

When Cecil left the Mountains

Historic recordings of Appalachian singers and musicians 1927 - 1955

MTCD514-5

CD1:

Horton Barker

1. Hares on the Mountain
2. Pretty Sally

Emmett Lundy

3. Belle of Lexington
4. Highlander's Farewell
5. Chapel Hill March

Maud Long

6. The Bird Song
7. A Frog Went a-Courting
8. I Fed My Horse
9. The Tree in the Wood

C B Wohlford

10. Mississippi Sawyer
11. Cumberland Gap

Mrs J (Florence) Puckett

12. Jimmy Randal
13. The Two Brothers
14. The Cuckoo
15. Pat Do This

Mrs Charlie Noel

16. Cruel Ship's Carpenter
17. Man of Constant Sorrow

Luther Strong

18. Sally Gooden
19. Adeline
20. Slidin' Jenny
21. Liza Jane

F A Church

22. Katy Moray

Jim Howard

23. Groundhog

Mrs Matty S Dameron

24. Turly Yurly
25. Paper of Pins
26. I Had a Little Sweetheart
27. Talks about learning songs

Boyd Asher

28. Old Christmas

Emma Shelton

29. Pretty Little Girl
30. The Gypsy Laddie

Mr W H Stockton

31. Sweet William & Lady Marget

Bill Stepp

32. Dolly
33. Piney Ridge

Emma Shelton

34. Sally Gooden
35. Cripple Creek
36. Shortening Bread
37. Locks and Bolts
38. Sweet William
39. Talk: meeting Cecil Sharp

Emery Stroop

40. Twin Sisters

Dol Small

41. Sir Hugh

Mrs Ella Shelton

42. The Dear Companion

Emmett Lundy

43. Ducks on the Millpond
44. Sugar Hill

Horton Barker

45. There Was An Old Man

Mrs J L (Leila) Yowell

46. There Was An Old Man

CD 2:

Linnie Landers

1. Young Hunting
2. The Wife of Usher's Well

Andy Edwards

3. Candy Girls
4. Bright Camp

Mrs Victoria Morris

5. Jack He Went a-Sailing
6. Wake Up, Wake Up

Luther Strong

7. Give the Fiddler a Dram
8. Leather Britches

Mrs Oscar Allen

9. Two Old Crows
10. John Randal
11. Rock-a-Bye-Baby
12. Down in the Meadow
13. The House Carpenter

Beverley P Baker

14. Waggoner
15. Waynesborough

Mrs Clyde Sturgill

16. Sweet Jane

Eliza Pace

17. Tom Boleyn
18. The Cruel Brothers

Bill Stepp

19. Pretty Little Widow

Emma Shelton

20. Fair Margaret & Sweet William

Bill Stepp

21. The Old Hen, She Cackled
22. Gilder Boy

Emma Shelton

23. The True Lover's Farewell

The Sugarloaf Sheltons

24. Cumberland Gap
25. Little Maggie
26. Pike County Breakdown
27. Fire in the Mountains
28. The Lost Indian
29. Boneyparte's Retreat

Mrs Martha Aldridge

30. Pretty Fair Field

Emmett Lundy

31. Julie Ann Johnson

The Shelor Family

32. Big Ben Gal

Dad Blackard's Moonshiners

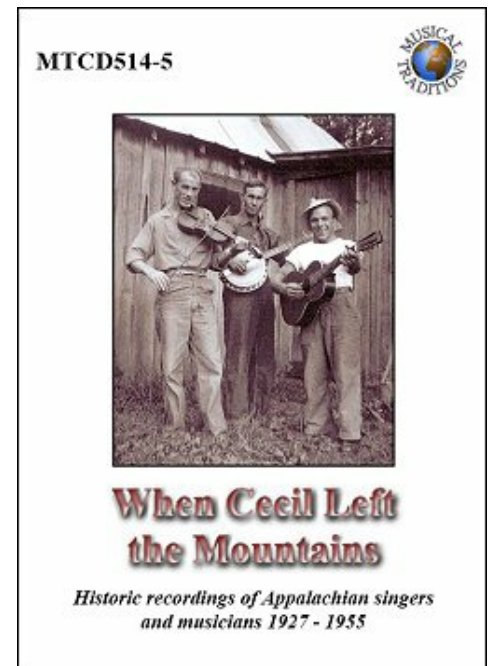
33. Suzanna Gal
34. Sandy River Belle

The Shelor Family

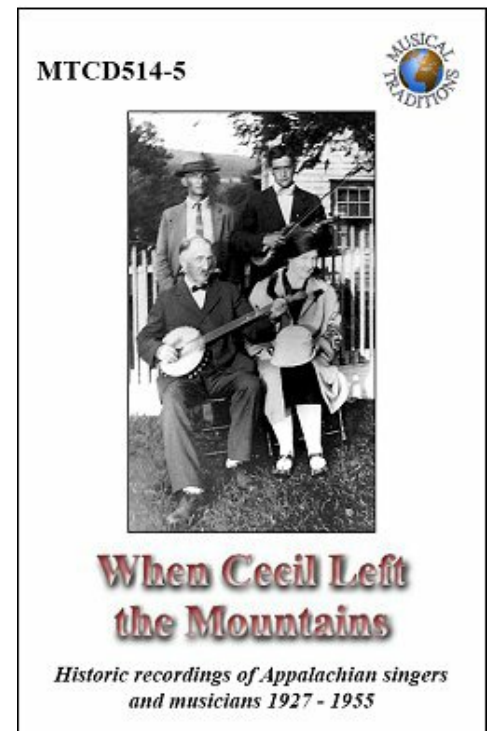
35. Billy Grimes the Rover

Emmett Lundy

36. Sheep Shell Corn by the Rattle of His Horn
37. Jackson's March



CD case cover



CD booklet cover

When Cecil Left the Mountains

Historic recordings of Appalachian singers and musicians 1927 - 1955

Introduction:

In June 2000 Musical Traditions Internet Magazine published an article that I had written about the English folksong collector Cecil Sharp, who had spent a total of 52 weeks in the Appalachian Mountains of North America, where he collected some 1,600 songs, ballads and tunes during the period 1916-18. The article was titled *Cecil Sharp in America*. Sharp, like many of his contemporaries, believed that the tradition of singing folksongs would disappear within a generation. In 1918, having come to the end of his American collecting, he wrote the following, while staying in Asheville NC:

What I want more than anything else is quiet, no children, no Victrolas, nor strumming of rag-time and the singing of sentimental songs - all of which we have suffered from incessantly during the last 12 weeks. I am sorry to have said goodbye to the mountain people but I suspect that I might have seen the last of them.

