for his accomplishments as a musician, but for his years as editor of *Bluegrass Unlimited*, the magazine he helped found in the mid-1960s. A historian of the music, he has hosted radio shows and worked at the Library of Congress, and was a member of Bennie and Vallie Cain's band and the Country Gentlemen.

Also a one-time member of the Country Gentlemen, Tom Gray is considered a member of the "classic" lineup of that group, with Eddie Adcock, John Duffey, and Charlie Waller. Gray was an original member of the Seldom Scene, and in 2005 rejoined a couple of those former "scenesters," John Starling and Mike Auldridge, to form a group called Reflections Ridge. On "Rocky Run," he plays his original instrument, the guitar.

7. THE GIRL BEHIND THE BAR The Red Clay Ramblers

The Red Clay Ramblers: Bill Hicks, fiddle; Tommy Thompson, vocals; Jim Watson, vocal and mandolin; Al McCanless, guitar; Tom Carter, bass • (From The Red Clay Ramblers with Fiddlin' Al McCanless FW 31039, 1974; recorded 1973)

The Red Clay Ramblers are the most important group formed during the string-band revival that occurred in the 1970s around Durham, in central North Carolina. This track comes from their first album. Although not a bluegrass group as such, they recorded this bluegrass tune. They have released several albums and are known for the music they composed to accompany theatrical productions, including Sam Shepherd's play *A Lie of the Mind*. On this recording, they are joined by neighbor "Fiddlin" Al McCanless. Having gone through many personnel changes, the Ramblers continue to perform (more information can be found at www.redclayramblers.com.) McCanless currently works

as a potter and continues to play music.

This song has also been recorded by the Stanley Brothers and the Country Gentlemen.

8. AIN'T NOBODY GONNA MISS ME B. Lilly. Chubby Anthony, and Don Stover

B. Lilly, vocal and guitar; Chubby Anthony, vocal and fiddle; Don Stover, vocal and banjo; Elmer Pegdon, bass • (From Mountain Music Bluegrass Style Folkways 2318, 1959 / Smithsonian Folkways 40038, 1991; recorded 1959)

This is another track taken from the *Mountain Music Bluegrass Style* album. The band consisted of the noted banjo player Don Stover and the guitarist B. Lilly (sometimes incorrectly listed as Bea Lilly), integral members of the band The Lilly Brothers and Don Stover. When the other Lilly brother, Everett, left to become a member of Lester Flatt and Earl Scruggs and the Foggy Mountain Boys, an occurrence that happened at three separate times in his career, B. and Don kept their chops up with this band. For more details on the Lilly Brothers and Don Stover, see track 22.

Also in this group was the fiddler Chubby Anthony, from North Carolina, who was best known for his work with the Stanley Brothers in the 1950s and 1960s. The bass playing was handled by Elmer Pegdon, born in Nebraska, but living in the Boston area at the time of this recording.

9. ARE YOU AFRAID TO DIE? Red Allen, Frank Wakefield, and the Kentuckians

Frank Wakefield, mandolin and vocals; Red Allen, guitar and vocals; Pete (Roberts) Kuykendall, banjo and vocals; Tom Morgan, bass • (From *Bluegrass* Folkways 2408, 1964 / *The Folkways Years*, 1964–1983 Smithsonian Folkways 40127, 2001; recorded 1963)

Together and as soloists, Frank Wakefield (b. 1934) and Red Allen had long, illustrious careers in bluegrass. Details on Allen's career can be found in the description of track 27. Red Allen first spotted a young Frank Wakefield while passing by a front porch in his hometown of Dayton, Ohio, in 1951. He was taken by Frank's mandolin playing, and almost immediately they formed the Blue Ridge Mountain Boys, which also featured Noah Crase. That group led quickly to the beginnings of Red Allen and the Kentuckians, their well-known collaboration. They made recordings for the Starday,

Rebel, and BMC record labels, eventually making an album for Folkways in 1964. By this time, they were based in the Washington, D.C., area.

Frank Wakefield grew up in a musical family near Knoxville, Tennessee. He had twelve sisters and one brother. In his early days, he played a round-belly mandolin, and was influenced by the playing of Jesse McReynolds and Bill Monroe. He first recorded for the Wayside label in 1953, and those sessions included a song that he would record many times and be best known for, "New Camptown Races."

His fiery approach to playing has attracted many a fan among musicians and bluegrass lovers alike, and he has truly earned the tag of "innovator." As he moves into his seventies, he continues to record, do concerts and workshops, and make instructional videos.

The song featured here is a great example of the gospel songs that were a significant part of the Allen and Wakefield sound of the 1960s. It comes from the Louvin Brothers.

