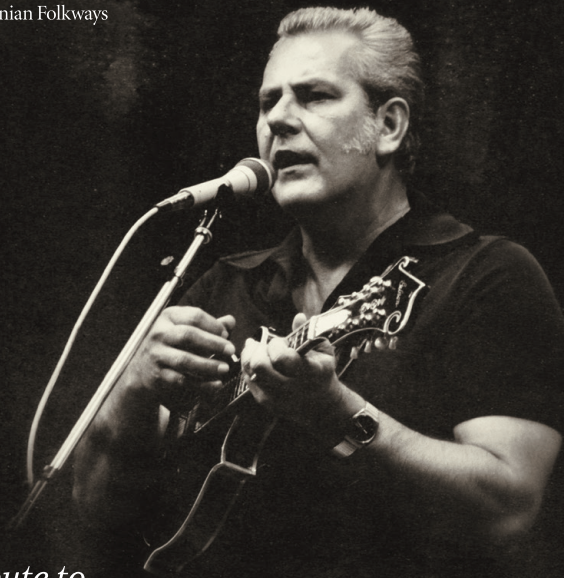


# EPILOGUE



Smithsonian Folkways



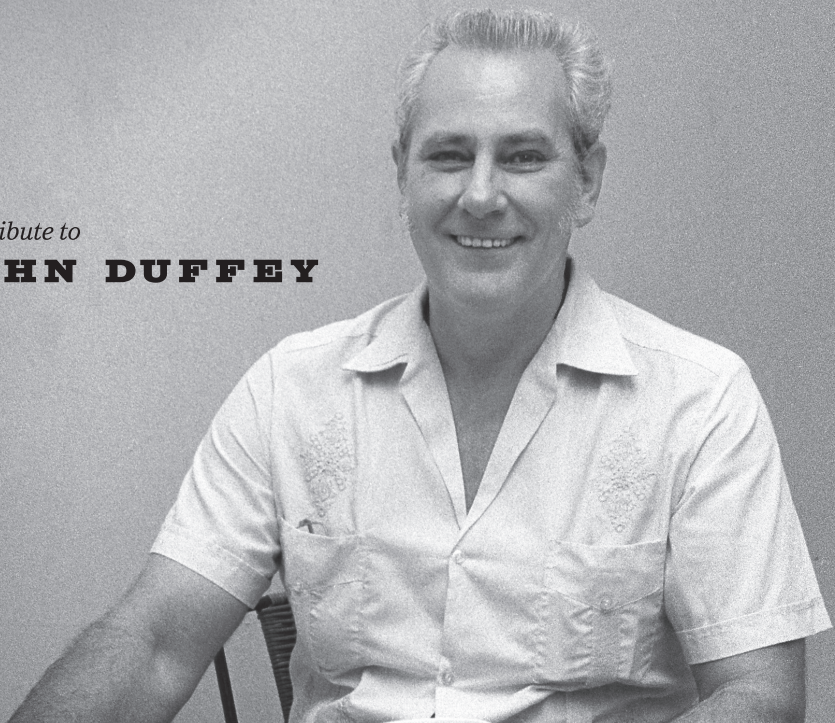
*A Tribute to*

# JOHN DUFFEY

# EPILOGUE

*A Tribute to*

**JOHN DUFFEY**



1. **Sad and Lonesome Day** 2:36  
Randy Waller and Lou Reid  
(A. P. Carter/Peer International Corp., BMI)
2. **If That's the Way You Feel** 3:20  
Amanda Smith  
(Ralph Stanley-Peggy Stanley/Sony-ATV Acuff Rose Music, BMI)
3. **If I Were a Carpenter** 2:45  
Jonathan Edwards  
(James Timothy Hardin/Spirit One Music o/b/o Allen Stanton Productions, BMI)
4. **Lonesome River** 2:57  
Dudley Connell  
(Carter Stanley/Peer International Corp., BMI)
5. **Sunrise** 3:22  
Sam Bush and Bela Fleck  
(John Duffey/Fort Knox Music, Inc., BMI-Trio Music Company, BMI)
6. **Going to the Races** 2:01  
James King  
(Carter Stanley/Fort Knox Music, Inc., BMI-Trio Music Company, BMI)
7. **Some Old Day** 2:43  
John Cowan  
(Louis Certain-Gladys Stacey/Bluewater Music Corp o/b/o Golden West Melodies, Inc., BMI)
8. **Girl from the North Country** 3:32  
Steve Gulley  
(Bob Dylan/Special Rider Music, SESAC)
9. **He Was a Friend of Mine** 3:09  
Dudley Connell and John Cowan  
(Arr. by John Duffey/Zap Publishing Co., BMI)

10. **Poor Ellen Smith** 2:23  
Tim O'Brien
11. **Reason For Being** 3:17  
Fred Travers  
(John Duffey-Ann Streeter/Zap Publishing Co., BMI)
12. **Ain't Gonna Work Tomorrow** 2:42  
Don Rigsby  
(Charlie Louvin-Ira Louvin/Beechwood Music Corp., BMI)
13. **Chim-Chim-Cher-Ee** 1:28  
Bruce Molsky  
(Richard Sherman-Robert Sherman/Wonderland Music Company, Inc., BMI)
14. **Cold Wind a Blowin'** 2:17  
Ronnie Bowman and Lou Reid  
(John Duffey-Ann Streeter/Zap Publishing Co., BMI)
15. **Christmas Time Back Home** 3:14  
John Duffey Tribute All-Stars  
(John Duffey-Ann Streeter/Zap Publishing Co., BMI)
16. **Bringing Mary Home** 3:49  
John Starling  
(John Duffey-Joe Kingston-Chaw Mank/Fort Knox Music, Inc., BMI-Trio Music Company, BMI)
17. **First Tear** 1:22  
Akira Otsuka  
(Akira Otsuka/Patuxent Music, BMI)





*In memory of John and Nancy Duffey, Mike Auldridge, Ronnie and Dick Freeland, and James King*



## **PRODUCER'S NOTES**

### **AKIRA OTSUKA**

In the mid-1960s when I was learning to play mandolin in Japan, one artist really stood out for me—John Duffey of the Country Gentlemen. He had an amazing tenor voice and unique style of mandolin playing. I tried to copy his breaks note for note—he was my idol.