I find it interesting that he mentions 'Victrolas', the name given by Americans to the newly invented gramophone. Why? Because when Sharp left America he was unaware that within a few years American record companies would be sending scouts into the Appalachian Mountains (and other rural places) looking for singers and musicians who could be recorded. I later wrote two follow-up articles for Musical Traditions (*When Cecil Left the Mountains* (2010) and *When Cecil Left the Mountains Part 2* (2014)) in which I described some of the traditional songs and ballads which had been recorded by these record companies. Many of the singers recorded versions of the songs and ballads that Cecil Sharp had been seeking. Some, however, recorded not only traditional songs, but also songs of a more recent composition. One such person was the singer Joe Blackard who gave songs to Cecil Sharp in 1918. Sharp mistakenly called him Blackett. In 1927 Joe took some of his family to Bristol, TN, where they recorded four sides for the Victor Record Company. It would be wrong not to include these recordings on this CD set.

One thing that I did not mention in my articles was the fact that other song collectors followed Cecil Sharp into the mountains, this time carrying early forms of recording machines, rather than the notebooks that Sharp used to preserve his collected versions of the songs. Nor did I mention an early annual Music Festival, held on Whitetop Mountain, VA, which sought to preserve the songs and music that had so delighted Cecil Sharp.

We now have the chance to remedy these omissions, not only in print, but also by listening to some of the performers who were recorded in the 1920s, '30s and '50s. Interestingly, all of these performers were alive when Sharp visited Appalachia; indeed some of the performers heard here actually sang songs to Sharp.

It is often said that Sharp was not interested in fiddle and banjo tunes, but this is incorrect. This is what he had to say in 1916 about the Hensley family - whose daughters Emma and Ella were later recorded singing by Sharp's assistant Maud Karpeles in 1950 and '55:

This last week I spent three whole days, from 10 A.M. to 5.30 P.M., with a family in the mountains consisting of parents and daughter, by name Hensley. All three sang and the father played the fiddle. Maud and I dined with them each day, and the rest of the time sat on the veranda while the three sang and played and talked, mainly about the songs. I must have taken down thirty tunes from them and have not yet exhausted them. Reuben, the father, played versions of *The Cuckoo's Nest*, *Johnson Boys* and *Sourwood Mountain*, the latter being a Kentucky tune, according to Mr Hensley, who told Sharp, "They always tune their fiddles in this faked way when they played Kentucky tunes." And, in April, 1917, Sharp visited a fiddler's convention in Knoxville, Tennessee, which he found "most entertaining", and later took down two tunes from a Mr Julian. These were *The Cuckoo's Nest* and a version of *Turkey in the Straw*, which Mr Julian called *Matches Under the Hill*. Sharp felt that the fiddler was of Irish stock, 'He said he was an Irishman and he undoubtedly was', wrote Sharp in his diary that evening. 'I questioned him about his name, which he said used to be Julian'. No doubt it was originally Doolan.

Later that year Sharp heard two boys playing duets on the banjo and fiddle. 'These (tunes) were played by two youths, the one playing the air on the fiddle (*con-sordini* i.e. by hanging his clasp knife with partially opened blade on the bridge) accompanied by the other with arpeggios on the banjo. The thing was very skilfully played, plumb in tune, and its constant repetition had a very hypnotic effect on me and apparently on the players ... the tunes look little enough when committed to paper, but

the way they were played produced a very curious and not un-beautiful effect.'

But, Cecil Sharp's main interest was in looking for Old-World material, ballads, songs and tunes that had been taken to the New World by early settlers from England, Scotland and Ireland. He was aware that there were also Afro-Americans living in the mountains and that some settlers had come from other European countries, such as France. With hindsight, we may say that he was somewhat blinkered when it came to the mountaineers, clearly not realising that there were other musical influences at work. Nevertheless, the work that Cecil Sharp and Maud Karpeles, his assistant, carried out in the Appalachian Mountains was quite remarkable and we all owe a debt of gratitude to these two pioneering collectors.

One of the first collectors to follow Sharp into the mountains with a recording machine was Alan Lomax, then an employee of the Library of Congress in Washington. In 1937, carrying a copy of Professor Francis James Child's *English and Scottish Ballads* and Cecil Sharp's *English Folk Songs from the Southern Appalachians*, Lomax set off by car for Kentucky.

There were government forms and vouchers to fill out and mail, weekly shipments of the records he'd made and his cheques for expenses were not arriving on time. He'd been dragging equipment up hills and into creek beds. Recordings had been made in hotel lobbies, on front porches, and out of the trunk of the car. He's fended off noisy bullies threatening the sessions and a jealous sixty-year-old husband with a knife. The rutted country roads were breaking the blank glass discs and shaking the car apart. And local manners demanded that "one has to make friends of the people everywhere one goes and that takes time." They simply won't sing for you until they feel that you are friendly or that you are friends of friends of theirs.

Lomax headed off to Hyden in Leslie County, a place that had only recently had its roads paved. He later described the area thus:

The young men were so shy that it was hard to find out what their names were, but the oldsters, as soon as they had been made to understand several times that my name was such and such and my station thus and so were very willing to help. From them I learned the names of singers up and down the road - Betsy Napper, a seventy year old banjo picker and buck dancer; Singin' John Caldwell, ballad singer; Old Jim Bolan, the oldest Baptist preacher in the region; Farmer Collett, who lives on Jacks Creek near Roark's store and whose multifarious musical activity extends through harmonica blowing to fiddling; old Granny Space (sic), 87, from whom Sharpe (sic) collected thirty five of his best Kentucky ballads and who in years gone by was at the same time the county's best ballad singer and its gay lady.

'Old Granny Space' was Eliza Pace, who did give Sharp a number of songs and ballads twenty years earlier. Lomax called her Ella Pace, and noted that she told him that she would sing, "the good songs I forgot to sing for that English feller that came over the mountains years ago".