10. WALLS OF TIME Bill Monroe and Peter Rowan

Bill Monroe, vocal and mandolin; Peter Rowan, vocal and guitar • (From *Off the Record Vol. 1: Live Recordings*, 1956–1969 Smithsonian Folkways 40063, 1993; recorded 6 September 1965)

The "Father of Bluegrass" and the roots-renegade hippie poet: not a musical marriage you'd expect to find—but there it was, as in 1964 Bill Monroe (1911–1996) hired Peter Rowan (b. 1942), a Yankee singer and guitarist from Massachusetts, to join the Blue Grass Boys and share lead vocals with him. While traveling the roads, traversing the country in their tour bus, the two men cowrote the enduring, reflective tune "Walls of Time." Rowan stayed with the band for about three years, and the song was a staple of most of their appearances. He went on to forge a solo career of his own and play in more progressive bands, including Seatrain, Muleskinner, Old and in the Way, and the Rowan Brothers. This recording was made at the first three-day bluegrass festival ever held, in 1965, on the grounds of Cantrell's Horse Farm in Fincastle, Virginia. Bill Monroe and Peter Rowan share the lead vocal duties on this tune.

Bill Monroe, whose career had been well established by the 1960s, would continue on the road with many dozens of different musicians passing through the ranks of the band, up until his death in 1996, four days before his eighty-fifth birthday. A thumbnail sketch of the "Father of Bluegrass"

includes his upbringing in Rosine, Kentucky, where he was born into a musical family, with siblings Birch, Harry, Bertha, and Charlie all playing music around the house. Bill's parents died when he was young, and he went to live with his Uncle Pen, a fiddler, and began playing the mandolin in bands with him, primarily at local dances. As time went by, Birch, Charlie, and Bill played music together, but Birch dropped out, and Charlie and Bill, appearing as the Monroe Brothers, had a good deal of success and recorded for the Bluebird label. They parted ways in 1938.

Bill moved to Little Rock, Arkansas, where he formed the Kentuckians, but soon thereafter moved to Atlanta, Georgia, and began Bill Monroe and the Blue Grass Boys, a band that made its debut on the Grand Ole Opry in 1939 and recorded songs for the RCA label. Lester Flatt and Earl Scruggs joined the band in 1944, and the Blue Grass Boys switched to the Columbia label. Flatt and Scruggs left to form the Foggy Mountain Boys in 1949. The next year, Monroe, with his popularity at its peak, was signed to the Decca label, where he remained for the rest of his career. His first album for Decca (later part of MCA), *Knee Deep In Bluegrass*, one of the first full-length bluegrass albums, came in 1958. He was a longtime member of the Grand Ole Opry, and in 1993 received a lifetime-achievement award at the GRAMMY Awards. He was the first person inducted into the International Bluegrass Music Association Hall of Honor.

11. BACK UP AND PUSH Friendly City Playboys

The Friendly City Playboys with Warren Pinnix • (Also known as "Rubber Dolly"; from *The 37th Old Time Fiddler's Convention at Union Grove, North Carolina* Folkways 2434, 1962; recorded 1961)

One of the groups recorded at the 1961 Union Grove Fiddler's Convention was the Friendly City Playboys. Not much is provided in the liner notes to the 1962 LP. We are told they were from Kernersville, North Carolina; their leader was Warren Pinnix.

Mike Seeger and Lisa Chiera made the recordings and brought them to Moe Asch at Folkways. "Back Up and Push" is a well-known old-time tune, which has been recorded many times. It was first recorded by the Georgia Organ Grinders in 1929 (Meade, Spottswood, and Meade 2002:792). The first important bluegrass recording was by Bill Monroe and His Blue Grass Boys, in 1941.

12. I'VE ENDURED Ola Belle Reed

Ola Belle Reed, vocal and banjo; Kevin Roth, guitar • (From My Epitaph Folkways 2493, 1976; recorded summer 1976)

Ola Belle Reed (1916–2002) was born in the mountains of North Carolina. She learned to play the banjo at an early age, and began writing songs about her life there. During the Great Depression, she moved with her brother Alex to Baltimore, and she performed on radio stations across Maryland. In 1951, she and her husband, Bud, founded The New River Ranch, which became a well-known country-music venue in Maryland. She composed more than two hundred songs, including, "High on a Mountain," and "The Leading Role." In 1986, she received a National Endowment for the Arts National Heritage Award.

Her composition "I've Endured," popular among modern bluegrass groups, has been covered by Del McCoury, Tim O'Brien, Cathy Fink and Marcy Marxer, and most recently the Demolition String Band. It comes from an album of songs by and interviews with Reed produced by Kevin Roth.