In 1970 an owner of Rebel Records, Dick Freeland, and his family came to Japan for a vacation, and after listening to my band, Bluegrass 45, he invited us to tour the States and record for his label. It's hard to believe but in June of 1971, five Japanese boys were jamming with John Duffey in Dick's living room in Hyattsville, Maryland. I'm sure we impressed John because we could play any song he had recorded, even though our English was not so good. From that night on, John took me under his wing, and he even produced Bluegrass 45's album *Caravan* in September that year. I used to see his new group, the Seldom Scene, every week at either the Red Fox Inn in Bethesda, Maryland, or the Birchmere in Arlington, Virginia. He would bring me up onstage and let me fill in. I accompanied the Scene to Japan as a road manager, soundman, roadie, translator, and tour guide in 1985 and 1991.

In 1965 Dick Freeland released the Country Gentlemen's "Bringing Mary Home," which John co-wrote and sang. It climbed up the Billboard Country chart to #43, which was unheard of for a bluegrass song at that time. That was the beginning of a long friendship

between John and Dick. After four LPs from Rebel/Zap with the Gentlemen, John left the band in 1969, but when he formed the Seldom Scene in November of 1971, Dick was ready to record them. Dick produced the Scene's first album, *Act I*, which they recorded in Roy Homer's recording studio in Clinton, Maryland, while Dick's son Ronnie, aged 12, looked on. Eventually Ronnie became an excellent recording engineer and recorded many groups including the Seldom Scene, the Country Gentlemen, Ralph Stanley, Longview, Hazel Dickens, Jimmy Arnold, Southbound, and others.

John stayed with the Seldom Scene until his death in 1996.

## **TRIBUTE ALBUM**

In the fall of 2002, on the way home from the IBMA (International Bluegrass Music Association) annual get-together in Louisville, Kentucky, Ronnie came up with the idea of making a John Duffey tribute album, and I agreed instantly. We had no problem deciding we'd produce it together; Ronnie would engineer, and I would supervise the music.

Our first recording session was on New Year's Eve of 2002 with Tony Rice on guitar (yes, we started from the top), Ronnie Simpkins on bass, and I played mandolin (scared to death), and we put down a basic track to "He Was a Friend of Mine." In the spring and summer of 2003, we asked our good friends in the DC/Baltimore area (Chris Stifel on guitar, Johnny Castle on bass, and Tim Mitchell on banjo) to contribute and started recording basic tracks at Ronnie's studio.

That fall, Ronnie and I loaded recording gear in a van and headed to IBMA in Louisville. We set up equipment in our hotel room and started searching for musicians in the lobby and hallway. The first person we grabbed was Ron Thomason, and he graciously accepted our invitation to record for the tribute album. James King came after that, and then people started rolling in—Todd Phillips, Ron Inscore, Don Rigsby, Ron Stewart, Jason Moore, Sammy Shelor, Kenny Smith, Marc MacGlashan, Wyatt Rice, and David Grier. Initially we were worried that we might not find enough musicians to make the trip worth the cost, but luckily we were wrong. Also we were worried about a huge power station right outside of our window and the noise of jam sessions in the hallway (we had to put a mattress against the door), but the recordings came out clean. We were exhausted by the time we left Louisville but very satisfied with the good result.

We recorded 53 musicians in Maryland, Tennessee, Kentucky, and Connecticut. We would look up artists' and club schedules to find out if somebody we were interested in was coming through town. One night we went to the Birchmere to see Jerry Douglas. After the show we caught Jerry, and Ronnie approached him: "Hi Jerry, we want you to do a recording session with us." Jerry said, "Well, I'm in Nashville and I'm pretty busy these days." I told him, "We're doing a John Duffey tribute album." Jerry answered, "Oh, okay, sure." Everybody loved John, so it was not hard to get artists to come in.

Ronnie recorded and mixed everything except "Christmas Time Back Home," which was mixed by my friend, Rick Watson, after Ronnie, unfortunately, passed away in 2015.





The Seldom Scene in Senri, Osaka, Japan 1985; (L-R) Mike Auldridge, Ben Eldridge, Phil Rosenthal, John Duffey, Tom Gray, Akira Otsuka. Photo by Michael Couzens

## **JOHN DUFFEY: THE FATHER OF MODERN BLUEGRASS**

**KATY DALEY**

Inducted twice into the International Bluegrass Music Association's Hall of Fame, first as a member of the Country Gentlemen and then as a member of the Seldom Scene, John Duffey transformed bluegrass from a regional Appalachian music to a sophisticated, urban sound with a worldwide audience. For that, he's called "the father of modern bluegrass."

Southerners came to Washington, D.C., during World War II looking for work, bringing their culture and their music with them. Soon radio, TV, publications, and venues promoted bluegrass and country music on a regular basis to native and transplanted Washingtonians.

Connie B. Gay helped promote country music with his concerts at Uline Arena and on WMAL-TV. Buzz Busby hosted a daily TV show on Channel 4. Don Owens hosted a very popular show on WARL in Arlington. There were also country and bluegrass programs on area radio stations such as WDON, WINX, WEAM, and WKCW.

In 1967 WAMU-FM, the American University public station, debuted a bluegrass program produced by Dick Spottswood and Gary Henderson. Bluegrass on WAMU lasted over 49 1/2 years, eventually broadcasting on HD radio and online, featuring bluegrass, gospel, and classic country shows. This station was responsible for making

the DC listeners the best-educated bluegrass audience anywhere.

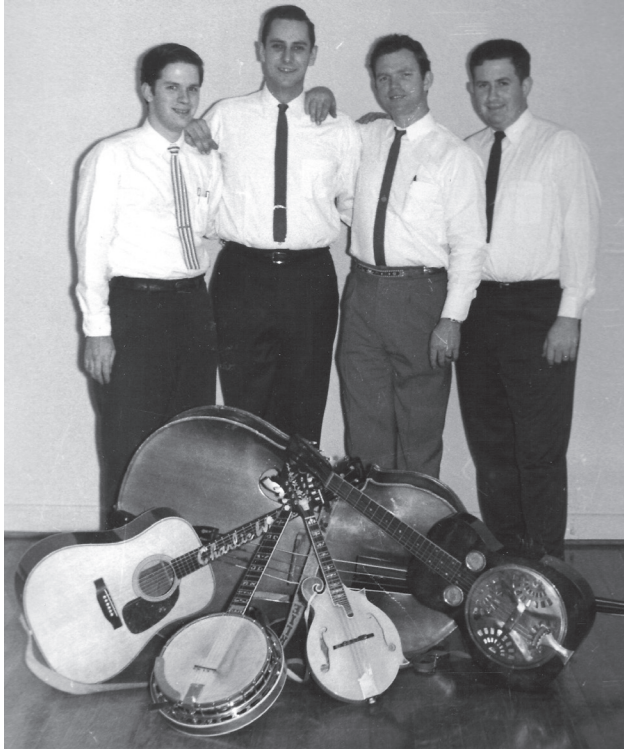
*Bluegrass Unlimited*, a monthly magazine “dedicated to the furtherance of bluegrass and old-time musicians, devotees and associates,” launched in 1966 in the Washington area, and in 1973, *Banjo Newsletter* began publishing in Annapolis, Maryland.

