



New World Records

701 Seventh Avenue, New York, New York 10036; (212) 302-0460; (212) 944-1922 fax
email: info@newworldrecords.org www.newworldrecords.org

Hills & Home: Thirty Years of Bluegrass New World NW 225

Bluegrass is a musical style that has developed since 1945. A modernized, professional expression of the musical traditions of the southern Appalachians, it grew out of the folk music of the descendants of Scotch-Irish and German pioneers who settled in the mountains following the American Revolution. When English folksong collector Cecil Sharp visited this region in 1916-17, he found the old English and Scottish ballads, story-songs like "Barbara Allen," better preserved here than in the British Isles. In their relative isolation throughout much of the nineteenth century, mountain people had preserved many old world folkways, but they also developed their own distinctive traditions.

After the Civil War, railroads brought migrant workers, white and black, into the mountains. With them came new, work-related songs like "John Henry," and a new instrument, the five-string banjo. Industry followed the rails. New coal mines offered cash-paying jobs to men who had been used to bartering farm produce and lumber for the necessities of life. The mines, with their bleak company towns and dangerous working conditions, likewise furnished subject matter for songs. Another source of jobs, the textile mills that opened in nearby cities (taking advantage of non-union labor), also provided themes for songs. And ballads were written about local events—fights and murders like the slaying described in the song "Tom Dooley." The mountain men who went out temporarily to work in factories returned with other kinds of new music, too: sentimental ballads like those popular in the cities, minstrel songs, and vaudeville numbers.

There were instrumental traditions, too. The mountain dulcimer, a simple three- or four-stringed instrument of German origin, was used

to accompany songs and play dance tunes. The fiddle came to the mountains with a large repertory of Scottish, Irish, and English melodies, to which was added a host of newly composed tunes for square dancing. When the five-string banjo came in, mountaineers developed a style in which the banjo followed and intertwined with the fiddle in tight ensemble. Until the 1920s, when the guitar, mandolin, and other instruments became widely used, the fiddle and banjo constituted a full dance band.

Alongside this secular music grew a strong religious song tradition, rooted in the fundamentalist revivalism that pervaded the Appalachian frontier in the early 1800s. Hymns and spirituals were taught in four-part harmony by the "shapenote" system, in which notes of various shapes—squares, triangles, circles, and diamonds—denoted the steps of the scale. New evangelistic gospel hymns, often with elaborate call-response patterns, became popular at the end of the nineteenth century.

In the 1920s, record companies came to the mountains "seeking talent," for they had found a considerable market for recordings by rural musicians. In most cases the companies recorded the best-known entertainers in the communities—men and women who performed at dances, church functions, house parties, and similar occasions. They found some professional minstrels, men (often blind—such performers were common in the South because music provided one of the few means of support for the sightless or handicapped) who traveled from community to community singing on the streets or renting halls, selling songbooks or broadsides of their own compositions. A few of these "hillbillies" were show-business veterans from minstrel

shows, medicine shows, and vaudeville.

Within two decades, the combined effects of radio and records transformed this kind of entertainment into a national business dominated by full-time professionals. Bluegrass music reflects this transition from local folk music to national popular culture. It is firmly anchored in the musical traditions of the mountains, with emphasis upon story-songs, harmony singing, and close instrumental interplay; but it is also part of the professional country-music system, in which bands are led by stars who strive to advance their careers through commercial hits.

Bluegrass also reflects social changes in the people among whom it developed. Since the 1940s, many have moved out of the mountains permanently, taking factory jobs in industrial areas. The mountain areas have been changed drastically as roads and electricity have put an end to isolation. For both those who left and those who remained, bluegrass has become an exciting new form, clearly based on the older music of their native region, but combining old and new forms in songs dealing with contemporary life.

Mountain singing style tends toward tense and often high-pitched voice production. This high, "lonesome" sound has a strong emotional quality; techniques such as sliding between notes, or forcing the voice up or down on the last note of a verse, add to this feeling. But as in most Anglo-American folk-song traditions, delivery is usually impersonal: and rarely is there an attempt to dramatize the events in the song. The story speaks for itself.

Today the term "bluegrass," like other musical labels ("jazz," "folk," "swing") is frequently misconstrued as a synonym for "hillbilly" music, or for any kind of country music accompanied by a five-string banjo. Such misconceptions are inevitable when a type of music achieves a certain level of popularity. Commercialized hybrid forms have appeared, and the word "bluegrass" is used to promote the sale of records. At the same time, many of the best recordings by the performers who defined and developed the style are no longer available. This album presents a selection of the music recorded by the pioneers of bluegrass music.

Bluegrass took its name from Bill Monroe's band, the Blue Grass Boys. Monroe was born in western Kentucky in 1911. He was schooled in the traditional folk and religious music of his home community and was strongly influenced by his uncle, a fiddler named Pen Vandiver, and by Arnold Shultz, a black guitarist who lived nearby. During the 1930s Monroe and his older brother Charlie gained wide

popularity as a "hillbilly" duet (a term Monroe, like many country performers, considers derogatory). The Monroe Brothers were especially popular in the southern Appalachians, where they performed on radio stations and in concert. Their Victor recordings sold well throughout the South. Their sound was relatively simple: Charlie played the guitar and sang melody; Bill played the mandolin and sang tenor harmony above the melody. There were many such "brother" duets in country music at that time; the Monroes were unique in their high-pitched singing and fast tempos. Many of their songs came from folk tradition, and half of their recorded repertory was religious.

In 1938 Bill Monroe started his own band, called the Blue Grass Boys after his home state of Kentucky. In October, 1939, he joined the cast of the Grand Ole Opry, a Saturday night jamboree broadcast over WSM radio in Nashville, Tennessee. He has been there ever since.

During his early years on the Opry, Monroe developed a reputation as a showman, traveling with a semipro baseball team that took on local teams in the afternoon, and a giant circus tent in which his troupe presented shows in the evening. Country shows of this era were like variety or vaudeville acts, and so Monroe hired musicians on the basis of their entertaining ability—comedy, vocal, or instrumental. He experimented with his music, using such instruments as the accordion, harmonica and tenor banjo. By 1945 he had a regular band, with a distinctive musical sound that became very popular. This sound was later to be called "bluegrass," and has remained basically unchanged.