Lomax was assisted in Kentucky by Harvey H Fuson, a lawyer and local collector who had produced the book *Ballads of the Kentucky Highlands* in 1931. On 7th September, 1937 Fuson introduced Lomax to a blind one-time farmer called James 'Jim' Howard, who sang local songs such as *The Old Fish Song*, *Little Carpenter* and *The Pedlar and His Wife*, accompanying himself on the fiddle. Fuson had previously recorded Howard in 1933 for the Library of Congress, but Howard was initially reluctant to sing into Lomax's microphone. '(Howard is) a professional blind beggar who wanted more money than Fuson and I could pay together for singing a group of songs he did not know very well.' In the end Howard relented and Lomax got his recordings. Lomax also met several fiddlers.

On October 13th 1937 he was in Hyden, KY, where he recorded tunes from Boyd Asher and Jimmy Hammick. Also that month (actual date unknown) he was in Salyersville, KY, where he met and recorded tunes from the outstanding fiddler William Hamilton 'Bill' Stepp. In October, 1937, Lomax visited Hazard, KY, where, among others, he recorded the fiddlers Luther Strong and Jim Howard.

Lomax, unlike Cecil Sharp, had a far better knowledge of just what constituted American folk music. A couple of years after his eastern Kentucky trip he was in Mississippi, where he recorded blues and work songs from Afro-Americans. He recorded Cajun singers and musicians and, unlike some others, did not limit himself to the Anglo-American traditions.

Some people, perhaps influenced by Cecil Sharp's published collections of 'English' folk songs, did, however, try to justify a romantic version of Appalachia by way of its folk music. In Kentucky Jean Thomas founded The American Folksong Festival, an event where the participants dressed themselves in the costumes of Queen Elizabeth 1st. It almost seems comical today, but there was a darker side to such events, one which became

most apparent in the annual festival, held at Whitetop Mountain, VA in the 1930's.

Founded in 1931 by Annabel Morris Buchanan, John Blakemore and the composer John Powell, the festival ran until 1939. It grew in popularity and, in 1933, attracted the attention of Eleanor Roosevelt, who paid a visit. It is estimated that some 12,000 people attended that year's festival. Buchanan, Blakemore and Powell decided that the festival would only showcase 'old time' songs and music, and they decreed that performers could not perform anything of a modern nature. Songs and tunes were, in fact, vetted before they were allowed to be performed. In 1932 Annabel Morris Buchanan began to query John Blakemore's private financial exploitation of the festival and she left the festival in 1937. Many poor local people were unable to afford the entrance price and they were refused entry to the shaded performance pavilion. Instead they had to stand outside in the summer heat. But, perhaps the most upsetting aspect of the festival was the fact that John Powell, a right-wing white supremacist, refused to allow black people to attend or perform at the festival. Again, I wonder if Powell had seen Cecil Sharp's printed Appalachian song collection and whether or not he was misusing Sharp's work to try to justify his own racist views. Sharp, I feel certain, would not have shared Powell's views.

In 1938 radio station WRVA visited the Whitetop Festival and recorded a number of performers, including F A Church, Mrs Clyde Sturgill, Emery Stroop and Horton Barker, who can now be heard on this CD set. Horton Barker, and many other singers, was recorded again in 1950 when Maud Karpeles returned to the Appalachians. Karpeles travelled with Mrs Sidney Robertson Cowell and the pair managed to locate and record some of the singers, and their relatives, who had sung to Cecil Sharp during the period 1916 - 18. Further singers were discovered and recorded in a follow-up trip that Karpeles made in 1955. Again, many of these recordings can now be heard on these CDs.

In 1951, Maud Karpeles wrote, 'The fact is that life in the mountains has been completely revolutionized during the last twenty to twenty-five years and it is no longer the folksong collector's paradise that it once was ... Roads and electricity have brought 'civilisation' to the mountains... Whereas, formerly, there was little inducement for the people to grow more than they needed for their own requirements - and that was indeed little - markets have now been made accessible. Formerly there was leisure and time for the enjoyment of living; now everyone is so busy making money in order to acquire labour-saving devices and other amenities, that there is little leisure left and many of the social graces of life have had to be sacrificed. Judged from a material point of view the standard of life is certainly higher, but there seems to be a corresponding loss on the artistic and cultural plane.'

Maud Karpeles acknowledged that primary education had almost eradicated illiteracy among the young, but she clearly felt that something special had gone from the mountaineer's lives.

In common with a practise used by Cecil Sharp, Miss Karpeles ignored titles given to some songs and ballads by the singers themselves, and instead used the titles which had previously been given to these pieces by Professor Francis Child. I have given what were probably the singer's titles, but, where relevant, have added Ms Karpeles' titles in brackets.

Maud Karpeles also took many photographs during her two 1950's trips, but these are untitled. I suspect that one photograph shows Linnie Landers standing beside her sister in Jonesboro, TN, while other pictures may include shots of Dol Small and Mattie Dameron. These pictures, together with photographs taken during the period 1917 - 18 by Cecil Sharp are now housed in the Vaughan Williams Memorial Library at Cecil Sharp House in London.

Maud Karpeles once said that she had returned to the Mountains in the 1950's to compare versions of the songs and ballads which Cecil Sharp had heard thirty years earlier with versions that were being sung in the 50's. It seems that she was unable to make such a study, but we can say, for example, that Dol Small's recorded version of *Sir Hugh* is almost word for word the same as the version which he sang to Sharp in 1918. And that the two songs sung here by Eliza Pace, *Tom Boleyn* and *The Cruel Brothers*, recorded in 1937, are also almost identical to the versions that she gave to Sharp in 1917.

Additional Reading:

Fox Strangways, A H - *Cecil Sharp*, Oxford University Press, London. 1933. Reprinted 1980.

Karpeles, Maud - *A Return Visit to the Appalachian Mountains* in *Journal of the English Folk Dance and Song Society* (vol. 6, no. 3, 1951).

Packenham, Simona - *Singing and Dancing Wherever She Goes. A Life of Maud Karpeles* English Folk Dance and Song Society, London. 2011.

Piazza, Tom - *Southern Journey of Alan Lomax*. The Library of Congress, in association with W W Norton & Company, New York & London. 2013.

Sharp, Cecil - *English Folk Songs from the Southern Appalachians* (2 volumes) First printed in 1917. There are various reprints of this essential set.

Szwed, John - *The Man Who Recorded the World. A Biography of Alan Lomax*. William Heinemann, London. 2010. (Reprinted by Arrow Books, London. 2011.)