National touring bands such as Bill Monroe, Flatt & Scruggs, and the Stanley Brothers came through the area on a regular basis. And there were plenty of bands based in the Washington, D.C., area: the Stoneman Family, Buzz Busby & Pete Pike, Leon Morris, Benny & Vallie Cain, and Reno & Smiley (later Reno & Harrell).

There was also no shortage of venues for live bands to play: the Admiral Grill, the Cozy Inn, New River Ranch, Sunset Park, the Famous Bar & Grill, Pine Tavern, the Ozarks, the Shamrock, the Red Fox, Partners II, the Cellar Door, the Birchmere, and Watermelon Park. Add to that, concerts and events sponsored by “official” Washington venues such as the Kennedy Center, Wolf Trap Farm Park for the Performing Arts, the Library of Congress, and the Smithsonian’s annual Folklife Festival.







(opposite) Venue photos by Akira Otsuka  
 (above left) John in 1958; (right) The Country Gentlemen, 1958; (L-R) Pete Kuykendall, John Duffey, Charlie Waller, Tom Morgan.  
 Photos courtesy of Ginger Allred

No doubt bluegrass had a firm foothold in the Washington Metro area. In the 1970s Washington was nicknamed “the capital of bluegrass.”

The next generation of bluegrass musicians—groups like the Country Gentlemen and later the Seldom Scene—looked for ways to expand their audiences. The Gentlemen came along in the 1950s as part of the first wave of folk music. They played traditional bluegrass standards and widened their appeal by including songs from Bob Dylan and other contemporary artists.

They toured constantly, causing Tom Gray, a young father, to leave the band in 1964, followed by Duffey in 1969. He never again agreed to extensive travel. Years later Duffey did join a once-a-week picking session with Ben Eldridge, Mike Auldridge, John Starling, and Tom Gray. Music that good couldn't remain a basement jam for very long. Former Country Gentlemen bandmate Charlie Waller joked that if they weren't going to play any gigs, they should be called the Seldom Seen. With a small change in spelling, a legendary band was born.

I was too young to see the early Country Gentlemen, but I spent many a Thursday night at the Red Fox or the Birchmere watching the Seldom Scene. It was the place to be because the music was great and you never knew what surprise walk-in guest would show up. Tom Gray, Country Gentlemen and Seldom Scene bandmate, recalls that one week it might be Emmylou Harris, Linda Ronstadt, Ricky Skaggs, or Vince Gill; the next time it might be Jethro Burns, Sam Bush, or Bill Monroe with Kenny Baker. Bela Fleck filled in once on banjo for Ben Eldridge. Tony Rice frequently filled in on guitar for John Starling. Even without these surprise guests, a Seldom Scene

(opposite) The Seldom Scene (L–R) Tom Gray, Mike Auldridge, John Duffey, John Starling, Ben Eldridge, early 1970s.  
Photo by Phil Straw





night was more than three sets of music. It was always a show, and John Duffey was the ringmaster.

Among John Duffey's early musical influences were Bill Monroe, Buzz Busby, Frank Wakefield, the Stanley Brothers, and the Osborne Brothers with Red Allen. Equally influential on John's onstage persona was Johnny Carson of *The Tonight Show*. Duffey studied Carson's monologues, quips, and emcee work and then made them his own. His humor was aimed at the urban audiences that came to their shows. It was current and over-the-top. Quiet, almost shy offstage, he was bold and brash onstage.

Woe be to any hecklers in the audience. John could shut them down with a caustic comeback—or he could incorporate them into the act as he did with the drunken woman captured on *The Seldom Scene Recorded Live at the Cellar Door*. Duffey was criticized for some of his remarks, many of which were politically incorrect, but that criticism never fazed him.

In his March 1972 *Bluegrass Unlimited* article, "Bluegrass Mandolin 1/3 Century Later," Jack Tottle wrote: "His approach to the mandolin sometimes appeared to be aimed at seeing how many different and unexpected sounds could be coaxed, squeezed, or beaten out of his instrument. In addition to his own impressive high-energy variations on Monroe-style mandolin playing, John did such unheard-of things as playing breaks on three or four strings simultaneously instead of the usual one or two. He twisted the strings, he played jazz chords, played breaks alternating between first and fourth strings, and sometimes he'd use fingerpicks instead of a flat pick."

Duffey often worked his mandolin playing into the act. Sometimes at the end of

his break, he would sling the mandolin behind his back and glare at the audience, defying them to find any fault with what he had played. That usually won him a round of applause. You just had to watch him because you never knew what he would do next.

Duffey was a large, imposing man. The power of his voice was as noteworthy as his wide vocal range. He could wow an audience by turning his head and shooting his laser-beam voice toward the band gathered around the mic several feet away.

He learned that voice control from his father, a professional singer who performed at one time for the Metropolitan Opera. His voice could also be tender and emotive, as it was on songs like “500 Miles” on the Country Gentlemen’s *Hootenanny: A Bluegrass Special* (1963), “Pictures from Life’s Other Side” on *The New Seldom Scene Album* (1976), and “Girl in the Night” on the Seldom Scene’s *Act Four*.

Tom Gray shared the rules Duffey laid down when they formed the Seldom Scene in 1971. “#1. It has to be fun. #2. It has to be one night a week in local spots keeping weekends free for concerts or festivals. #3. We won’t play ‘Rolling in My Sweet Baby’s Arms’ over and over again. #4. There will be no band vehicle. If we only see each other when we play concerts and make records, we’ll be happy to see each other. Unlike if we had grown sick of each other living in a bus.”

To the best of my knowledge, the Seldom Scene kept all those rules, especially #1. Thanks for the music, John. Most of all, thanks for the show.