13. CAROLINA IN THE PINES Harley Allen

Harley Allen, vocals and guitar; Mike Lilly, vocals and banjo; Scott Adams, mandolin; Steve Bryant, bass • (From Across the Blueridge Mountains Folkways 31076, 1983)

Harley Allen, Jr., is the son of legendary bluegrass performer Harley "Red" Allen. Over the years, he emerged from his father's shadow to pen many great country and bluegrass songs. He has been successful in Nashville songwriting circles, and some of his songs have hit the country music top ten. Singers who have covered his songs include George Jones, Alison Krauss, Garth Brooks, Linda Ronstadt, and Alan Jackson.

Early in his career, Harley played bluegrass, touring and recording with his father and with his brothers as the Allen Brothers. He later teamed with Mike Lilly as The Harley Allen / Mike Lilly Band, an act on the bluegrass festival circuit. In the 1980s, Allen was part of an all-star band called the Big Dogs, with Tony Trischka, but then moved to Nashville to try a solo career as a country singer. He received two Grammy awards for his work on the soundtrack to *O Brother, Where Art Thou?* as a mem-

ber of the infamous fictional band the Soggy Bottom Boys. The track we've selected from the Folkways vaults is "Carolina in the Pines," a grassy reworking of the Michael Martin Murphey hit of 1975.

14. JESSE JAMES Eric Weissberg

Eric Weissberg, banjo; Ralph Rinzler, guitar; Mike Seeger, mandolin • (From American Banjo: Three-Finger and Scruggs Style Folkways 2314, 1956 / Smithsonian Folkways 40037; recorded 1956)

Multi-instrumentalist Eric Weissberg is a Juilliard-trained musician who became involved in folk music in New York City in the 1950s. A one-time member of the Tarriers and of one of the first great urban bluegrass bands, the Greenbriar Boys, he has appeared as a studio musician on dozens of albums featuring Barbara Streisand, Judy Collins, and Nanci Griffith, and others. He is probably best known to listeners for a chart hit in 1973, his recording of "Dueling Banjos," from the film soundtrack to *Deliverance*.

First recorded by Bascom Lamar Lunsford in 1924, "Jesse James" is a beloved American folk-song, which appears in numerous folksong collections. Guthrie T. Meade believes the song about the famous Western outlaw dates from around 1892 (Meade, Spottswood, and Meade 2002:30).

15. TWO ORPHANS The Georgia Pals

The Georgia Pals: Joe Miller, vocal and guitar; Lawrence Humphries, vocal and guitar; Newman Young, mandolin.

• (Also known as "Two Little Children," "Orphan's Lament"; from Silver Threads Among the Gold Folkways 31047, 1983; recorded July 1983, Miller's Music House)

The Georgia Pals were Smokey Joe Miller, Newman Young, and Lawrence Humphries. Starting in 1936 with the WGST Barn Dance in Atlanta, Miller performed on many radio shows for various stations until ill-health caused him to quit performing. In 1979, folklorist Art Rosenbaum recorded him for the Folkways recording *Down Yonder*. He subsequently recorded two more records for Folkways, including this one.

"Two Orphans" is a classic late 19th-century sentimental ballad. It was first published by Charles A. Burke and Sidney H. Homer in 1899. Starting in 1924, when George Reneau recorded it

(Meade, Spottswood, and Meade 2002:272), it has been recorded many times, by Pop Stoneman, Cox and Hobbs, Bradley Kincaid, Roy Acuff, Jean Ritchie, and others.

16. CHINA GROVE, MY HOME TOWN The Nashville Grass

The Nashville Grass: Curly Seckler, vocals and guitar; Kenny Ingram, vocals and banjo; Willis Spears, vocals and guitar; Johnny Warren, vocals and fiddle; J. Y. Gray, bass; Gene Wooten, dobro • (From *China Grove, My Home Town* Folkways 31095, 1983)

There is no better place to go as a songwriter than to subjects you know like the back of your hand. That's what Curly Seckler did back in 1983, writing, about the place in which he grew up, China Grove, North Carolina. (He cowrote the song with noted bluegrass songwriter Randall Hylton.)

John Ray "Curly" Sechler (later changed to Seckler) was born on Christmas Day in 1919. Before he was twenty, he found himself working with Charlie Monroe, of the Monroe Brothers. Initially a banjo player, but quickly switching to mandolin, he played for a time with Mac Wiseman, Flatt and Scruggs, and Jim and Jesse McReynolds. In 1962, he left the business, only to return in 1973 at the behest of Lester Flatt, who had left his partnership with Earl Scruggs and was starting a band of his own, Lester Flatt's Nashville Grass. Seckler recorded about a half-dozen albums with this band in the 1970s and 1980s. In the late 1970s, as Flatt became too ill to perform, he asked Curly to carry on as leader of the band. Willis Spears served as lead vocalist to Seckler's tenor. Seckler gradually retired in the 1990s, but has been known to resurface here and there for a show. He was inducted into the International Bluegrass Music Association Hall of Honor in 2004.