Whisnant, David E - *The White Top Folk Festival: What We (Have Not) Learned* a 1998 lecture, transcribed on <http://www.unc.edu/~whisnant/whitetop.htm> "whisnant/whitetop.htm" (Accessed 6.4.2017)

Yates, Michael - *Cecil Sharp in America* in *Musical Traditions* on-line magazine (mustard.org.uk) Article 47. 30th June, 2000.

A Nest of Singing Birds in *Musical Traditions* on-line magazine (mustard.org.uk) Article 92. 15rd March, 2002. (With Kris Sands)

A Nest of Singing Birds - Annex in *Musical Traditions* on-line magazine. Enthusiasms 3. 3rd July, 2002.

Dear Companion. Appalachian Traditional Songs and Singers from the Cecil Sharp Collection English Folk Dance and Song Society, London. 2004. (With Elaine Bradtke & Malcolm Taylor)

Elizabeth & Gabriel Coates in *Musical Traditions* on-line magazine (mustard.org.uk) Article 154. 3rd March, 2005.

When Cecil Left the Mountains in *Musical Traditions* on-line magazine (mustard.org.uk) Article 255. 2nd September, 2010.

Uncle Dave Macon: A Study In Repertoire in *Musical Traditions* on-line Magazine (mustard-org-uk) Article 257. 29th September, 2010.

Come in, come in - Jeff Stockton and the Flag Pond Singers in *Musical Traditions* on-line magazine (mustard.org.uk) Article 271. 14th March, 2012.

When Cecil Left the Mountains - Part 2 in *Musical Traditions* on-line magazine (mustard.org.uk) Article 297. 27th December, 2014.

The Ballad of George Collins in *Musical Traditions* on-line magazine (mustard.org.uk) Article 307. 20th March, 2017.

Recordings:

There are numerous recordings available of traditional Appalachian singers, in fact, too many to mention here. I would, however, like to mention the following two albums, the work of revival singers, which are devoted to songs collected by Cecil Sharp & Maud Karpeles in 1916 -18. They are:

Brian Peters & Jeff Davis - *Sharp's Appalachian Harvest* (A selection of traditional songs and music from the collection made by Cecil Sharp in the Appalachian Mountains between 1916 and 1918) - PUGCD 009.

Joe Penland - *The Mary Sands Project - Volume 1* (Eleven songs collected in 1916 by Cecil Sharp from Mary Sands of North Carolina.)

The Performers:

Mrs Martha Wiseman Aldridge. Three Mile, Avery County, NC. 18/8/55 I am unable to find any reference to this singer.

Mrs Oscar Allen

Cecil Sharp and Maud Karpeles visited Mrs Allen, then Ada Maddox, on 3rd May, 1918. '... we found Mrs M[addox] in and she sang several very beautiful tunes to us - she has not given us one bad tune. Today, amongst others, she gave us the first good and complete version of the 2 Crows and also (the song) Green Bushes.' When Maud Karpeles returned in 1950 she found that Mrs Allen was 'a member of the church choir and no longer practices the 'love songs', as they are called'. Accordingly, Miss Karpeles had to 'tease out' the songs that she later recorded from Mrs Allen.

Boyd Asher

Boyd Asher was born in 1882 in Clay County, Kentucky. He lived in Leslie County, KY, but was recorded in Hyden County, KY. (According to Cecil Sharp, the town of Hyden was 'a dirty, noisy, vulgar mining town' which he disliked intensely.)

Beverley P Baker

Born c.1877 in Leslie County, Kentucky. He was Luther Strong's father-in-law and was recorded at the same time as Strong.

Horton Barker (1889 - 1973)

Blind from birth, Horton Barker became well-known as a ballad singer. Originally from Laurel Bloomery, TN, Horton picked up many of his songs when he attended the School for the Blind in Staunton, VA. He also picked up a number of spirituals while accompanying a travelling preacher. Following his 1930's appearances at the Whitetop Festival, he was recorded in 1939 by Herbert Halpert, on behalf of the Library of Congress. In the 1960's Folkways Records issued an LP of Horton. He was also known for his keen sense of humour and knew many humorous songs, such as this short piece:

I feel like hell...
I feel like hell...
I feel like helping some poor soul,
To find a man...
To find a man...
To find a Mansion in the sky.

Joe 'Dad' Blackard Meadows of Dan, Patrick County, VA. 1927.

On 28th August, 1918, Cecil Sharp and Maud Karpeles walked up a steep mountainside at Meadows of Dan to visit Joe Blackard (Sharp called him Blackett). According to Joe's daughter Clarice, who was with her father that day, it had been raining heavily and both Sharp and Karpeles were soaked. Clarice's mother produced some blankets and the song collectors were wrapped in these as their clothes were dried out in front of the fire. Sharp noted eight songs from Joe, *Lord Bateman*, *The Rebel Soldier*, *The Opossum and the Toad*, *The Holly Twig*, *The Rich Old Lady*, *The Two Sisters*, *The Irish Girl* and *The Brown Girl*. Joe Blackard was well-known locally as a banjo player, though Sharp failed to note any of Joe's banjo tunes.

Nine years later Joe Blackard travelled to Bristol, TN, and recorded four sides for Victor Records. These were *Big Ben Gal* (incorrectly titled 'Big Bend Gal') and *Billy Grimes the Rover* (issued on Victor 21865) and *Suzanna Gal* and *Sandy River Belle* (issued on Victor 21130). Joe was accompanied on these sides by fiddlers Jesse T Shelor and Pyrus D Shelor and his daughter Clarice, then married to Jessie Shelor, on piano. To the best of my knowledge Joe Blackard was the only one of Cecil Sharp's Appalachian singers to have later been recorded commercially. Victor 21865 was issued as by The Shelor Family, while Victor 21330 was issued as by Dad Blackard's Moonshiners.

F A Church Whitetop Mountain Folk Festival, 1938.

F A Church was from Konnarock, Washington County, VA. Local searches suggest that he may have been Finley A Church (1884 - 1940) who is buried in Konarock Cemetery.

Dad Blackard's Moonshiners please see entry for Joe 'Dad' Blackard.

Mrs Mattie S Dameron. Stuart's Draft, VA. 19/8/55

Mattie Shepherd Dameron, née Truslow, was born on 4th May, 1874 in Nelson County VA. She died on 15th January, 1966, aged 91 years.

Andy J Edwards. Coffee Ridge, TN. September, 1950.