Monroe's much-copied band of 1945-48 was like most country groups, in that the singers were self-accompanied. They used acoustic rather than electric instruments, and these—Martin guitars, Gibson banjos, and mandolins—have become the standard bluegrass instruments.

The *guitar* (played on this album by lead, or melody, singer Lester Flatt of Tennessee) was primarily a rhythm instrument in Monroe's band, although melodic runs on the bass strings were used to punctuate phrase endings and provide transitions for chord changes. Unlike other forms of country music, and jazz, in bluegrass the strings of the rhythm guitar are left to vibrate freely, making a ringing sound rather than the percussive "chunk" of damped chords.

Monroe's *mandolin*, when used for melody, was played with a variety of techniques, ranging from the classical-style tremolo to various single- and double-note styles derived from the fiddle to dis-

tinctive blues phrasing. As a rhythm instrument, it was chorded percussively on the off-beat, producing a sound like a snare drum.

The violin or *fiddle* (played on this recording by Floridian Chubby Wise) combined the phrasing and techniques of the traditional southeastern hoedown with the bluesy attack of the popular Western swing style (developed in the Southwest by Bob Wills), and also reflected the influence of popular jazz fiddlers like Joe Venuti and Stephane Grappelli. As the primary melody instrument, the fiddle occupied a prominent place in Monroe's band.

Through the *five-string banjo* of Earl Scruggs, Monroe introduced to a wide audience an instrumental style that gave bluegrass much of its distinctive sound. The five-string banjo, reflecting its African origins in the short fifth string used as a drone, had been popularized by nineteenth-century minstrel shows. In the Appalachian region, various local styles had developed according to indigenous vocal and dance music traditions. In the western Carolinas, Earl Scruggs's home, a style of picking the banjo with three fingers had emerged in the 1920s and 1930s. Monroe heard this style when he and his brother were working in the region, and later hired Scruggs, the best of the younger musicians playing this style at the time. Scruggs could play melody on both slow and fast tunes in a syncopated picking style, which captured the imagination of country musicians and was widely copied.

The *string bass* (played on this disc by Howard Watts, "Cedric Rainwater") provided the rhythmic foundation for the music. In fast pieces, the bass played the primary beats of each measure—first and third; in slower songs, a "walking bass" rhythm of four beats to the measure was used.

Bluegrass singing styles also reflect Monroe's influence. He pitched songs in the highest key possible, singing at the top of his vocal range (often in falsetto), in a tense, impersonal style. Here, as in other aspects of the music, the folk traditions bluegrass borrowed from were accentuated and stylized. Monroe recorded many duets with his 1945-48 band, singing "tenor" harmony parts that virtually constituted a second melody above Flatt's principal tune.

Other bluegrass musicians have since changed and added to Monroe's sound. Mac Wiseman added a second fiddle, playing in harmony with the first; this doubling of instruments was later extended to banjos and mandolins as well. The *Dobro*, a specially designed acoustic guitar with a metal resonator, played Hawaiian style, was added by Flatt and Scruggs. A number of groups have used the guitar

as a lead instrument. Vocal styles have shifted to a greater emphasis upon trio harmonies, especially the "high lead" style originated by the Osborne Brothers, in which both harmony parts are sung below the melody line. In arranging, there has been a tendency to split breaks so that two or three instruments take turns, each playing a section of the melody; more recently, brief instrumental "riffs" replacing entire verses have become popular.

Bluegrass song arrangements involve an interplay of vocal and instrumental skills. The song is generally introduced by a lead instrument—banjo, fiddle, or mandolin. A verse sung by the lead singer is followed by a chorus, in which one or two harmony parts are added. Then comes an instrumental break, using another lead instrument. The featuring of different lead instruments in breaks owes much to the influences of popular music and jazz; in early Appalachian string bands the fiddle was the only lead instrument.

Bluegrass repertory varies considerably from group to group. All of the pioneer bluegrass groups recorded or performed songs and instrumental pieces from the Southern mountain folk traditions in which the musicians were nurtured. But in the formative years of bluegrass (1947-57), the most popular songs were new compositions, mainly by the performers themselves.

The old-world ballad tradition has been carried on in newly composed story-songs about true-to-life situations. These songs often deal with affairs of the heart, but the theme of nostalgia for home and family left behind also appears frequently. Sometimes both themes are combined. These original songs often include "down-home" dialect and melodies borrowed from traditional songs.

Newly composed religious songs follow the predominant evangelic and spiritual styles of Appalachian folk traditions; bluegrass gospel music frequently takes the form of quartet harmony, traditional in the mountains. Instrumental pieces build on mountain fiddle and banjo traditions, with embellishments that make dance tunes into showpieces. Humorous songs also appear in the repertory. Elements of Afro-American musical style that underlie many facets of bluegrass come to the fore in blues songs and instrumentals. During the 1960s, urban groups turned consciously to folk music and, more recently, rock songs have been adapted.

The growth of "bluegrass" music *per se* as a style began in 1948 when Flatt and Scruggs left Monroe's Blue Grass Boys to form their own group. Playing on WCYB, a radio station in Bristol, on the

Tennessee-Virginia border in the heart of the mountains, they soon attracted their own following. Listeners, aware of some friction between Flatt and Scruggs and Monroe, avoided mentioning Monroe's name when requesting songs Flatt and Scruggs had performed with him. Instead, they asked for "Blue Grass" songs. Thus, it was the fans who, in the early 1950s, began using the word "bluegrass" to describe this music.

Also at WCYB with Flatt and Scruggs were the Stanley Brothers. This young group copied Monroe's sound so closely that when they were signed in 1949 by Columbia Records, Monroe left that company, protesting that they sounded too much like him. Between 1949 and 1953, bands following the style of these three pioneer groups began appearing on stations in the mountain region: The Lonesome Pine Fiddlers (West Virginia, 1949), Reno and Smiley (South Carolina, 1952), Mac Wiseman (Virginia, 1951), Jim Eanes (Virginia, 1949), and many others. Often these musicians had been playing other styles of country music before this time. The new style appealed to them and their audiences because it was modern and yet carried distinctive elements of Appalachian music, which retained an emotional appeal based on familiarity. The fast, bluesy fiddle and banjo, high-pitched vocals, and effective harmonies all struck a responsive chord, because they infused new spirit and skill into old sounds.