17. BLUEGRASS SPECTACULAR Bill Price

Bill Price, vocal and guitar; Clarence Green, mandolin; Donnie Scott, dobro; Jim Atkins, bass; Steve Thomas, fiddle, Donnie Scott, banjo • (From *Blue Grass Hill* Folkways 31104, 1985)

Bill Price (1934–2000), an Ohioan, began to play bluegrass as a teenager in Jimmy Martin's band. Price was once a member of Bill Monroe's Blue Grass Boys. He eventually formed his own group,

the Country Pardners. He began to record for RCA records, and was hired as a songwriter by Acuff-Rose Publishing.

For many years, he and his wife ran a bluegrass booking organization. He spent his final years in Indian Trail, N.C., where he died of cancer in 2000.

18. STONEY CREEK Sonny Miller

Sonny Miller, fiddle • (From Galax Old Fiddler's Convention Folkways 2435, 1964)

Delaware fiddler Sonny Miller has played with bluegrass stars Joe Val and Del McCoury in their bands. Miller was also a member of the New River Boys, the house band in the New River Ranch, an influential Maryland bluegrass music park, run by Alex Campbell and Ola Belle Reed. The park presented most of the top bluegrass stars during its existence.

19. LITTLE MAGGIE Larry Richardson

Larry Richardson, banjo; Mike Seeger, guitar • (From American Banjo: Three-Finger and Scruggs Style Folkways 2314 1956/ Smithsonian Folkways 40037; recorded 1956)

Banjo player Larry Richardson was born in 1925 in Galax, Virginia. His earliest musical ventures were on the four-stringed tenor banjo, rather than the five-stringed bluegrass banjo. In the 1940s, he paired up musically with Bobby Osborne. They joined the Lonesome Pine Fiddlers in 1948. The two of them composed "Pain In My Heart," which became a bluegrass classic. Bobby's brother, Sonny, enjoyed seeing Larry's work on the banjo and decided to take it up himself—which eventually led to the creation of one of bluegrass music's foremost acts, the Osborne Brothers.

Larry remained in the Lonesome Pine Fiddlers for the next couple of years. In the early 1950s, he had stints with Bill Monroe's Blue Grass Boys and the Sauceman Brothers band, before deciding to go into semiretirement, moving to North Carolina in 1954. In 1955, he teamed up with Happy Smith to form a duo, and they recorded another hard-driving standard, "Let Me Fall," covered in the 1980s by the Johnson Mountain Boys. Larry continued to lead bands, and recorded an album in 1965 for the

County label with Red Barker. In the late 1970s and early 1980s, he lived in Low Gap, North Carolina, and made albums for the MKB, Rite, and Lifeline labels. He is now retired and living in Florida.

20. MISS FERRIS John Hartford

John Hartford, vocal and fiddle • (From River of Song Smithsonian Folkways 40086, 1998)

John Hartford (1937–2001) had a long and varied musical career. He was born in New York City, but grew up near the Mississippi River, which would have a profound influence on him. He was signed to RCA Records in Nashville in 1966 as a country singer and songwriter in the mold of his fellow-travelers on the scene, like Kris Kristofferson and Mickey Newbury. One of his compositions from that period, "Gentle on My Mind," although first recorded by Hartford, became a huge national hit for Glen Campbell. Hartford moved to Los Angeles and appeared as a musician on "The Smothers Brothers Comedy Hour" and "The Glen Campbell Goodtime Hour." Eventually, the yearly royalties from "Gentle on My Mind" allowed him to pursue his own muse.

Back in Nashville, Hartford began to play bluegrass and traditional country music with Norman Blake, Tut Taylor, Jimmy Martin, Lester Flatt, and other Nashville musicians. Most of the material he recorded in the 1970s and 80s was released on the Flying Fish label. He also began to establish a unique style, frequently performing solo with fiddle (while clogging) or banjo, wearing a black vest and bowler hat. All these playing styles were incorporated into his subsequent recordings. In his final years, he recorded albums for Rounder Records with Bob Carlin, and compiled recordings of traditional material by some of his musical heroes.

"Miss Ferris," like many of Hartford's own songs, deals with the Mississippi River and steamboats. Hartford obtained a steamboat pilot's license and helped operate a steamboat ride in Nashville.