The fiddle player Andy Edwards was a friend (relative?) of Emma Shelton, nee Hensley, who may have directed Maud Karpeles to him in 1950. In a letter to Maud Karpeles, dated 8th January, 1953, Emma Shelton says that she visited 'Uncle' Andy Edwards, who had celebrated his 89th birthday on 13th September, 1952. This suggests that Andy must have been about 87 years old when Karpeles recorded his fiddle playing.

Miss Linnie Landers. Jonesboro, TN. September, 1950.

'At Devil's Fork called on Mister Carter who told me to look up a blind girl, Linnie Landers, between there and Carmen, in the forest. This we did & got five good songs from her.' Cecil Sharp diary, 5th September, 2916.

Linnie Landers was only 20 years old when she sang to Sharp. When Maud Karpers found her again in 1950 Linnie was then living with her sister in Jonesboro, TN.

Mrs Maud Long (1893 - 1984). Hot Springs, NC. September, 1950.

Mrs Long was one of nine children of Mrs Jane Hicks Gentry, also of Hot Springs, NC, the person who gave more songs to Cecil Sharp than any other Appalachian singer. Maud Long became a teacher in public schools and at the Dorland Institute, a Presbyterian mission school in Hot Springs, and was also one of the first women to be ordained an elder in the Presbyterian Church. Over the years she gave songs and Jack Tales to several American collectors, including Annabel Morris Buchanan, Richard Chase, Artus Moser, and Duncan Emrich.

In the book *Dear Companion - Appalachian Traditional Songs and Singers from the Cecil Sharp Collection* (EFDSS, London. 2004) I print a letter, dated 16th June, 1917, from Mrs Gentry to Sharp, in which she says that she has remembers some other songs, including 'the crow song', which Mrs Long called *The Bird Song*. The letter was typed, which is of interest, because I was once told by people in Hot Springs that Mrs Gentry was actually illiterate and could not read or write. Sharp had previously visited Mrs Gentry and I find her opening words, 'As I have been looking for you several days and you haven't come', an indication of just how much Sharp's visits were appreciated by the Appalachian singers.

Emmett W Lundy (1864 - 1963)

Emmett Lundy came from Grayson County, Virginia. He ancestors arrived in America from England in the 17th century, settling first in Pennsylvania, before moving to Grayson County sometime around 1790. They acquired land near Dalhart, about five miles to the south of Galax, where they worked as farmers. Emmett Lundy's chief musical influence was the fiddler Green (actually Greenberry) Leonard, who lived in Old Town. Leonard's date of birth is unknown to me, though he was married in 1833, and he was aged about '65 to 80' when Lundy knew him, possibly in the 1880s and '90s and it is possible that most of the tunes heard here came, originally, from Leonard. In May, 1925, Emmett Lundy accompanied fellow Galax musician Ernest Stoneman to New York where they recorded a single 78rpm record together. This was *Piney Woods Gal* and *The Long Eared Mule*, two harmonica-fiddle duets (Okey 40405).

Mrs Victoria Morris. Mt. Fair, Albermarle County, VA. September, 1950. I am unable to find out anything about this singer.

Mrs Charlie Noel. Hot Springs, NC. September, 1950.

Maud Karpeles' notes suggest that Mrs Noel's maiden name was Leakey Ellen Roberts. She was, according to Miss Karpeles, aged 67 years in 1950, so must have been born c.1877. Mrs Noel was also recorded singing *Villikins and Dinah*, *Fair Margaret* and a version of *The True Lover's Farewell* at the same recording session.

Eliza Pace. Hyden, Leslie County, KY. 1937.

Cecil Sharp met Eliza Pace on at least four occasions in October, 1917. He described her as, 'An old lady of 67 who we hear has been a great offender in retailing moonshine and has been sentenced several times. But she has good songs.' This means that Eliza would have been born c.1850. Sharp noted a total of 25 songs from Eliza: *Eliza Jane*, *Lord Bateman*, *Tom Boleyn*, *The Mermaid*, *The Wife Wrapt in Wether's Skin*, *Awake, Awake*, *The False Lover's Farewell*, *Polly Oliver*, *Locks and Bolts*, *The Wife of Usher's Well*, *Sweet William and Lady Margaret*, *Sugar Babe*, *The Poor Stranger*, *The Shooting of His Dear*, *Lady Barnard and Little Musgrave*, *Pretty Peggy O*, *Riddle Song*, *Lord Saw I Know the Reason*, *In Seaport Town*, *Green Grow the Laurels*, *Erin's Green Shore*, *The Bailiff's Daughter*, *The Farmer's Curst Wife*, *William and Nancy* and *Edwin in the Lowlands Low*.

In 1937 Alan Lomax recorded a total of 39 songs from Eliza Pace, their titles being: *The Cuckoo*, *Courting is a Pleasure*, *The Drunkard's Dream*, *The Mermaid*, *Tom Boleyn*, *Joe Bowers*, *The Hanging of Ed Helkins*, *Lord Bateman*, *The Lily of the West*, *My Dearest Dear*, *Erin's Green Shore*, *The Girl I Left Behind*, *My Friends Have been the Cause of a Great Separation*, *Seven Long Years*, *I am a Wild and Wicked Youth*, *Once I courted a Fair Beauty Bright*, *Locks and Bolts*, *I Am a Man of Pleasure*, *The Driver Boy*, *The False True Love*, *Glory, Glory, Glory*, *Pretty Polly*, *John Reilly*, *Old Rosin the Beau*, *The Cruel Brothers*, *The Clear Waters*, *Loving Nancy*, *Green Grow the Laurels*, *Only Flirting*, *Lady Margaret and Sweet William*, *I Loved You in the Days of Joy*, *Sweet Island's Hill*, *Johnny's on the Sea*, *The Brown Girl*, *Get Out of the way You Whiskey Seller*, *I've Rambled this Country both Early and Late*, *The Wife Wrapped in Wether's Skin*, *I Wonder Where my True Love is?* and *Garfield is not a Dandy Man*.

(All of Alan Lomax's recordings of Eliza Pace, together with other Kentucky performers, may be heard at: <http://lomaxky.omeka.net>)

According to Lomax, 'Aunt 'Lize Pace, eighty years old, is the wittiest and gayest lady in Leslie County, Kentucky. She lives with her daughter in an old log cabin on the bank of the Clear Fork and, when Lize is not inching along over her cane to the post office or entertaining some neighbour's child at her front door, she has her face in a book, her old eyes following a story of adventure in the Klondike or on the sea.' Mrs Pace told Lomax:

"Years ago when that funny old Englishman come over the mountains and wrote down these old love songs I know, I could sing like a mockingbird, and wasn't no step I couldn't put my foot to in a dance. I didn't keer for nothing and I was happy as a lark all day. But now I'm a-gittin' deaf and erbout lame, and I can't stir around for my livin' like I used to. The government sends me my old-age money, but it's shore hard to support a family on three dollars a month, now, ain't it? That's what makes it so I can't remember that last verse to this here pretty song. Anyhow, I do

pretty well for sich an old woman don't I, now?"