Many of these musicians had served an apprenticeship in Monroe's band—Eanes, Wiseman, Jimmy Martin and Carter Stanley were guitarists; Don Reno and Sonny Osborne banjoists; Carl Story and Vassar Clements fiddlers, and so forth. Yet the credit for the development of bluegrass does not belong to Monroe alone; many of the performers on this record have also worked with other stars. Most country musicians lead a very marginal economic life, shifting from one group to another, moving from city to city seeking viable jobs in their unsubsidized art.

Like many of their friends and relatives from the mountains, the younger bluegrass musicians moved north to the industrial and business centers of the nation in the late 1940s and early 1950s. For example, the Osborne Brothers, born in Hyden, in eastern Kentucky, moved to Ohio in the early 1940s when their father took a wartime job in a Dayton plant. While still teenagers they played at local radio stations and taverns. Both worked in the South as sidemen with such groups as the Lonesome Pine Fiddlers, the Stanley Brothers and Bill Monroe. In the mid-1950s, they worked for a year

in Detroit with Jimmy Martin before going on their own at the WWVA Jamboree in Wheeling, West Virginia. In 1964 they joined the Grand Ole Opry. They were more successful than most; from the mid-1950s to the mid-1960s most bluegrass bands played in rough-and-tumble bars in immigrant neighborhoods—Cincinnati's "Over the Rhine," lower High Street in Columbus; in Dayton, Hamilton, and other southern Ohio towns; and their equivalents in Detroit, Pittsburgh, Washington, D.C., and Baltimore. These bluegrass bars, rough as they were, were cultural oases for mountain people seeking respite from city life and reminders of the life back home.

The music flourished elsewhere; there were shows every Sunday during the warmer months at country music parks within driving distance of many cities across the nation. One could take the whole family and have supper outdoors, as people used to do back home when church-sponsored "singing schools" passed through town, teaching the new gospel hymns and selling shape-note songbooks. Big groups like Flatt and Scruggs and Monroe were headliners at such parks, and lesser-known local groups also appeared.

Another outlet for this music was radio. There were live shows on the smaller stations in the 1950s, which were gradually replaced by disc-jockey shows, though a few Saturday night jamborees—notably the Opry—remained. Some stations, like WCKY in Cincinnati, specialized in mail-order bluegrass record sales.

Around 1956-57 the popularity of rock and roll affected the country music business—and bluegrass—in many ways. Record companies abandoned steady long-term sales of bluegrass in favor of performers who could sell large quantities of records in a short time. Country music responded to rock with the "Nashville sound": electric and steel guitars, drums, electric bass, piano, choruses, and even an occasional string section. Many country disc jockeys would no longer play bluegrass records on their programs, because the fiddle-dominated string bands failed to keep pace with the new Nashville sound. Of course, there were some exceptions: groups like Flatt and Scruggs and Reno and Smiley remained sought after in the Southeast during this period.

At this time, young city people outside the South discovered bluegrass via Folkways Records and folksong revival performers. The folksong revival began in the 1930s as a part of the left-wing political movement, but by the mid-1950s it was becoming a middle-class urban phenomenon, in which

young people sought music that was both simple and meaningful. The classical music and jazz their parents preferred was distant and complicated; the popular music on the radio was boring and insipid; the rock and roll some of their contemporaries liked was loud and inane.

Many kinds of music were introduced to the urban folk revival audiences; bluegrass was one which caught on. The five-string banjo playing of their favorite musician, Pete Seeger, prepared them for Earl Scruggs. Bluegrass was a kind of "folk music" for them, whose repertory included familiar Appalachian folksongs. Moreover, the music was played with acoustic instruments, rather than the objectionable (to the revivalists) electric guitars of Nashville and rock and roll.

In July 1959, Earl Scruggs and the Stanley Brothers appeared at the first Newport Folk Festival. In February 1960, the Osborne Brothers played the first college bluegrass concert at Antioch College in Yellow Springs, Ohio. In April 1960, the Greenbriar Boys, a bluegrass band from New York, won the prestigious band contest at the Union Grove, North Carolina, fiddlers' convention.

This new market altered bluegrass music during the early 1960s. The established groups began to record more traditional songs and perform regularly at colleges, in coffeehouses, and at folk festivals. Among the most popular of the newer bluegrass groups was the Country Gentlemen, which combined musicians from Southern rural background with those of suburban Washington, D.C. They were more influenced by folk groups like the Kingston Trio than any previous band had been. City bands like the Greenbriar Boys also recorded many folksongs. Meanwhile, the folksong revival fragmented, as some artists defected to folk-rock, while others retained their style. By the mid-sixties, the mixture of country and folk musicians in bluegrass was widespread. William Bradford Keith, an Amherst graduate hired by Bill Monroe, turned bluegrass banjo styles upside down with his melodic style, variously called "chromatic," "fiddle-picking," or "yankee-picking."

In 1965 the first bluegrass festival was held near Roanoke, Virginia. It featured Monroe, the Stanley Brothers, Mac Wiseman, Jimmy Martin, and a number of other well-known groups. The formal concerts took place on Friday and Saturday nights. In afternoon workshops, leading musicians played informally and talked about their instruments. On Sunday there was hymn-singing in the morning and an afternoon "Story of Bluegrass," a revue of songs highlighting the development of bluegrass.

A sense of nostalgia was created as former Blue Grass Boys rejoined Bill Monroe in arrangements they had originally introduced. The audience, in campers and tents, had jam sessions and swapped instruments, sometimes even missing concerts for "picking sessions" with new acquaintances. From this beginning came a festival movement that has spread throughout the United States and into Canada.

Every weekend there is a bluegrass festival somewhere, and during the summer months there are three or four every weekend. Many feature local bands, but for the big-name acts such as Bill Monroe, Jim and Jesse, and the Country Gentlemen, these festivals are now a primary source of income.