Washington, D.C., November 2017



## **RECOLLECTIONS**

### **DUDLEY CONNELL**

People frequently ask me—what was it like to play with John Duffey?

I met John sometime in the early 1980s when my group, the Johnson Mountain Boys, and John's group, the Seldom Scene, were sharing a bill during the running of the Preakness Stakes in Baltimore. I was familiar with John's work with both the Country Gentlemen and the Seldom Scene, but I had never seen the groups live. I was a little taken aback by John's stage banter and appearance. Looking back on it now, I find it amusing that the very thing that initially bothered me is what I grew to enjoy most. While I always loved his music, the thing that made me watch was to see what John might say and do next.

Over the course of the next decade, we worked together many times at concert venues and festivals, but mostly at the Birchmere in Virginia. Promoters liked the idea of presenting two Washington, D.C., bands—so different in their musical styles—together in one show. We liked it too, and it introduced the Johnson Mountain Boys to a new, more urban audience.

Although at first I was a little intimidated by what I perceived to be John's larger-than-life persona, we became close over the years as I got to know him a little better. So when I received a flyer announcing that the Seldom Scene was disbanding (three members were leaving to start a new group), I picked up the phone and called John.

I had no intention of asking for a job; I just felt that the Scene was a Washington institution...losing them was like a death in the family.

What happened next during that phone call surprised both John and myself.

When I expressed my disappointment about the band dissolving, he casually said, "Well...the band is not really breaking up. We're just looking for a lead singer, guitar player, dobro player, baritone singer, bass player, and singer." I laughed, and then, gathering courage, suggested that we get together to sing sometime. For fun. There was silence on the other end of the line. Damn, did I go too far? Not at all. He was thinking about how that might sound. "Well, do you know any of our material?" Nope. He gave me perhaps half a dozen tunes to learn, and we got together in September of 1995 along with Fred Travers, Ronnie Simpkins, and Ben Eldridge at John's home to have fun and play music. It didn't feel like an audition, but as it turned out, it was.

That evening, I left home super early so as to not be late. I had never been to John's house. As I approached his neighborhood, I pulled my car into a church parking lot, and every few minutes I would inch closer to John's. Entering his block, I noticed another vehicle also inching forward from the other direction. It was Ronnie, and apparently he didn't want to be late or early either. We still joke about this.

We made our debut appearance as a group at the Birchmere, December 31, 1995. We worked together for nearly a year and then lost John to a heart attack on December 10, 1996. During that year, we recorded one album together, *Dream Scene*, and were in rehearsals for a second when John passed. There's actually a short clip at the end of *Scene It All* from those rehearsal sessions.



The Seldom Scene, Labor Day Weekend at Camp Springs, NC, 1977. (L-R) Ben Eldridge, John Duffey, Tom Gray (hidden), Mike Auldridge, John Starling. Photo by Akria Otsuka





The Seldom Scene rehearsing backstage at a theater in Durham, NC, 1996. (L-R) Fred Travers, Dudley Connell, Ronnie Simpkins, Chris Eldridge (in the doorway), John Duffey, Ben Eldridge's hand on the guitar. Photographer unknown

## **A YEAR OF LIVING DANGEROUSLY (AND HUMOROUSLY)**

That year with John was a gift. I found him to be unlike the man the audience saw onstage. He was a genuinely kind and gentle soul. He was also generous and split everything the band made from shows and record sales equally among all five band members, including him. I asked him once about why he did that, especially since the current members were only on one of the recordings. His reply reflected his generosity: “You’re the one out here selling the product, so you’ve earned an equal cut.”

That “all for one and one for all” outlook was reflected on paydays too. I remember when John handed us our first paycheck. Fred took one look at his and asked, “Do I have to split this with everyone?” Equal pay for all, even though John booked everyone’s travel (we paid our own expenses), car rentals, hotels, and was the liaison between the Keith Case Agency and the group. In spite of all that extra work, he never took an extra dime.

To this day, the Scene still follows that business model, and this is probably one of the main reasons why it has survived for 46 years. That, and not being on a bus....

John was playful. John loved life. He also loved pranks. Life on the road could get tedious, but he found ways to keep us guessing. I remember one particular occasion when we had Fred Travers’ guitar in our rental car and Fred was riding in another car. We got to the hotel before him, and John said, “Hey, I’ve got an idea. Let’s set Fred’s guitar in the hotel parking lot and just leave it for him to find when he arrives.”

I said, “John, do you think that’s a good idea? What if someone picks it up?” John had already thought that out. “We’ll hide in the bushes until Fred comes.” I can only imagine what Fred must have thought when he arrived at the hotel and saw his guitar sitting all by itself in the middle of that parking lot. He may have muttered a few choice words when he picked up the guitar—but as soon as he did, John and I jumped out of the bushes, yelling “Surprise!” John had a very childlike sense of fun.

John could also embarrass you onstage, and yes, there were times I looked for a hole to crawl in. Once in Lyons, Colorado, I broke a guitar string and for whatever reason, it took me longer to change it than John thought it should have. “Have you got that string changed yet?” he said into the microphone. “I’m coming, I’m coming.” John said, also into the microphone, “I’m not really interested in your personal life.” Stone silence from the audience. Where’s that hole? But it still makes us laugh to this day.

On one of our last appearances at the Birchmere, someone called for John to sing one of his most signature songs, “Bringing Mary Home.” Someone else, who obviously didn’t care for the tune, said, “Please don’t play ‘Bringing Mary Home.’” John looked out into the dark room in the direction of that voice and said, “Madam, may your gynecologist keep his plastic gloves in the icebox.” You remember that hole in the stage I was talking about? Both Ben Eldridge and I were fighting for a way to climb in. Yes, John was a complicated but wonderfully talented man who would do almost anything to entertain the audience and make people happy. John Duffey was perhaps bluegrass music’s greatest entertainer of all time.

The day before John Duffey left us, we had played to a sold-out audience in New Jersey. On the way home we were singing gospel quartet numbers a cappella at the top of our lungs. I was driving, Ronnie and Fred were in the back, and John was reading the map through two pairs of glasses stacked one on top of the other. Of course we teased him...and naturally he responded in true Duffey manner. It was to be our last laugh together. The next morning, we were supposed to fly to Georgia for a private show near Atlanta. But I received a call from Ben around 4:30 a.m. saying that John had been taken to the hospital. "Our old boy is pretty sick." We met John's wife Nancy at the hospital. Ben and his wife Barbara, Nancy, Ronnie, Fred, and I were in the waiting room when the doctor came out and gave us the bad news. Bluegrass music had lost one of the true legends. Nancy Duffey looked at us and said, "Looks like you're gonna need a new mandolin player." But there really is no one that could ever replace John Duffey. My first impressions of him turned out to be right all along. John Duffey really was bigger than life.