21. FOGGY MOUNTAIN TOP Earl Taylor and the Stony Mountain Boys

Earl Taylor and the Stony Mountain Boys: Earl Taylor, vocals and mandolin; Walter Hensley, vocals and banjo; Sam Hutchins, vocals and guitar; Vernon "Boatwhistle" McIntyre, bass • (From *Mountain Music Bluegrass Style* Folkways 2318, 1959 / Smithsonian Folkways 40038, 1991) In 1958 and 1959, Mike Seeger recorded several bluegrass bands from Maryland and Virginia. Very little bluegrass music was then being recorded on long-playing albums, except by the few independent labels. Seeger took the project to Folkways, and it was released in 1959. Of the groups Seeger recorded, only two, The Lilly Brothers and Don Stover and Earl Taylor and the Stony Mountain Boys, consisted of full-time musicians.

Earl Taylor (1929–1984) and the Stony Mountain Boys began to play the Baltimore-Washington area in 1957. Taylor, a native of Rose Hill, Virginia, had just completed a stint in Jimmy Martin's band, and is heard on Martin's first eight singles. Selected by Alan Lomax to perform in his Folksong '59 concert at Carnegie Hall, the group shared the stage with Jimmy Driftwood, Muddy Waters, Memphis Slim, and others, and was the hit of the evening (Rosenberg 1985). Taylor also recorded for Vetco, United Artists, and Capitol, and as a duo with Jim McCall on the Rural Rhythm label.

"Foggy Mountain Top" was first recorded by the Carter Family (Victor 40058, 1929) although a version might have been recorded and unissued by Samantha Bumgarner in 1924 (Meade, Spottswood, and Meade 2002:532). Important early bluegrass versions include those by the Monroe Brothers and Flatt and Scruggs.

22. SINNER, YOU BETTER GET READY Lilly Brothers and Don Stover

Everett Lilly, lead vocals and mandolin; B. Lilly, vocals and guitar; Don Stover, vocals • (From *The Lilly Brothers and Don Stover* Folkways 2433, 1962 / Smithsonian Folkways 40158, 2005)

In the fall of 2002, in Louisville, Kentucky, the Lilly Brothers and Don Stover were inducted into the International Bluegrass Music Association's Hall of Honor. Well into their 70s, dressed to the nines, the Lilly Brothers wowed the audience with memories of an illustrious career. The only sad part of the event was that Don Stover (1928–1996) wasn't around to bask in the glory; a regular presence at the IBMA convention and trade show most every year, he had succumbed to cancer six years earlier. He had always gotten involved in the jam sessions that went on, with aspiring musicians at various levels of skills, always smiling, always willing to offer tips.

The band's heyday was when brother duos ruled the field—the Monroes, the Stanleys, the Sauceman Brothers, the Bolick Brothers (known as the Blue Sky Boys), and many more.

The harmonies and musicianship exhibited by Charles Everett Lilly (b. 1924) and Mitchell Burt Lilly (b. 1921) were about as good as it got from the 1930s through the 1960s. The brothers worked on the radio in 1948 at WWVA in Wheeling, West Virginia, and made their first recordings in that year. In 1951, Everett left to join perhaps the biggest band in the land at the time, Lester Flatt, Earl Scruggs and the Foggy Mountain Boys. Eventually, he left them to rejoin his brother, along with banjo player Don Stover and fiddler Tex Logan. Stover would later go on to work at different times with Bill Monroe, Bill Harrell, Buzz Busby, Red Rector, and Bill Clifton, and formed his own band, the White Oak Mountain Boys. Logan was a mainstay of the Boston Bluegrass scene, and got the Lilly Brother band regular gigs around town. The lure of the road with Flatt and Scruggs would pull Everett Lilly away a couple more times, in 1958 and 1966, but he'd always be drawn back to working with his brother.

"Sinner, You Better Get Ready" was recorded by the Monroe Brothers for the Bluebird label in 1937.

23. SITTING ON TOP OF THE WORLD Doc Watson

Doc Watson, guitar and vocals • (From *Original Folkways Recordings of Doc Watson and Clarence Ashley, 1960-1962*, Smithsonian Folkways 40029, 1994; recorded May 1962, Ash Grove, Los Angeles)

Doc Watson's music spans many styles, including blues, folk, country, and bluegrass. Though he has recorded only one exclusively bluegrass album (*Riding the Midnight Train*, a Grammy winner in 1984, on Sugar Hill Records), his flat-pick guitar playing and warm vocals have strongly influenced the sounds made by today's bluegrass musicians.