With the growth of the festival movement, the mixture of musical influences has also grown. The dichotomy between the musicians who came to bluegrass from the folk revival movement and those who came to it as a kind of country music is no longer clearly defined. Instead, there is a spectrum of styles, ranging from those which hew closely to the sound and repertory of Bill Monroe, Flatt and Scruggs, and the Stanley Brothers to those who seek to integrate the repertory and performance techniques of folk-rock, country and other forms into bluegrass—an eclectic approach called "Newgrass." Styles that were once known only to a handful of musicians can now be learned from books. Three monthly magazines are devoted to bluegrass. A host of new instrument companies are producing copies of the once hard-to-find banjos, mandolins, and guitars preferred by bluegrass musicians, and new record companies cater to the growing audience. Bluegrass has become part of American popular culture, and it is now heard on movie soundtracks and in television ads. The music is popular in other countries, too; bands from Japan, New Zealand, Sweden, England, and France have made records, and some have appeared at festivals in the United States. The music that was once the ethnic music of the Appalachians now has an international following.

NEIL V. ROSENBERG is a native of Seattle, Washington. He has taught at Indiana University and the University of Texas and is currently Associate Professor of Folklore and Folklore Archivist at Memorial University of Newfoundland. He is the author of Bill Monroe and his Blue Grass Boys and frequently contributes to folklore journals in the United States and Canada.

Side One Band 1

Why Did You Wander?

(L. Flatt and B. Monroe)

Bill Monroe and his Blue Grass Boys: Lester Flatt, lead vocal and guitar; Bill Monroe, tenor vocal and mandolin; Earl Scruggs, banjo; Chubby Wise, fiddle; Howard Watts ("Cedric Rainwater"), bass. Recorded September 16, 1946. Previously unissued.

The sound of this particular band of Blue Grass Boys spawned the style known as bluegrass. This recording was made at their first session. Note how Monroe uses the mandolin in the background, playing harmony reminiscent of a second fiddle part. In Flatt and Scruggs's 1952 recording of the song, the mandolin is used more as a percussive instrument.

Lester Flatt's home town of Sparta is in the "old Cumberland mountains" mentioned in the first verse.

Chorus

Oh why, oh why did you wander?
Oh, why did you ever roam,
When you know that we always were
happy
All alone in our old mountain home?

It was down in the old Cumberland
mountains,
Down in the Hills of Tennessee;
There she waited alone in the moon-
light—
It was there that she waited for me.
(*Chorus*)

Oh, why did you leave me, little darling?
Why did you leave me alone?
For you know I'll be lonely without you
All alone in our old mountain home.
(*Chorus*)

Now I hope you will always be happy,
No matter where you may roam;
And I hope to be with you up in heav-
en.
As we were in our old mountain home.
(*Chorus*)

Band 2

Blue Ridge Cabin Home

(L. Certain and G. Stacey)

Lester Flatt, Earl Scruggs and the Foggy Mountain Boys: Lester Flatt, lead vocal and guitar; Curley Seckler, tenor vocal and mandolin; Earl Scruggs, banjo; Paul Warren, fiddle; Buck ("Uncle Josh")

Graves, Dobro; Jake Tullock, bass. Recorded September 2, 1955, in Nashville. Originally issued on Columbia CL 1019.

"Certain and Stacey" in the copyright credits are Flatt and Scruggs's wives' maiden names. Lester and Earl probably had a hand in the composition, which refers nostalgically to a section of Virginia from which many of their fans came. This song was recorded at the first bluegrass session to use a Dobro; "Uncle Josh's" solo comes after the second chorus. Flatt and Scruggs have been with the Grand Ole Opry since 1955, shortly before this song was recorded.

There's a well-beaten path on this old
mountain side,
Where I wandered when I was a lad;
And I wandered alone to the place I call
home,
In those Blue Ridge hills far away.

Chorus

Oh, I love those hills of old Virginia,
From those Blue Ridge hills I did roam,
When I die, won't you bury me in the
mountains
Far away, near my Blue Ridge mountain
home?

Now my thoughts wander back to that
ramshackle shack
In those Blue Ridge hills far away;
My mother and dad were laid there to
rest,
They are sleeping in peace together
there.
(*Chorus*)

I'll return to that old cabin home with a
sigh,
I've a longing for days gone by;
When I die won't you bury me on that
old mountain side?
Make my resting place upon the hill so
high.
(*Chorus, twice*)

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Band 3

Daniel Prayed

(Ralph Stanley)

The Stanley Brothers and the Clinch Mountain Boys: Carter Stanley, lead vocal and rhythm guitar; Bill Napier

(prob.), baritone vocal and mandolin; Ralph Stanley, tenor vocal and banjo; Al Eliot, bass; Ralph Mayo (prob.), bass vocal. Recorded February 10, 1959, in Cincinnati. Originally issued on King LP 645.

The Stanley Brothers recorded more religious songs than most of the major bluegrass bands. Bluegrass gospel performances stress harmony singing and minimize the role of lead instruments. The vocal quartet on this recording features an intricate call-response pattern, especially in the chorus where the baritone voice takes the lead. The song was written by G.T. Speer of the popular gospel music group the Speer Family. Lead singer Carter Stanley died in 1966; his brother Ralph has maintained much of their sound in his band, while also emphasizing the old-time mountain songs from their repertory.

I heard about a man one day (*lead*)
Who wasted not his time away. (*lead*)
He prayed to God, (*lead*)
He prayed to God (*tenor, baritone,*
bass)
Every morning, noon, and night. (*quar-*
tet)
He cared not for the things avail, (*lead*)
Trusted one who never fails. (*lead*)
Oh, Daniel prayed, (*lead*)
Oh, Daniel prayed (*tenor, baritone,*
bass)
Every morning, noon, and night.