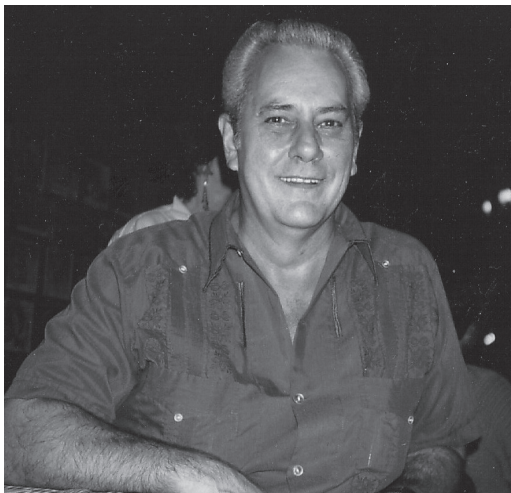


Photo from Nancy Duffey's personal collection





## **JOHN DUFFEY'S GIBSON F-12 AND DUCK MANDOLINS AKIRA OTSUKA**

John played a Gibson F-7 in the early '60s, but it was stolen in 1966. He found a gentleman from Chicago who was offering an F-12, and I believe they met during Labor Day weekend of 1966 at Carlton Haney's bluegrass festival in Fincastle, Virginia, where John bought the mandolin. Not too long after he came back from the festival, police found the F-7. An interesting fact is that DC Metropolitan Police officer James Reavis, who returned the instrument to John, was originally from North Carolina and grew up loving bluegrass music. He used to take his daughter to bluegrass shows, and today she, Linda Shaw, is an editor of *Bluegrass Unlimited* magazine.

John eventually sold the F-7, and it now belongs to Dick Smith of Alexandria, Virginia. John played the F-12 for several years, but it was stolen right before he left the Country Gentlemen in the spring of 1969.

While he was with the Gentlemen, he started working as an instrument repairman at Arlington Music and later at Campbell Music. During his retirement from music he also did some session work with Bill Emerson and Cliff Waldron. You can hear his mandolin on Emerson & Waldron's "If I Were a Carpenter" and few other songs, but he had to borrow a mandolin for the session.

When he formed the Seldom Scene in 1971, he decided to build a mandolin himself. Being a unique person, he came up with a very original shape that resembles a duck. How did it sound? You can hear it on the Scene's "Rider," "Wait a Minute," "Muddy Water," and "Reason For Being," and you can be the judge. John built Duck #2 for me in 1972.

In 1974, the F-12 returned. Comparing the two, he preferred the sound of the duck, but the F-12 had a fatter neck and was easier to play, so he played it until his passing. I've owned it since then, and it has a gorgeous sound. Wayne Benson, David Grisman, Marc MacGlashan, Lou Reid, and I used this F-12 mandolin on this album. The last track, "First Tear," is not something John recorded, but I wanted to show how great the F-12 sounds.





(left) John playing Duck #1 at Lake Whipporwill, Warrenton, VA, June 1973. Photo by Nobuharu Komoriya  
 (right) John adjusting Akira Otsuka's Duck #2 at Arlington Music, 1973. Photo by Nobuharu Komoriya



## **TRACK NOTES**

### **JEFF PLACE**

\* indicates that the mandolin player used John Duffey's Gibson F-12 mandolin

\*\* indicates the album(s) where the song was performed by John Duffey

#### **1. Sad and Lonesome Day**

Randy Waller, lead vocal; Lou Reid, tenor; Akira Otsuka, mandolin\*; Kenny Smith, guitar; Jerry Douglas, dobro; Mark Schatz, bass; Eddie Adcock, banjo

The album opens with an old Carter Family song originally recorded in 1927. It was recorded by Fiddlin' Arthur Smith in 1938 as "A Lonesome Day Today." Subsequent bluegrass versions were recorded by Red Smiley and Red Allen. It has similarities to another 1927 recording by Texas blues singer Blind Lemon Jefferson, "See That My Grave Is Kept Clean," which makes one wonder if all of these songs come from another earlier source.

The group considered the Country Gentlemen's classic lineup was Duffey, Charlie Waller, Tom Gray, and Eddie Adcock. This track features classic Gent Eddie Adcock on banjo and dobro wiz and later Gent Jerry Douglas. Charlie Waller's son Randy takes the lead vocal.



*\*\*The Country Gentlemen Folk Session Inside Mercury; Live from the Stage of Roanoke Bluegrass Festival Zap; Going Back to the Blue Ridge Mountains Smithsonian Folkways; Young Fisherwoman Rebel*

## **2. If That's the Way You Feel**

Amanda Smith, lead vocal; Kenny Smith, baritone, guitar; Alan Bartram, low tenor; Adam Steffey, mandolin; Nils Lofgren, dobro; Jason Moore, bass

The Stanley Brothers first recorded this in 1958 for Mercury Records. John Duffey performed this song with both the Country Gentlemen and the Seldom Scene. In this track Amanda and Kenny Smith take on the song, joined by Maryland native, guitarist, and Rock and Roll Hall of Fame member Nils Lofgren on dobro.



*\*\*The Country Gentlemen High Lonesome Starday; The Seldom Scene New Seldom Scene Album Rebel*

## **3. If I Were a Carpenter**

Jonathan Edwards, lead vocal; Dede Wyland, tenor; Mike Auldridge, baritone, dobro; Wayne Benson, mandolin\*; Wyatt Rice, guitar; Phil Rosenthal, lead guitar; Jason Moore, bass; Bill Emerson, banjo

“If I Were a Carpenter” was one of the most popular songs to come out of the 1960s folk revival. Written by singer-songwriter Tim Hardin, pop singer Bobby Darin took it into the Top Ten in 1966.

Singer-songwriter Jonathan Edwards recorded the album *Blue Ridge* with Duffey and the Seldom Scene in 1985. Edwards’ albums, with songs such as “Sunshine,” “Shanty,” and “Athens County,” were staples of many early 1970s record collections.