Mrs J (Florence) Puckett. Afton, VA. September, 1950

Mrs Puckett was the daughter of Florence Fitzgerald who gave song to Cecil Sharp in 1918. There is a photograph of Florence Fitzgerald with her husband, Clinton, and a young daughter (Mrs J Florence Puckett?) in the book *Dear Companion* (2004, p.55).

The Shelor Family: please see entry for Joe 'Dad' Blackard.

Mrs Donald (Emma) Shelton. Flag Pond, TN. September, 1950.

Emma was the daughter of the fiddler Rueben Hensley and was thirteen years old when Sharp called to collect songs and tunes from the family in 1916. Over a three day period Sharp collected some thirty or so songs from the family, including a version of *Barbara Allen* from Emma. Mr and Mrs Hensley wanted Emma to go to school in Hot Springs, about twenty miles away from their home, so Cecil Sharp and Maud Karpeles gave Mr Hensley some money to help pay Emma's school fees. Emma quickly became homesick and she returned home after a couple of days. According to Karpeles, 'Cecil ... was secretly pleased, because he felt that school might easily have ruined her character.'

Mrs Ella Shelton. Alleghany, NC. 18.8.55

Ella Hensley Shelton was Emma Shelton's older sister. She was married to William Shelton. When Sharp visited her parents in 1916 they said that Ella was married, at age 15 years, to her first husband (William being the second). According to Joe Penland (personal correspondence), 'There is a marked difference in the voices of the sisters. Maude Karpeles wrote that Emma visited Boston in 1917 or '18 and I think she must have spent more time away from Carmen during her life as her diction and accent is different from most other folk from these parts.'

The Sugarloaf Sheltons. Alleghany, NC. 12/8/55

This trio of musicians was probably led on the fiddle by Emma Shelton's husband, Donald Shelton. The banjo player is Domina (or Demina) Shelton, but the guitarist remains unknown. Maud Karpeles once wrote to say that musical traditions were changing in the Appalachians, though I wonder if she was aware that these musicians were playing in the bluegrass, rather than the old-timey style that she would have heard earlier when she was in the Mountains with Cecil Sharp.

Adolphus 'Dol' Glenroy Small. Nellysford, Nelson County, VA. September, 1950.

'After supper went with Dol Small, a most delightful family. Dol and his wife and 12 children, all smiling. They sang to us and then adjourned to the next house where there was a new and quite good piano upon which I operated greatly to the delight of the family who smiled more than ever! They are really a delightful and happy lot and it was a great pleasure to be able to return them something.' Cecil Sharp diary, 23 May, 1918.

Dol Small (1869 - 1956) ran a store in his home town of Nellysford, VA. When I visited the small settlement of Nellysford in 1980 I met a number of people who remembered Dol Small. Dol had apparently run a local store and was well known locally, though some people could not understand why I knew of him, because, as one person said, "He was just an ordinary sort of guy". I am sure that both Sharp and Karpeles did not view Dol Small as being 'ordinary', but rather as being a person imbued with extraordinary talents. Maud Karpeles returned to Nellysford in 1950, where she met up with Dol again. She then described him as being 'a delightful old man with a lovely twinkle in his eye'. When she returned five years later she found that, following an accident, he had given up singing, saying, 'I can't tune it. Children and television and old folks don't go together.'

William Hamilton Stepp (1875 - 1957)

Bill Stepp was born at Proctor in Lee County, Kentucky, but later, sometime around 1900, he moved to Magoffin County, where he met, and became friendly with, several fiddlers, including Patrick Rosner, born 1857, who also taught tunes to John Salyer. Salyer and Stepp were good friends and it is quite possible that they taught tunes to each other.

Other recordings by W M Stepp:

Rounder CD 1518: Bonaparte's Retreat/The Drunken Hiccups/Run Nigger Run/The Ways of the World/The Hog-Eyed Man/Grub Strings/Old Joe Clark.

Yazoo 2013: The Way of the World/Bonaparte's Retreat/Callahan/The Old Hen She Cackled (with Mae Pucket)/Mud Fence (with Walter Williams)/Silver Strand.

Yazoo 2020: Wild Horse (with Walter Williams).

Mr W H Stockton. Flag Pond, Tennessee. September, 1950.

On Monday 4th September, 1916, Cecil Sharp and Maud Karpeles were

in the small settlement of Flag Pond in Unicoi County, TN, and that was the day when they 'went off early in search of Jeff Stockton on Hogskin Creek'. Jeff turned out to be 'a very fine singer' who gave Sharp quite a crop of songs. There were a number of Child ballads, including versions of *Fair Margaret and Sweet William*, *The Maid Freed from the Gallows*, *The Suffolk Miracle*, *The Wife of Ushers Well*, *The Cruel Mother*, *The Trooper and the Maid*, *Little Musgrave and Lady Barnard*, as well as a tune for *Lord Thomas and Fair Ellinor*. And there were Anglo-American songs aplenty, such as *The Lady and the Dragoon*, *The Warfare is Raging*, *The Cruel Ship's Carpenter*, *The Old Grey Mare*, *Skewball*, *Edwin in the Lowlands Low*, *Once I Courted (Don't You Remember)*, *Katie Morey*, *The False Lover's Farewell* and a tune for the song *Brother Green*. When Maud Karpeles returned to Flag Pond she met up with one of Jeff Stockton's sons, William Henry Stockton (1881 - 1968), who gave her an abridged version of his father's song *Fair Margaret and Sweet William*.

Luther Strong. Kentucky, October, 1937.

Luther Strong was born on 2nd April, 1892 in Breathitt County, KY, and died in Scott County, Indiana in October, 1963. His repertoire and musical style reminds us of Bill Stepp, who at one time lived only 35 miles away from him - as the crow flies - the road distance was far greater. And it is possible that the two fiddlers had never actually met. We know little about Strong's early life or musical influences. He appeared to travel around and lived variously in Breathitt, Perry and Leslie Counties. In the 1920's he travelled to Hamilton, Indiana, but returned to Hazard KY prior to 1931.