Chorus

Oh, Daniel served the living God, (*bari-*
tone)
Daniel served. (*tenor, lead, bass*)
While here upon this earth he trod,
(*baritone*)
Here he trod. (*tenor, lead, bass*)
He prayed to God, (*lead*)
He prayed to God (*tenor, baritone,*
bass)
Every morning, noon, and night. (*quar-*
tet)
He cared not for the king's decree.
(*baritone*)
Cared not for. (*tenor, lead, bass*)
But trusted God to set him free. (*bari-*
tone)
King's decree. (*tenor, lead, bass*)
Oh, Daniel prayed, (*lead*)
Oh, Daniel prayed (*tenor, baritone,*
bass)
Every morning, noon, and night. (*quar-*
tet)

They cast him in that lion's den,
 Because he would not honor men.
 But he prayed to God,
 He prayed to God
 Every morning, noon, and night.
 The jaws were locked, it made him
 about.
 God soon brought him safely out.
 Oh, Daniel prayed,
 Oh, Daniel prayed
 Every morning, noon, and night.
 (Chorus)

Now brother, let us watch and pray;
 Like Daniel live from day to day.
 He prayed to God,
 He prayed to God
 Every morning, noon, and night.
 We too can gladly dare and do
 Things of God, he'll take us through.
 Oh, Daniel prayed,
 Oh, Daniel prayed
 Every morning, noon, and night.
 (Chorus)

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Band 4

Love Please Come Home

(Leon Jackson)

Don Reno, Red Smiley and the Tennessee
 Cut Ups: Red Smiley, lead vocal and guitar;
 Ronnie Reno, mandolin; Don Reno,
 tenor vocal and banjo; Mac Magaha, fiddle;
 John Palmer, bass. *Recorded
 September 8, 1959, in Cincinnati.
 Originally issued on King 5520.*

This song has become a standard item in bluegrass repertoires since Reno and Smiley first recorded it; even Bill Monroe recently issued his own version. The chord progression G-C-F (I-IV-VII) in the first line is a variation of a popular bluegrass move from the tonic (G) to the seventh degree of the scale (F), a sequence that preserves the modal flavor of the old mountain folksongs. Don Reno's distinctive banjo style is heard during his second break (after the second chorus), where he begins in triple time and ends with bluesy chords.

Reno and Smiley separated in 1964; Smiley died in 1972. Reno now sings with Bill Harrell, re-recording many of the songs he did with Smiley.

As you read this letter that I write to
 you,

Sweetheart, I hope you'll understand
 That you're the only love I knew;
 Please forgive me if you can.

Chorus

Sweetheart, I beg you to come home
 tonight,
 I'm so blue and all alone;
 I promise that I'll treat you right,
 Love, oh love, oh please come home.

That old wind is cold and slowly creeping
 around,
 And the fire is burning low;
 The snow has covered up the ground,
 Your baby's hungry, sick, and cold.
 (Chorus, twice)

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Band 5

You'd Better Wake Up

(J. Eanes)

Mac Wiseman and the Country Boys:
 Mac Wiseman, lead vocal and guitar;
 mandolin (poss. Kenneth Burns), banjo
 (poss. Ed Amos), unidentified fiddles and
 bass. *Recorded in 1953, in Nashville.
 Originally issued on Dot 1173.*

The twin fiddle sound of Western swing was introduced to bluegrass by Mac Wiseman with this recording, along with three others he made in 1953. His unique vocal style brought him great popularity within the field of country music, making him one of the most widely imitated bluegrass singers.

Wiseman "went country" in the late 1950s, later became an Artist and Repertory man for Dot Records, and has recently been appearing regularly at bluegrass festivals.

You'd better wake up and listen to this
 warning,
 You'd better wake up and take some
 good advice;
 I told you I don't like your two-timing,
 I told you once and I ain't gonna tell
 you twice.

Chorus

Wake up, gal, I'm gonna tell your
 fortune,
 I'm gonna read the tea leaves in your
 cup;
 If you don't quit your trifling ways I'm
 leaving,

I'm telling you, good gal, you better
 wake up.

You gonna wake up one day and I'll be
 missing,
 You gonna wake up too late and find
 me gone;
 Some day you'll realize that I'm not fool-
 ing,
 You'll want me back but I'll just keep
 traveling on.

When you lie to me, I try to hold my
 temper,
 But some day I'm gonna blow my top;
 So if you want me here, you'd better lis-
 ten,
 I'm telling you, good gal, you better
 wake up.
 (Chorus)

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Band 6

Your Old Standby

(J. Eanes and W. Perry)

Jim Eanes and the Shenandoah Valley
 Boys: Jim Eanes, lead vocal and guitar;
 Arnold Terry, baritone vocal and "sock"
 rhythm guitar; Allen Shelton, banjo; Roy
 Russell, tenor vocal and fiddle; unidenti-
 fied bass. *Recorded in December 1956,
 in Martinsville, Virginia. Originally
 issued on Starday 297.*

Eanes sings in a relaxed style, closer to mainstream country singing than to bluegrass. The heavy second rhythm guitar of Arnold Terry, along with banjoist Allen Shelton's pedal steel guitar phrasing (he invented a special pedal-operated "crank" that alters the second and third strings of his banjo simultaneously), combine to give this performance a 1950s country sound, even though the instrumentation is acoustic and bluegrass.

Eanes played throughout the 1950s in the Martinsville, Virginia, area, often for dances—hence the solid beat of the band.

You never call me darling, you never
 call me dear,
 I wonder if you'll miss me when I die;
 You show no consideration, you have
 no sympathy,
 I'm nothing more than just your old
 standby.

Chorus

If you would call me darling, if you
would call me dear,
If you could learn to love me by and by,
I wouldn't mind this waiting, and I
could stand the pain,
I'd be something more than just your
old standby.

A shoulder to cry on is all you want
from me,
Someone to share your heartaches
when you cry;
Someone you can depend on to always
be around,
I'm nothing more than just your old
standby.

(Chorus)

Band 7

Twenty-One Years

(Bob Miller)

The Lonesome Pine Fiddlers: Paul Williams, vocal and guitar; Rex Parker, mandolin; Ray Goins, banjo; Curley Ray Cline, fiddle; Ezra Cline, vocal and bass. *Recorded May 14, 1952 in Nashville. Originally issued on RCA Victor 20-5011.*

This jailhouse ballad was written in 1930 by Bob Miller, a New York impresario who specialized in promoting country musicians. It has been recorded many times and collected as a folksong. The Lonesome Pine Fiddlers, a West Virginia group, perform it in a style not very different from that of the "brother" duets of the 1930s.