Akira Otsuka shared this information: “Bill Emerson and Cliff Waldron recorded this on their Rebel album with John Duffey as a guest around 1968. Then in 1975, Duffey sang lead and recorded it live at the Cellar Door with the Seldom Scene. We used Bill Emerson on banjo for this reason. Emerson and Duffey both grew up in Bethesda, Maryland, and Duffey gave Emerson his first banjo lesson.”

**\*\*Bill Emerson and Cliff Waldron *New Shades of Grass* (with John Duffey) Rebel; The Seldom Scene *Live at the Cellar Door* Rebel**

#### **4. Lonesome River**

Dudley Connell, lead vocal; Don Rigsby, harmony vocals; David Grisman, mandolin\*; Wyatt Rice, guitar; Todd Phillips, bass; Ron Stewart, banjo

Current Seldom Scene lead singer (and former Johnson Mountain Boy) Dudley Connell is joined by David Grisman playing John Duffey’s mandolin on “Lonesome River.”

This song comes from the Stanley Brothers. John Duffey recorded it with Ralph Stanley on his 1974 album, *A Man and His Music*.

## **5. Sunrise**

Sam Bush, mandolin; Kenny Smith, guitar; Todd Phillips, bass; Bela Fleck, banjo

This instrumental piece comes from the Country Gentlemen's *Bluegrass at Carnegie Hall* album for Starday. It was a studio album, but the title is a reference to the band's appearance at Carnegie in September 1961. Sam Bush steps up to play Duffey's mandolin part along with Bela Fleck, his frequent musical partner.

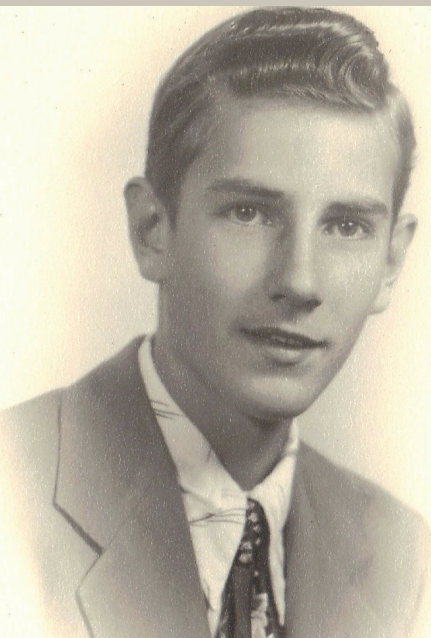
**\*\*The Country Gentlemen *Bluegrass at Carnegie Hall* Starday**

## **6. Going to the Races**

James King, lead vocal; Lou Reid, tenor; Eddie Adcock, baritone; Ron Inscore, mandolin; David Grier, guitar; Ronnie Simpkins, bass; Ron Stewart, banjo

James King takes on this early Country Gentlemen song. When the band got together in 1957, Carter Stanley gave this song to John Duffey. It was their first single on the Dixie label.

Much of the song came from "Let Her Go, God Bless Her" by J. E. Mainer. Carter reworked it himself, and it was released on a Stanley Brothers record as "Gonna Paint



the Town” (John Hartley Fox, notes to SFR 40175, 2007).

**\*\*The Country Gentlemen** single on Dixie;  
Country Gentlemen *Play It Like It Is Rebel*

### **7. Some Old Day**

John Cowan, lead vocal; Lou Reid, baritone;  
David Parmley, low tenor; Shelton Frazier, bass vocal; Wayne Benson, mandolin\*; Kenny Smith, guitar; Ronnie Simkins, bass; Ron Stewart, banjo

Former New Grass Revival vocalist John Cowan here performs “Some Old Day,” a song that is well traveled in bluegrass circles. It has been recorded by Flatt & Scruggs, J. D. Crow and the New South, the Earls of Leicester, and others.

**\*\*The Country Gentlemen** *Play It Like It Is Rebel*



### **8. Girl from the North Country**

Steve Gulley, lead vocal; Don Rigsby, tenor; David Parmley, baritone; Adam Steffey, mandolin; Kenny Smith, guitar; Jason Moore, bass; Sammy Shelor, banjo

After achieving success in New York as a new folk singer and composer, a young Bob Dylan composed this ode to an old love from his days in Minnesota. The Country Gentlemen always knew where to pluck a great song from. The song has been recorded many times by bluegrass, folk, and rock singers.

**\*\*The Country Gentlemen *Bringing Mary Home* Rebel**

### **9. He Was a Friend of Mine**

Dudley Connell, lead vocal; John Cowan, tenor; David Parmley, baritone; Shelton Feazell, bass vocal; Akira Otsuka, mandolin\*; Tony Rice, guitar; Jerry Douglas, dobro; Ronnie Simpkins, bass

This old American folksong has appeared in many



forms over the years. Folklorist John Lomax recorded a Texas inmate in 1939 singing “Shorty George” (not to be confused with the Lead Belly song of the same name), a song that shares the melody and many of the lyrics.

Bob Dylan fashioned his own version of the song, which was popular in folk circles. The Byrds modified it to lament the death of President John F. Kennedy. This is Duffey’s own take on the song as recorded by the Gents.

**\*\*The Country Gentlemen *Play It Like It Is* Rebel**

#### **10. Poor Ellen Smith**

Tim O’Brien, vocal; Wayne Benson, mandolin\*; Wyatt Rice, guitars; Jason Moore, bass; Bela Fleck, banjo

“Poor Ellen Smith” is a 19th-century American murder ballad about the 1894 murder of Ellen Smith by Peter DeGraff in Winston-Salem, North Carolina. The song was recorded as early as 1924 by Henry Whitter and has been recorded dozens of times since. The Country Gentlemen included it on their first Folkways album in 1960.

**\*\*The Country Gentlemen *Country Song, Old and New* Folkways; *On the Road and More* Smithsonian Folkways**

### **11. Reason For Being**

Fred Travers, lead and tenor vocals, dobro; Ronnie Bowman, lead on chorus; David Parmley, baritone; Akira Otsuka, mandolin\*; Wyatt Rice, guitars; Jason Moore, bass; Ben Eldridge, banjo

Current Seldom Scene dobro player Fred Travers takes the lead vocal on this old John Duffey song from the second Seldom Scene album from 1973.