Born in 1923 in Stoney Fork Township, North Carolina (later known as Deep Gap), Arthel Watson, nicknamed "Doc" as a teenager, was surrounded by music as a child. Many members of his family were singers and musicians (see *The Watson Family* Smithsonian Folkways 40012). Growing up, he learned to play several instruments. His father built him a fretless, old-time banjo when he was ten or eleven years old, and his older cousin introduced him to the guitar a few years later. The recordings of the finger-picking guitar style of country-blues singer Jimmie Rodgers made an impression on him. He was awash in the many styles of music that would create the amalgam that makes his

music hard to pigeonhole.

In the 1940s, Doc performed on radio shows and played regional concerts around North Carolina, largely playing current country music. Through much of the 1950s, he was playing rockabilly music on electric guitar in Jack Williams's band. Ralph Rinzler ventured down to record banjo player Clarence Ashley at the house of Ashley's daughter, Eva Moore, in Virginia. Ashley had invited Watson to be on the recording session that day, and Watson was present with his electric guitar when Rinzler showed up. Rinzler declared that was not what he intended to record; he was looking for "the old stuff." During his stay, Rinzler heard Watson play mountain music on a borrowed acoustic guitar, and returned to New York beaming over his discovery of a tremendous guitar player in Virginia. He went on to manage Watson, introduce him to concert and nightclub audiences around the country, and produce his first albums for Folkways, starting with the *Old Time Music at Clarence Ashley's* project (Smithsonian Folkways 40029) in 1961.

In 1964, Rinzler called Doc on the road to report that Watson's son Merle had taken up guitar. Merle was soon teamed with his father, and for some twenty years, they had magical interplay, on the road and on record. Merle died in a tractor accident on the family farm in 1985, and his spot with Doc was taken by Jack Lawrence, who has shared the stage for many years as Doc's guitar-playing foil, continuing the great duo rapport that Doc had had with Merle. Though in semiretirement since the late 1980s, he has kept a fairly active touring schedule, playing when he has seen fit and still doing it with grace, good humor, and great dexterity. A third generation entered the picture in 1999, when Merle's son, Richard, recorded an album with Doc.

"Sitting on Top of the World" has become a standard in blues, bluegrass, and even rock. Later versions of note include those by Howlin' Wolf, Ray Charles, Bob Dylan, the Shelton Brothers, Bob Wills, Jack White, the Grateful Dead, and Cream. A 2005 search of the All Music Guide turns up hundreds of versions. The song comes originally from the repertoire of the Mississippi Sheiks, an African-American string band, which recorded it in February 1930 for the Okeh label. This version by Doc Watson was not used on the original issue of the Old Time Music at Clarence Ashley's recordings, but remained unreleased until the 1994 reissue.

24. RENEGADE Bob Everhart

Bob Everhart, guitar and vocal; Jim Phinney, bass; Bart Goldman, banjo; Roger Collier, vocals and guitar; Bill Ober, mandolin • (From *Everhart* Folkways 31060, 1978)

Bob Everhart and his wife, Sheila, have spent a lifetime preserving bluegrass and old-time music. Everhart, president of the National Traditional Country Music Association, runs the Old Time Country Music Festival, in western Iowa, every year. He has spent his career playing bluegrass and old-time country music, in the United States and abroad. He created and hosted the television program "Old Time Country Music," and hosted a radio program.

Everhart recorded six albums for Folkways. His 1980 release, *Time After Time*, was nominated for a Grammy Award. He and Sheila have recorded six albums for their Prairie Music label. "Renegade" is a Bob Everhart original.

25. POSSUM HOLLER Bill Price

Bill Price, vocals and guitar; Clarence Green, mandolin; Donnie Scott, dobro; Jim Atkins, bass; Steve Thomas, fiddle, Donnie Scott, banjo • (From Blue Grass Hill Folkways 31104, 1985)

For information on Bill Price, see track 17.

"Possum Holler" is a 1968 song by country superstar George Jones. Jones's Nashville nightclub, is also called "Possum Holler."

26. RED WING Tom Morgan

Tom Morgan, bass; Red Allen, guitar; Frank Wakefield, mandolin; Carl Nelson, fiddle; Bill Emerson, banjo; Kenny Haddock, dobro • (From *Bluegrass with Friends and Family* Folkways 31072, 1983; recorded 18 May 1963)

One may not realize it when one thinks of bluegrass music, but Washington, D.C., was one of the main hotbeds of bluegrass during the 1950s and 1960s. Many top bluegrass bands of the time came from the area. Of the many musicians in town in 1963, these six musicians came together for this recording session.

Tom Morgan, a one-time bass player with the Country Gentlemen, has played with many other bands, including Red Allen, Frank Wakefield, and the Kentuckians. After his retirement from the Air Force, he moved to his family's ancestral community, Morgan Springs, Tennessee. He continues to play bluegrass music and is a well-known bluegrass luthier. Red Allen brought this project to Moses Asch.