At the time of this recording, the band was playing in Detroit.

The judge said, stand up, boy, and dry
up your tears,
You're sentenced to Nashville for twenty-one years.
They took him to Nashville to pay for
his crime,
For twenty-one years, boys, is a mighty
long time.

A year went by slowly, he wished he
was dead;
In that dirty prison with a floor for a
bed,
The girl whom he loved most and
dreamed of each night,
He wrote her this letter: Babe, why
don't you write?

I've counted the days, love, I've counted
the nights,

I've counted the minutes, I've counted
the lights,
I've counted the footsteps, I've counted
the stars,
I've counted a million of the cold
prison bars.

I've counted on you, love, to get me a
break,
I guess you forgot, Babe, I'm here for
your sake;
Yes, you know who's guilty, you know it
too well,
For I'll rot in this prison before I will
tell.

The moral young fellows, with hearts
brave and true,
Don't believe any woman, you're beat if
you do;
Don't trust any woman, no matter what
kind,
For 21 years, boys, is a mighty long
time.

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Band 8

Springhill Disaster

(Maurice Ruddick, Bill Clifton, Paul Clayton,
and C. Graham Pembroke)

Bill Clifton and the Dixie Mountain Boys: Bill Clifton, lead vocal and lead guitar; Jimmy Self, baritone vocal and rhythm guitar; Johnny Clark, tenor vocal and banjo; Tommy Jackson and Tommy Vaden, fiddles; Joe Zinkan, bass. *Recorded November 1958, in Nashville. Originally issued on Kapp 251.*

Clifton began his career as a college student at the University of Virginia in the early 1950s. Former Marine, stockbroker, and Peace Corpsman, he has been especially popular in England, where he has lived since the mid-1960s. The tradition of "event" songs like this one is strong in country music, harking back to the broadside traditions of the British Isles. The mine disaster at Springhill, Nova Scotia, in October 1958, claimed the lives of 101 of the 175 men trapped underground. The last nineteen were not rescued until some eight days after the cave-in; among them was Maurice Ruddick, co-author of this song,

described by one reporter as "a handsome mulatto." Ruddick sent the song to Clifton and donated his share of the royalties to a fund for the families of the men lost in the disaster. At least seven songs were composed about this event.

Band 9

Old Age

(Dave Woolum)

Dave Woolum and his Kentucky Mountain Boys: Dave Woolum, vocal and guitar; Lillie Dennis, guitar; Marvin Igo, electric guitar; Curtis Allen and Noah Crase, banjos; Markum, fiddle; Oscar Woolum, bass. *Recorded 1957, probably in Cincinnati. Originally issued on Sage 25-286.*

This song is a good-humored complaint, which refers to old age with a traditional proverb ("the truth never hurt") and to youth with contemporary teen-age slang ("jive cats...reet...high-speed daddy"). It opens with "twin" banjos, a sound pioneered in bluegrass by the Osborne Brothers.

Dave Woolum, the composer, is a Kentuckian who has lived in the southern Ohio region for many years.

When I was a boy about eighteen,
Life of the party was my middle name;
Now old age has got me, and I find that
I'm all down.
Old age won't kill you, but it slows you
down;
Slows you right down, my buddy, slows
you right down;
Old age won't kill you, but it slows you
down.

Now listen to me, fellers, take it for
what it's worth;
Remember the old saying: the truth
never hurt;
Old age will get you, and you can't get
around.
Old age won't kill you, but it slows you
down;
Slows you right down, my buddy,
slows you right down;
Old age won't kill you, but it slows
you down.

Now listen to me, jive cats, I'll tell you
reet:
I've got a lot of notions too young for
my feet;

I'm a high-speed daddy, but I can't get around.
Old age has got me, and it's slowing me down;
Slowing me right down, old buddy,
slowing me right down;
Old age has got me, and it's slowing me down.

Side 2

Band 1

Blackberry Blossom

(Traditional)

Billy Baker [and band]; DeI McCoury, guitar; Buzz Busby, mandolin; Bill Keith, banjo; Billy Baker, fiddle; Jerry McCoury, bass. *Recorded c. January 1965, probably in Baltimore. Originally issued on Zap MLP 103.*

There are a number of traditional fiddle tunes that carry the name *Blackberry Blossom*. This one is associated with the late Tennessee fiddler Arthur Smith, who developed an intricate and bluesy style that was quite popular in the Southeast during the 1930s. Smith's playing was a major influence on bluegrass fiddlers; and Billy Baker, a Kentucky musician who has performed around the Baltimore-Washington area for many years, has recorded several of Smith's tunes. On this recording he is joined by banjoist Bill Keith, who introduced to bluegrass the technique of playing fiddle tunes note-for-note on the banjo.

Band 2

Hold Whatcha Got

(Jimmy Martin)

Jimmy Martin and the Sunny Mountain Boys: Jimmy Martin, lead vocal and guitar; Paul Williams, tenor vocal and mandolin; J. D. Crowe, banjo; Chubby Wise, fiddle; Lightnin' Chance, bass. *Recorded November 20, 1958, in Nashville. Originally issued on Decca 30965.*

Crowe's single-string banjo work on this song became an integral part of Jimmy Martin's "Good 'n' Country" bluegrass sound. The song itself typifies the bouncy, brash style of singing, performing, and song writing identified with Martin. He is noted for maintaining a "tight" band, which sticks close to arrange-

ments as recorded, and for his smart-alecky banter with audiences.

Jimmy Martin began his career with Bill Monroe in the early 1950s. He later worked in southern Ohio and Detroit, and then on two radio shows: Louisiana Hayride and World's Original Jamboree. He moved to Nashville in 1963.

Chorus

Hold whatcha got, I'm coming home baby,
Hold watcha got and I don't mean maybe;
Been a-thinking about you and I'm on my way.
Don't sell the house or don't wreck the car,
Stay there, honey, right where you are.
Hold whatcha got, I'm a-coming home to stay.