*\*\*The Seldom Scene Act II Rebel*

### **12. Ain't Gonna Work Tomorrow**

Don Rigsby, lead and tenor vocal; Steve Gulley, lead on chorus; Eddie Adcock, baritone vocals; Marc MacGlashan, mandolin\*; Wyatt Rice, guitar; Jerry Douglas, dobro; Todd Phillips, bass; Sammy Shelor, banjo

In the 1930s and 1940s “brother duets” were a popular phenomenon in country music: the Delmores, the Monroes, the Dixons, and of course, the Louvins. Siblings have always been known for the ability to blend their voices. The Louvins’ material was frequently religious, but they did record a number of storytelling songs, including a well-known version of the old song “Ain’t Gonna Work Tomorrow” in 1961. The Carter Family was the first to record it in 1928.

Akira Otsuka shared the memory that “when Jerry Douglas was recording his dobro



track, he figured out he could insert Duffey's dobro lick from 'Train 45' on the Country Gentlemen's Folkways album."

**\*\*The Country Gentlemen *Sing and Play Folk Songs and Bluegrass* Smithsonian Folkways**

John and a camel, 1980. A hard pack of John's lifelong choice of cigarettes, Camel unfiltered, bulges from his shirt pocket.  
Photo from Nancy Duffey's personal collection

### 13. Chim-Chim-Cher-Ee

Bruce Molsky, guitar; Mike Auldridge and Fred Travers, dobro; Tom Gray, bass

The Seldom Scene was known for broadening the repertoire in bluegrass music, whether it be from emerging singer-songwriters or songs from musicals. *Mary Poppins* was one of the most popular musicals of the 1960s; it was followed by a highly successful Disney movie starring Dick Van Dyke. One of the show's main songs was Van Dyke's chimney sweep song "Chim-Chim-Cher-Ee."

Here it performed as an instrumental featuring Bruce Molsky on guitar and assisted by both of the Seldom Scene's dobro players, Mike Auldridge and Fred Travers.



**\*\*The Seldom Scene Act III Rebel**

The classic Country Gentlemen lineup. (L-R) Eddie Adcock, John Duffey, Tom Gray, Charlie Waller. From Tom Gray's personal collection.

#### **14. Cold Wind a Blowin'**

Ronnie Bowman, lead vocal verse 1 and chorus; Lou Reid, lead vocal verse 2 and tenor on chorus; Eddie Adcock, baritone; Marc MacGlashan, mandolin\*; Kenny Smith, guitar; Jason Moore, bass; Ron Stewart, banjo

Ronnie Bowman, a songwriter and former lead singer of the Lonesome River Band, joins former Gent Eddie Adcock and Seldom Scenester Lou Reid on this John Duffey song from the Gents' *Bringing Mary Home* album.

**\*\*The Country Gentlemen *Bringing Mary Home* Rebel**

#### **15. Christmas Time Back Home**

Randy Walter and Jimmy Gaudreau, lead vocals verse 1; Eddie Adcock and Tom Gray, 1st chorus harmony; John Starling and Lou Reid, lead vocals verse 2; Mike Auldridge and Phil Rosenthal, 2nd chorus harmony; Dudley Connell and Jonathan Edwards, lead vocals verse 3; Eddie and Martha Adcock, Mike Auldridge, Ronnie Bowman, Dudley Connell, John Cowan, Jonathan Edwards, Shelton Feazell, Jimmy Gaudreau, Tom Gray, Steve Gulley, James King, Tim Kruzic, Tim O'Brien, David Parmley, Lou Reid, Don Rigsby, Phil and Beth Rosenthal, Rickie Simpkins, Kenny and Amanda Smith, John Starling, Chris Stifel, Ron Thomason, Fred Travers, Randy Waller, Rick Watson, and Dede Wyland, last chorus harmony; Lou Reid, mandolin\*; Kenny Smith, rhythm guitar; Jack Lawrence, lead guitar; Mike Auldridge, dobro; Jason Moore, bass; Bill Emerson, banjo

An all-star cast performs this Duffey-penned Christmas song from the *Christmas Time Back Home* album. This august gathering included most of the former Country Gentlemen as well as Seldom Scene members, past and present.

**\*\*The Country Gentlemen *Christmas Time Back Home* Rebel**

### **16. Bringing Mary Home**

John Starling, lead vocal and guitar; Lou Reid, tenor and mandolin; Eddie Adcock, baritone and banjo; Ben Eldridge, lead guitar; Fred Travers, dobro; Ronnie Simpkins, bass

This is one of the best-loved Country Gentlemen songs, often requested and a staple for years on the bluegrass programming of Washington's WAMU-FM, one of the top bluegrass stations in the country. It is John Duffey's take on what folklorists call the "vanishing hitchhiker" legend, where a driver picks up a ghost who later disappears. The legend has appeared and re-appeared



An infamous photo of John and Keith Whitely in Civil War period attire. John's fingers are in Keith's ear. Photo from Nancy Duffey's personal collection.



FOLKWAYS RECORDS Album No. FA 2409  
Copyright © 1960 by Folkways Records and Service Corp., 117 W. 46th St. NYC USA

*When John Duffey  
"Country"  
Gentlemen*

## Country Songs, Old and New

SUNG AND PLAYED BY

**charley waller, john duffey  
and the country gentlemen**



Charlie Waller, John Duffey  
and  
The Country Gentlemen

in many forms. In a twist, the famous truck-driving song by Red Sovine, "Phantom 309," has the ghost as the driver. Sovine recorded this song as well. It features various original and current members of the Seldom Scene as well as Eddie Adcock and was recorded live at the John Duffey Tribute Show at the Birchmere, November 14, 1998.

**\*\*The Country Gentlemen *Bringing Mary Home Rebel***

### **17. First Tear**

Akira Otsuka, mandolin\*

This collection closes with a heartfelt mandolin instrumental tribute to John Duffey by Akira Otsuka.