"Red Wing" was one of series of "Indian maiden songs" composed in the early 20th century. It was first published in 1907 by Kerry Mills and Thurland Chattaway (Meade, Spottswood, and Meade 2002:254). It has been recorded many times over the years.

27. I'LL TAKE THE BLAME Red Allen

Red Allen, vocals and guitar; Curly Seckler, vocals; Marty Stuart, mandolin; Tater Tate, fiddle; Gene Wooten, dobro; Pete Corum, bass; Blake Williams, banjo • (From Red Allen Sings In Memory of the Man Folkways 31073, 1980)

Harley "Red" Allen (1930–1993) made some fine recordings for Moses Asch's label, though these were in the later days of his career. He was one of the more soulful singers in bluegrass, and a gifted rhythm guitarist to boot. Born in Hazard, Kentucky, he moved to Dayton, Ohio, and began playing bluegrass professionally around the age of nineteen. A big fan of the Monroe Brothers' sound, he formed Red Allen and The Kentuckians in 1952.

Bluegrass greats, including Scotty Stoneman, Bill Keith, and David Grisman, were among the musicians who played in Red's band. He teamed with Sonny and Bob, the Osborne Brothers, from 1956 to 1958, and their trio singing became the talk of the bluegrass world. Then he moved his home base to the Washington, D.C., area and reformed his Kentuckians, this time with a new partner, mandolin master Frank Wakefield (see track 9).

In 1968, Red teamed up with another banjo great, J. D. Crowe, to form the Kentucky Mountain Boys. Red's four sons grew up on bluegrass in the Dayton area, and Red moved back there in 1969 and began performing with them. He toured and recorded with them in the 1970s and 1980s. His output during that period for Folkways included these albums with his sons, but also all-star albums featuring Marty Stuart, John McEuen, Vassar Clements, Josh Graves, and Gary Scruggs. Blake Williams, Tater Tate, and Gene Wooten, veterans of Bill Monroe's Blue Grass Boys, are featured on this track, "I'll Take The Blame," a Flatt and Scruggs standard, which was part of a tribute album Red Allen and

Curly Seckler (former member of Flatt and Scruggs and the Foggy Mountain Boys) put together for Folkways in 1980.

28. WATSON'S BLUES Bill Monroe and Doc Watson

Bill Monroe, mandolin; Doc Watson, guitar • (From *Off the Record, Volume 2* Smithsonian Folkways 40064, 1993, recorded 26 August 1966)

At one point, Ralph Rinzler managed both Bill Monroe and Doc Watson, and it was his idea to pair them together for part of a program. Monroe and Watson worked out songs that they had not previously performed, including "Watson's Blues" (Rinzler, notes to SFW 40064).

"Watson's Blues" is an instrumental written by Monroe, clearly based on the song "You'll Find Her Name Written There." Watson added the guitar introduction, and Monroe suggested naming the song after him (Rinzler, notes to SFW 40064).

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All the above titles are available by mail order from Smithsonian Folkways. For information, call 1/800/410-9815, or search the web at www.sl.edu/folkways.

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Also, monthly issues of *Bluegrass Unlimited* magazine, Warrenton, Va.

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ABOUT THE COMPILERS

Lee Michael Demsey, born in California, moved with his family to Maryland in 1960. He became involved in broadcasting while a student at American University, working at the student station as the music director and as a disc jockey. In 1975, shortly before graduation, he began working at public radio station WAMU, where he performed various duties before he started hosting a folk and bluegrass music show weekday afternoons from 1983 to 1993. The International Bluegrass Music Association awarded him its Broadcaster of the Year award in 1992. He served on its Board of Directors for two years in the early 1990s. He has worked for Smithsonian Folkways since 1993, and continues to host shows for WAMU, much of whose bluegrass programming is now heard on the internet twenty-four hours a day at www.bluegrasscountry.org. He compiles the National Bluegrass Survey each month for Bluegrass Unlimited magazine—a task he has performed since 1990. He lives with his wife and daughter in Germantown, Maryland.