Well, in my mind I can see
That's a pretty good sign that I need you;
Now, that's why I can't wait to get back home.
So squeeze yourself real good and tight,
I'll be there before daylight;
If you hold watcha got, I'm a-coming home to stay.
(Chorus)

Well, when I get back, honey, I ain't leaving,
I been too lonely, little too much grieving;
When I get back this time, I'm going to stay.
Well, we won't fuss and we won't fight,
This time things are going to be alright;
If you hold whatcha got, I'm a-coming home to stay.
(Chorus)

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Band 3

Diesel Train

(Jim McReynolds and Jesse McReynolds)

Jim and Jesse and the Virginia Boys: Jim McReynolds, tenor vocal and guitar; Jesse McReynolds, lead vocal and mandolin; Allen Shelton, banjo; Vassar Clements, fiddle; Don McHan, baritone vocal and bass. *Recorded c. 1960, in Nashville. Originally issued on Columbia 4-42180.*

A modern variation on the popular country music theme of train songs, this piece features a vocal

trio, rather than a duet, in the chorus. Jim and Jesse McReynolds began recording in 1952; by the early 1960s, they had acquired a reputation as a "hot" band with distinctive material. This characterization is well-evidenced in the call-response interplay between fiddle and banjo.

Jim and Jesse joined the Grand Ole Opry in 1964.

Chorus

Diesel train, diesel train,
It's bringing my baby back to me
It's bringing my baby back to me.

Well, the big black engine used to rumble and roll,
The fireman used to sweat when he'd shovel in the coal;
But now the big black engine is settin' on the side track,
And the new diesel train's a-gonna bring my baby back.
(Chorus)

Well, the big black engine took my baby away;
I just found out she's a-coming home today;
And I'll be a-waiting by the railroad track,
For the big diesel train's a-gonna bring my baby back.
(Chorus, last line repeated)

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Band 4

A Pathway of Teardrops

(Wayne P. Walker and Webb Pierce)

The Osborne Brothers: Benny Birchfield, low tenor vocal and guitar; Ray Eddington, guitar; Bobby Osborne, high lead vocal and mandolin; Sonny Osborne, baritone vocal and banjo; Lightning Chance, bass; Willie Ackerman, drums. *Recorded June 23, 1964, in Nashville. Originally issued on Decca DL 4602.*

The Osbornes give this song, first recorded about 1960 by Nashville country singer Webb Pierce, their much-copied high lead trio arrangement in which the lead or melody part is pitched highest (a role usually taken by the tenor harmony part), with the baritone part

next below it and the tenor sung an octave lower than normal. This arrangement of harmony parts is derived from the sound of the pedal steel guitar in country music. Sonny Osborne is noted for his innovative banjo work, which is as much a trademark of the Osborne Brothers' sound as are the ornate vocal endings that grace many of their recordings.

A pathway of teardrops will show you
the way
If you ever want to come back to me.
You know, dear, that I've cried both
night and day
Since you told me you'd never be free.

Chorus

I love you so, still I let you go;
Now I'm sending this message to you:
A pathway of teardrops will show you
the way,
If you ever want to come back to me.
(*Chorus, twice*)

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Band 5

Hills and Home

(John Duffey)

The Country Gentlemen: Charlie Waller, lead vocal and guitar; John Duffey, tenor vocal and mandolin; Eddie Adcock, baritone vocal and banjo; Jim Cox, bass. *Recorded June 30, 1959, in Washington, D.C. Originally issued on Starday 455.*

A nostalgic song about the mountain home, composed in the familiar genre by John Duffey, son of a Metropolitan Opera singer, who grew up in Bethesda, Maryland. Eddie Adcock's unique banjo solo, heard during his second break on this song, owes much to contemporary steel guitar style. The Country Gentlemen, like the Osbornes, developed a trio sound that has been widely imitated.

The Country Gentlemen have been based in the Washington, D.C., area since the group formed in 1957. They probably played more college and coffeehouse dates during the 1960s than any other major bluegrass band.

Band 6

Raise A Ruckus Tonight

(Traditional)

The Lonesome River Valley Boys: John Kaparakis, tenor vocal and guitar; Jack Tottle, lead vocal and mandolin; Rick Churchill, baritone vocal and banjo; James Buchanan, fiddle; Dick Stowe, bass. *Recorded c. 1961. Originally issued on Riverside RLP 97535.*

Except for the fiddler, the performers are all "city boys." The song, associated with slave traditions and minstrel shows, was well known within the folksong revival movement. The traditional versions of this song had the refrain "Raise a ruckus tonight" after each line of the verse; the Lonesome River Valley Boys substitute instrumental riffs for this refrain. This use of short riffs is a popular device in contemporary bluegrass.

This group was active in the Washington, D.C., area in the early 1960s; Tottle has continued to perform and write about bluegrass.

Chorus

Come along, everybody come along,
Come while the moon is shining bright;
We're gonna have a wonderful time
Gonna raise a ruckus tonight!

Now my old mis'tus promised me,
When I was dead she'd set me free;
(*Chorus*)

Now, if I die in Tennessee,
Just send my body back C.O.D.
(*Chorus*)

Now, they ain't no use to grieve and
cry,
We'll all be angels by and by.
(*Chorus*)

Band 7

Fox on the Run

(Tony Hazzard)

Emerson and Waldron: Cliff Waldron, lead vocal and guitar; Bill Emerson, tenor vocal and banjo; Bill Poffinberger, fiddle; Mike Aldrich, baritone vocal and Dobro; Ed Ferris, bass. *Recorded c. 1969 in Washington, D.C. Originally issued on Rebel SLP 1489.*

On one side of Elvis Presley's first record was a Bill Monroe song,

"Blue Moon of Kentucky" (1954). By the late 1960s, bluegrass groups were regularly recording rock numbers. This recasting of the Manfred Mann recording has become a favorite with bluegrass bands.

Emerson and Waldron, both from the Washington-Baltimore area, flourished between 1968 and 1970, until Emerson left to join the Country Gentlemen. Waldron kept a similar group going until 1974.

Chorus

She walked thro' the corn leading down
to the river,
Her hair shone like gold in the hot
morning sun;
She took all the love that a poor boy
could give her,
And left me to die like a fox on the run
—Like a fox, like a fox, like a fox on the
run.