**\*\*Akira Otsuka *First Tear* Patuxent Records**

## Credits

Produced by Akira Otsuka and Ronnie Freeland  
Engineered and mixed by Ronnie Freeland, Burnt Hill Studio,  
Clarksburg, MD

"Christmas Time Back Home" mixed by Rick Watson, Watson  
Audio and Video, Durham, NH

Additional studios: Monkey Finger Studio, Nashville, TN,  
assisted by Brent Truitt; American Melody Recording Studio,  
Guilford, CT, assisted by Phil Rosenthal; Studio #577,  
Louisville, KY

Mastered by Bill Wolf and Greg Lukens, Wolf Production,  
Alexandria, VA

Annotated by Akira Otsuka, Katy Daley, Dudley Connell,  
and Jeff Place

Cover photo by Charles Tompkins

Inside front cover: John Duffey, Yomiuri Hall in Tokyo, Japan,  
Oct. 24, 1985. Photo by Nobuharu Komoriya; back of book-  
let and CD tray photo: detail of a promo photo from Starday  
Records; John with star sunglasses, Yomiuri Hall, Tokyo,  
Japan, 1985. Photo by Nobuharu Komoriya  
A & R by John Smith

Smithsonian Folkways executive producers: Huib Schippers  
and D.A. Sonneborn

Production manager: Mary Monseur

Editorial assistance by Carla Borden

Art direction, design, and layout by Cooley Design Lab  
(cooleydesignlab.com)

**Smithsonian Folkways is:** Madison Bunch, royalty assistant;  
Cecille Chen, director of business affairs and royalties;  
Logan Clark, executive assistant; Toby Dodds, technology  
director; Claudia Foronda, sales, customer service, and  
inventory manager; Beshou Gedamu, marketing assistant;  
Will Griffin, licensing manager; Meredith Holmgren, program  
manager for education and cultural sustainability; Fred  
Knittel, online marketing; Helen Lindsay, customer service;  
Mary Monseur, production manager; Jeff Place, curator and  
senior archivist; Pete Reiniger, sound production supervisor;  
Huib Schippers, curator and director; Sayem Sharif, director  
of financial operations; Ronnie Simpkins, audio specialist;  
Atesh Sonneborn, associate director; Sandy Wang, web  
designer and developer; Brian Zimmerman, fulfillment.

**Special thanks** to Sheila Freeland, Tami Freeland McCarthy,  
Sam and Rick Allred, Don Mitchell, Chris Stifel, Tim Kruzic,  
Jim Tomlin, Robin Siegel, The Country Gentlemen, The  
Seldom Scene, Bluegrass 45, John Smith, Ken Irwin,  
David and Mark Freeman, Tom Mindte, Gary Oelze and  
the Birchmere, KGAFC, IBMA, Trisha Tubb & Leadership  
Bluegrass, Greg Lukens, Bill Wolf, Rick Watson, John  
Simson, Katy Daley, Lee Michael Demsey, Matt Flinger,  
Tim Mitchell, Johnny Castle, and Pete Kelly.

David Grisman appears courtesy of Acoustic Disc.  
Phil and Beth Rosenthal appear courtesy of American  
Melody Records.  
Nils Lofgren appears courtesy of Cattle Track Road Records.

Todd Phillips appears courtesy of Compass Records.  
David Grier appears courtesy of Dreadnaught Records.  
Jack Lawrence appears courtesy of G-Run Records.  
Tim O'Brien appears courtesy of Howdy Skies Records.  
Adam Steffey appears courtesy of Mountain Home Records.  
Akira Otsuka appears courtesy of Patuxent Records.  
Eddie and Martha Adcock and David Parmley appear courtesy of Pinecastle Records.  
Kenny and Amanda Smith and Don Rigsby appear courtesy of Rebel Records.  
Jonathan Edwards appears courtesy of Rising Records.  
Tony Rice, James King, Bruce Molsky, Ron Stewart, and Mark Schatz appear courtesy of Rounder Records.  
Lou Reid appears courtesy of Rural Rhythm Records.  
Steve Gulley appears courtesy of Skaggs Family Records.  
Bela Fleck appears courtesy of Sony Music.  
Sam Bush, John Cowan, and Don Rigsby appear courtesy of Sugar Hill Records.

**Smithsonian Folkways Recordings** is the nonprofit record label of the Smithsonian Institution, the national museum of the United States. Our mission is to document music, spoken word, instruction, and sounds from around the world. In this way, we continue the legacy of Moses Asch, who founded Folkways Records in 1948. The Smithsonian acquired Folkways from the Asch estate in 1987, and

Smithsonian Folkways Recordings has continued the Folkways tradition by supporting the work of traditional artists and expressing a commitment to cultural diversity, education, and increased understanding among peoples through the production, documentation, preservation, and dissemination of sound.

Smithsonian Folkways Recordings, Folkways, Arhoolie, Blue Ridge Institute, Bobby Susser Songs for Children, Collector, Cook, Dyer-Bennet, Fast Folk, Mickey Hart Collection, Monitor, M.O.R.E., Paredon, and UNESCO recordings are all available through:

Smithsonian Folkways Recordings Mail Order  
Washington, DC 20560-0520

Phone: (800) 410-9815 or 888-FOLKWAYS (orders only)  
Fax: (800) 853-9511 (orders only)

To purchase online, or for further information about Smithsonian Folkways Recordings go to  
**[www.folkways.si.edu](http://www.folkways.si.edu)**.

Please send comments and questions to  
**[smithsonianfolkways@si.edu](mailto:smithsonianfolkways@si.edu)**.



Smithsonian Folkways

SFW CD 40228

© © 2018 Smithsonian Folkways Recordings

[www.folkways.si.edu](http://www.folkways.si.edu)



John Duffey's influence on bluegrass cannot be overstated. His contributions to legendary bands The Country Gentlemen and The Seldom Scene helped transform the genre from a regional Appalachian music to a sophisticated, urban sound, resulting in a legion of new fans the world over. On *Epilogue*, the bluegrass music community comes together to create a marvelously fitting tribute to "the father of modern bluegrass." Sam Bush, John Cowan, Bela Fleck, Bruce Molsky, Tim O'Brien, Don Rigsby, and so many more—it's a rare and special all-star cast. Their eagerness and passion to record the album attest to how profoundly Duffey impacted them and countless other musicians today. 46 minutes, 44-page booklet with extensive notes and photos.

1. Sad and Lonesome Day
2. If That's the Way You Feel
3. If I Were a Carpenter
4. Lonesome River
5. Sunrise
6. Going to the Races
7. Some Old Day
8. Girl from the North Country
9. He Was a Friend of Mine
10. Poor Ellen Smith
11. Reason For Being
12. Ain't Gonna Work Tomorrow
13. Chim-Chim-Cher-Ee
14. Cold Wind a Blowin'
15. Christmas Time Back Home
16. Bringing Mary Home
17. First Tear



Smithsonian Folkways

Smithsonian Folkways Recordings | Washington DC 20560-0520  
SFW CD 40228 © © 2018 Smithsonian Folkways Recordings  
[www.folkways.si.edu](http://www.folkways.si.edu)

LC 9628