Other recordings by Luther Strong:

Yazoo 2014: Glory in the Meeting House/The Hog Eyed Man/The Last of Sizemore/The Hog Went Through the Fence Yoke and All/Bonaparte's Retreat/Hickory Jack/Nig Inch Along.

Emory Stroop/Stoop. Whitetop Mountain Folk Festival, 1938.

Emory Stroop was from Harrisonburg, Rockingham County, VA. It may be that his name was actually Emery Stoop and, if so, then he was born in 1902 and died in 1955. He is buried in the Woodbine Cemetery in Rockingham County, VA. In 1940 Stoop, then playing fiddle, was recorded by Alan Lomax. He was accompanied at the Lomax session by Herb Smoke on banjo and an unidentified guitar player.

Mrs Clyde Sturgill Whitetop Folk Festival, 1938.

Mrs Sturgill was from Konnarock, Washington County, VA. She may have been an aunt of Kate Peters Sturgill and Archie Sturgill, of Wise County, VA, who sang to collectors in the 1960's. (Kate Peters Sturgill sings the ballad *Queen Sally* on the Blue Ridge Institute CD *Virginia Traditions: Ballads from British Tradition*. Archie Sturgill sings the same ballad on the Smithsonian-Folkways CD *Close to Home* (SF CD 40097), while Kate Peters Sturgill also sings *Poor Orphan* on the same CD.

Mr C B Wohlford. Marion, VA. September, 1950.

According to David E Whisnant (see the 'Additional Reading' section at the end of the Introduction) C B Wohlford was a regular performer at the Whitetop Folk Music Festival. Although the family name 'Wohlford' appears to be quite common in the Marion area of Virginia, I am unable to identify this specific person. Was he, for example, the 'Bill Wohlford' who travelled to perform before President Roosevelt at the White House in 1934? This performer was one of three singers and musicians from the Whitetop Mountain Festival who travelled together to Washington that year. (The others were Sailor Dad Hunt and Horton Barker.)

Mrs J L Leila Yowell. Charlottesville, Albermarle County, VA. 5/8/55

I am unable to find any reference to this singer.

The Songs and Music:

Please note that these recordings were made using early portable recording technology which, compared with today's equipment, produced recordings that are of relatively low technical quality. We hope that listeners will understand and respect this. Secondly, it should be noted that tune titles can be extremely flexible when used by traditional musicians. For example, Emmett Lundy's tune *Belle of Lexington*, which began life as an Irish tune, *Kitty's Wedding*, has turned up in other parts of America under many different titles. We know of another Virginia version, one was played by a performer who probably knew Emmett Lundy, and this performer called it *Bells of Election*. Somebody probably misheard Lundy's title which then morphed into the second title. Another version, this time from Texas, was simply called *Smith's Reel*.

Roud numbers quoted are from the databases, *The Folk Song Index* and *The Broadside Index*, continually updated, compiled by Steve Roud. Currently containing more than 452,000 records between them, they are described by him as "extensive, but not yet exhaustive". Copies are held at: The Vaughan Williams Memorial Library, London; Taisce Ceol Duchais Eireann, Dublin; and The School of Scottish Studies, Edinburgh. The Folk Song Index is also accessible on-line at:<http://library.efdss.org> They can

also be purchased direct from Steve at: 38 King Street, Somersham, Cambs PE28 3EJ, UK. E-mail: sroud@btinternet.com

Child numbers, where quoted, refer to entries in *The English and Scottish Popular Ballads* by Francis James Child, Boston, 1882-98. Laws numbers, where quoted, refer to entries in *American Ballads from British Broad-sides* by G Malcolm Laws Jr, Philadelphia, 1957.

In the following Song Notes, all Musical Traditions Records' CDs are referred to only by their Catalogue Numbers (i.e. MTCdxxx), as are all Topic Records' CDs (i.e. TSCDxxx) and Veteran CDs (i.e. VTxxx). The names of all other CD publishers are given in full.

CD1

1 - 1. Hares on the Mountain (Roud 329)

Sung by Horton Barker. Chilhowie, Smyth County. VA. September, 1950.

Young women they'll run like

hares on the mountain (x2)

If I were but a young man I'd go and run after

To my right-fo- the-diddle-dee-ro,

to my right-fo- the-diddle-dee.

Young women they'll swim like

ducks in the water (x2)

If I were but a young man I'd go and swim after

Young women they'll sing like

birds in the bushes (x2)

If I were but a young man I'd go bang those bushes

Once a highly popular song in England, where Cecil Sharp collected no less than nine separate versions. It has sometimes been attributed to Samuel Lover (1797 - 1865) who included it in his novel *Rory o' More*. However, it probably predates Lover's book and, according to Professor Bertrand Bronson, it could be related to the ballad *The Two Magicians* (Roud 1350. Child 44). I believe that Horton Barker may have learnt this song from a visiting academic.

Other recordings: Ray Driscoll (Shropshire /London) - Artension 703; Jeff Wesley (Northamptonshire) - VTC7CD.

1 - 2. Pretty Sally (The Brown Girl) (Roud 180)

Sung by Horton Barker. Chilhowie, Smyth County. VA. September, 1950.

There was a rich lady from London she came
She was called Pretty Sally, Pretty Sally by name
Her wealth it was more than the king he possessed
Her beauty was more than her wealth at the best

There was a young doctor was living hard by
Who on this fair maiden in love cast his eye
He courted her nightly, a year and a day
But still she refused him and ever said 'Nay'

'Oh Sally, dear Sally, pretty Sally' says he
'Can you tell me the reason our love cannot be?
You're cruel and (un)kindness my ruin will prove
Unless all your hatred will turn into love'

'I bear you no hatred, nor no other man
But truly to marry you I never can
Give over your (coldness?) I pray you be still
For you I'll ne'er marry, of my own free will

Was soon at the (?) ere a year had gone by
Pretty Sally grew sick and she feared she would die
She (?) was in love and herself she accused
So sent for the doctor she once had refused

'Oh am I the doctor whose skill you would try?
Or am I the young man you once did deny'
'Yes, you are the doctor can kill or can cure
Unless you will help me I'm dying I'm sure'

'Oh Sally, dear Sally, pretty Sally' says he
'Don't you remember how you slighted me?
You treated me coldly, my love you dis-scorned
So now you must suffer for things past and gone'

'Yet they are past and gone dear, forget and forgive
For upsetting me longer in this world to live

I never can forgive you until my dying day
But on your grave I'll dance when you're laid in cold clay'

She took from her fingers the diamond rings three
Saying, 'Take these and wear them
while dancing for me
I'll freely forgive you though me you disdain
So now you must leave me in sorrow and pain'

Often linked (erroneously!) to the Child ballad *The Brown Girl* (Child 295), this is actually a version of the 19th century broadside *Sally and her True Love Billy*. In so many folksongs we find that parted lovers return and find love again. But this is not the case here and the callousness of the story line comes as something of a shock to the listener. For some reason or other the song has turned up repeatedly in the Appalachians.