Now everybody knows the reason for
the fall
When woman tempted man down in
Paradise's Hall;
This woman tempted me and took me
for a ride,
But like the weary fox, I need a place to
hide.
(*Chorus*)

Come, take a glass of wine and fortify
your soul,
We'll talk about the world and friends
we used to know;
I'll illustrate a girl who put me on the
floor,
The game is nearly up and the hounds
are at my door.
(*Chorus*)

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Band 8

Body and Soul

(Virginia Stauffer)

The Newgrass Revival: Curtis Burch, vocal, guitar and Dobro; Sam Bush, vocal and mandolin; Cortney Johnson, vocal and banjo; Ebo Walker, vocal and bass. *Recorded in 1972 in Nashville. Originally issued on Starday SLP 482-498.*

The "newgrass" sound includes over-dubbing (in this instance, Dobro and voices over the other instruments), "chromatic" banjo, an

eclectic repertory and, often, extended solos in the style of recent rock music. On this recording Virginia "Gypsy" Stauffer's composition (originally recorded in 1969 by Bill Monroe) is given a newgrass trio arrangement, with the banjo and mandolin playing rhythmically innovative breaks.

The Newgrass Revival is based in Louisville, Kentucky. The group has toured with rock star Leon Russell.

See the train coming round the bend,
Carrying the one that I love;
Her beautiful body is still here on earth,
But her soul has been called above.

Chorus

Body and soul, body and soul—
That's how she loved me, with body
and soul.

Her hair it was the purest of gold,
Her eyes were blue as the sea,
Her lips were the color of the summer's
red rose,

And she promised she'd always love
me.

(Chorus)

Tomorrow as the sun sinks low,
The shadows will cover her grave;
Her last sundown as she's laid 'neath
the ground,

And my teardrops are falling like rain.

(Chorus)

Band 9

Dill Pickles Rag

(Traditional)

Bluegrass All-Stars: Ray Edenten, guitar;
Jesse McReynolds, mandolin; Bobby
Thompson, banjo; Benny Martin, fiddle;
Lloyd Green, Dobro; Bob Moore, bass.
*Recorded July 2, 1976, in Nashville,
specifically for this album.*

The Bluegrass All-Stars were
assembled especially for this album.
With the exception of Jesse Mc-
Reynolds—co-leader of Jim and

Jesse and the Virginia Boys (side two, band 3)—these performers are all Nashville studio-session musicians. Most have recorded or played on tour with bluegrass bands: Ray Edenten with the Osborne Brothers; Bobby Thompson with Carl Story and with Jim and Jesse; Benny Martin with Flatt and Scruggs. Lloyd Green is best known as a steel guitarist, but here he contributes some innovative Dobro work. Bassist Bob Moore was a key figure in the Nashville jazz movement of the early 1960s. Although these men had infrequently, if ever, worked with each other before, their musical ideas here are compatible as well as inventive, in the best tradition of the music.

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Side One**Total time 23:00**

- 1 WHY DID YOU WANDER? (L. Flatt and B. Monroe):2:31
(publ. unknown)
 Bill Monroe and his Blue Grass Boys
- 2 BLUE RIDGE CABIN HOME
 (Louise Certain and Gladys Stacey):2:53
(publ. Golden West Melodies, Inc.)
 Lester Flatt, Earl Scruggs, and the Foggy Mountain Boys
- 3 DANIEL PRAYED (Ralph Stanley):2:24
(publ. La-Car Publishing Co.)
 The Stanley Brothers and the Clinch Mountain Boys (In Stereo)
- 4 LOVE PLEASE COME HOME (Leon Jackson):2:15
(publ. Fort Knox Music Co.)
 Don Reno, Red Smiley and the Tennessee Cut Ups
- 5 YOU'D BETTER WAKE UP (J. Eanes):2:28
(publ. Austin Division of Atlantic Music Corp.)
 Mac Wiseman and the Country Boys
- 6 YOUR OLD STANDBY (J. Eanes and W. Perry):2:22
(publ. Stone Age Publishers)
 Jim Eanes and the Shenandoah Valley Boys
- 7 TWENTY-ONE YEARS (Bob Miller):2:22
(publ. MCA Music)
 The Lonesome Pine Fiddlers
- 8 SPRINGHILL DISASTER (M. Ruddick, B. Clifton, P. Clayton, and C. G. Pembroke):3:00
(publ. Fort Knox Music Co.)
 Bill Clifton and the Dixie Mountain Boys
- 9 OLD AGE (Dave Woolum):2:24
(publ. unknown)
 Dave Woolum and his Kentucky Mountain Boys

Side Two**Total time 23:52**

- 1 BLACKBERRY BLOSSOM (Traditional):2:24
(publ. unknown)
 Billy Baker
- 2 HOLD WHATCHA GOT (Jimmy Martin):2:23
(publ. unknown)
 Jimmy Martin and the Sunny Mountain Boys
- 3 DIESEL TRAIN (Jim McReynolds and Jesse McReynolds):2:33
(publ. Cedarwood Publishing Co., Inc.)
 Jim and Jesse and the Virginia Boys
- 4 A PATHWAY OF TEARDROPS
 (Wayne P. Walker and Webb Pierce):2:53
(publ. Cedarwood Publishing Co., Inc.)
 The Osborne Brothers
- 5 HILLS AND HOME (John Duffey):2:24
(publ. Fort Knox Music Co.)
 The Country Gentlemen

6 RAISE A RUCKUS TONIGHT (Traditional)1:53
<i>(publ. unknown)</i>	
The Lonesome River Boys	
7 FOX ON THE RUN (Tony Hazzard)2:31
<i>(publ. Dick James Music, Inc.)</i>	
Emerson and Waldron (In Stereo)	
8 BODY AND SOUL (Virginia Stauffer)3:53
<i>(publ. unknown)</i>	
The Newgrass Revival (In Stereo)	
9 DILL PICKLES RAG (Traditional)2:09
<i>(publ. unknown)</i>	
Bluegrass All-Stars (In Stereo)	

Full archival information on these recordings and a complete list of the performers for each selection may be found within the individual discussions of the works in the liner notes.

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For additional information and a catalogue, please contact:

New World Records
 701 Seventh Avenue, New York, New York 10036
 (212) 302-0460 • (212) 944-1922 fax
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