Jeff Place, born in California, moved with his family to suburban Washington, D.C. in 1960. He obtained a master's degree in library science from the University of Maryland and specializes in sound archives. He worked in the American Folklife Center at the Library of Congress until 1988, when he became the archivist at the Ralph Rinzler Folklife Archives and Collections at the Center for Folklife and Cultural Heritage. He has overseen the cataloging of the CFCH collections. He is currently on the

Preservation and Technology Committee for the National Academy of Recording Arts and Sciences and the advisory board for the Woody Guthrie Archives. For Smithsonian Folkways, he has been involved in the compilation of thirty CDs, including Woody Guthrie's Long Ways to Travel: The Unreleased Folkways Masters, for which he won the 1994 Brenda McCallum Prize from the American Folklore Society: the Asch Recordings of Woody Guthrie: many of the "classic" series on Smithsonian Folkways: and the Lead Belly Legacy Series. He has been nominated for four Grammy Awards and eleven Indie Awards, and has won two Grammys and five Indies. He was a producer and writer of the acclaimed 1997 edition of the Anthology of American Folk Music and the Best of Broadside, 1962-1988 (2000). He has overseen the recording of numerous regional folk festivals in addition to the Smithsonian Folklife Festival (1988 to the present). He was a member of the curatorial team for the Smithsonian's traveling Woody Guthrie exhibition, This Land Is Your Land, and curated the Smithsonian Folklife Festival program in 2003, on Bristol and the birth of country music. He has been a collector of traditional music for more than thirty-five years. He lives in Mayo, Maryland.

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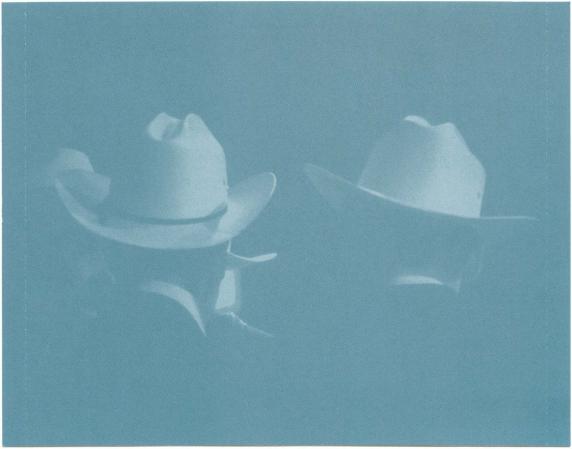
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CLASSIC BLUEGRASS vol. 2

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from SMITHSONIAN FOLKWAYS RECORDINGS

COMPILED AND ANNOTATED by LEE MICHAEL DEMSEY and JEFF PLACE

Compiled from over 40 years of classic bluegrass recordings on the Folkways and Smithsonian Folkways labels, Classic Bluegrass, vol. 2 showcases many of the key artists who shaped the sound of this internationally-acclaimed, all-American music. "Father of Bluegrass" Bill Monroe, Doc Watson, Hazel Dickens, The Country Gentlemen, Red Allen, Frank Wakefield, John Hartford, and many others bring us the best of this diverse music tradition. Extensive notes, 32-page booklet, 72 minutes.

- 1. DAVID JOHNSON Blue Grass Breakdown 3:12
- 2. THE COUNTRY GENTLEMEN Roving Gambler 3:06
- 3. DOC WATSON, FRED PRICE & CLINT HOWARD Daniel Prayed 2:53
- 4. HALF AND HALF Fourteen-Carat Mind 2:28
- 5. HAZEL DICKENS & ALICE GERRARD Won't You Come and Sing for Me? 2:45
- 6. JERRY STUART, PETE KUYKENDALL, SMILEY HOBBS & TOM GRAY Rocky Run 2:47
- 7. RED CLAY RAMBLERS The Girl Behind the Bar 2:06
- 8. B. LILLY, CHUBBY ANTHONY & DON STOVER Ain't Nobody Gonna Miss Me 2:19
- 9. RED ALLEN & FRANK WAKEFIELD Are You Afraid to Die? 2:38
- 10. BILL MONROE & PETER ROWAN Walls of Time 4:05
- 11. FRIENDLY CITY PLAYBOYS Back Up and Push 1:50

- 12. OLA BELLE REED I've Endured 2:48
- 13. HARLEY ALLEN Carolina in the Pines 2:42
- 14. ERIC WEISSBERG Jesse James 2:30
- 15. THE GEORGIA PALS Two Orphans 3:19
- 16. NASHVILLE GRASS

China Grove, My Home Town 2:31

- 17. BILL PRICE Bluegrass Spectacular 2:38
- 18. SONNY MILLER Stoney Creek 1:22
- 19. LARRY RICHARDSON Little Maggie 1:13
- 20. JOHN HARTFORD Miss Ferris 3:51
- 21. EARL TAYLOR Foggy Mountain Top 2:00
- 22. LILLY BROTHERS & DON STOVER Sinner, You Better Get Ready 2:58
- 23. DOC WATSON Sitting on Top of the World 3:05
- 24. BOB EVERHART Renegade 1:59
- 25. BILL PRICE Possum Holler 2:58
- 26. TOM MORGAN Red Wing 2:33
- 27. RED ALLEN I'll Take the Blame 2:21
- 28. BILL MONROE & DOC WATSON Watson's Blues 2:26