Other readily available versions include those by: Gracie Baker (VA) - MTCd505-6; Cas Wallin (NC) - Smithsonian-Folkways SFW CD 40150; Archie Sturgill (VA) - Smithsonian-Folkways SF-CD 40097; Mabs Hall (Sussex) - Veteran VTC5CD; and, with her son Gordon Hall, Veteran VT115CD.

1 - 3. Belle of Lexington

Played by Emmett Lundy (fd) & Kelly Lundy (gtr). Galax, Grayson & Carroll Counties, VA. August, 1941.

Originally a tune found in O'Neill's collection *Dance Music of Ireland* (tune 846 as *Kitty's Wedding*). So how come that it was retitled *Belle of Lexington*? One possibility is that the title refers to a specific girl, namely Belle Brezing (1860 -1940, Photo above, right), an extremely well-known madam who worked in Lexington KY at the end of the 19th century and into the beginning of the 20th. Such was her fame that some people have suggested that she was the model for Belle Watling in the novel *Gone With the Wind*, and, at one time, the Lexington City Brewery actually produced a beer named after her.



1 - 4. Highlander's Farewell

Emmett Lundy (speech and fd). Galax, Grayson & Carroll Counties, VA. August, 1941.

According to Emmett Lundy this tune is a dialogue between a Scottish highlander and his lowland girl. Compare it with tunes such as *Elzic's Farewell* (Wilson Douglas, WVA - Field Recorder's Collective FRC202), *Growling Old Man, Fussing Old Woman* (Roger Cooper, KY - Rounder CD 0380) or *Growling Old Man and Growling Old Woman* (Simon St. Pierre, Maine - Field Recorder's Collective FRC206). In all of these tunes the high part of the tune represents the woman, while the man is represented by the low part of the tune.

1 - 5. Chapel Hill March

Emmett Lundy (fd) & Kelly Lundy (gtr). Galax, Grayson & Carroll Counties, VA. August, 1941.

A version of the British jig tune *The New Rigged Ship*, here played as a march. Lundy's title may refer to an event which occurred in Chapel Hill, Orange County, NC, during the American Civil war.

1 - 6. The Bird Song (Roud 247)

Sung by Maud Long. Hot Springs, Madison County, NC. September, 1950.

Said the robin as he flew
'When I was a young man I'd choose two
If one didn't love me the other one would
And don't you think that notion's good?'

Said the blackbird to the crow
'What makes white folks hate us so?'

For ever since old Adam was born
It's been our trade for to pull up corn'

'Hoot' said the owl with his head so white
A lonesome day and a lonesome night
Thought I heard some pretty girl say
She'd court all night and sleep next day

'No, no, no,' says the turtle dove
'That's no way for to gain her love
If you want to gain her heat's delight
Keep her awake both day and night'

One for the money and two for to go
And I want another string to my bow, bow, bow
One for the money and two for to go
And I want another string to my bow, bow, bow

Talking birds feature in a number of songs and ballads. Maud Long's song is related to at least two 17th century songs, *The Birds Harmony* (Oh! Says the cuckoo, loud and stout), also called *The Woody Queresters*, and *The Bird's Lamentation*, both of which were also printed in the 18th century. The verse about the Blackbird and the Crow ("What makes the white folk hate us so?") probably comes from the Minstrel Stage of the mid 1800's. Maud Long's tune is associated with one which is often used for the song *The Young Man Who Wouldn't Hoe Corn* (Roud 438).

Other recordings: Clint Howard (TN). Smithsonian-Folkways SF 40029/30, as *The Old Man at the Mill*. Virgil Sandage (Indiana) - Dust-to-Digital DTD-12.

1 - 7. A Frog Went a-Courting (Roud 16)
Sung by Maud Long. Hot Springs, Madison County, NC. September, 1950.

Froggy went a-courting, he did ride, hmm-hmm
Froggy went a-courting he did ride
Sword and a pistol by his side, hmm-hmm

Rode right up to Miss Mouse's door, hmm-hmm
Rode right up to Miss Mouse's door
Where he never had been before, hmm-hmm

Said, 'Miss Mousy won't you marry me, hmm-hmm'
Said, 'Miss Mousy won't you marry me'
'Not unless Uncle Rat will agree, hmm-hmm'

Uncle rat went a-riding down to town. Hmm-hmm
Uncle rat went a-riding down to town
To buy his niece a wedding gown, hmm-hmm
'Oh where shall the wedding supper be, hmm-hmm
Oh where shall the wedding supper be
Way down yonder in a holler tree, hmm-hmm'

'Oh what shall the wedding supper be, hmm-hmm
Oh what shall the wedding supper be
Two green beans and a black-eyed pea, hmm-hmm'

The first come in was a bumble bee, hmm-hmm
The first come in was a bumble bee
He raised his fiddle on his knee, hmm-hmm

The next come in was an old fat goose, hmm-hmm
The next come in was an old fat goose
(?) fiddle and she cut loose, hmm-hmm

The next come in was an old fat cat, hmm-hmm
The next come in was an old fat cat
He said 'I'll put a stop to that'

Chased Miss Mousey up the wall, hmm-hmm
Chased Miss Mousey up the wall
Her foot slipped and she got a fall, hmm-hmm

Mr Frog went a-hopping down to the lake, hmm-hmm
Mr Frog went a-hopping down to the lake
And he was swallowed by a big black snake, hmm-hmm

A text for this song can be found in Wedderbiurn's *Complaynt of Scotland* in 1548, where it was titled *The frog came to the myl dur*. In 1580 the Stationer's Company in London listed it as *A Moste Strange Weddinge of the Frogge and the Mouse*, but it was not until 1611 that we find a musical version - in Thomas Ravenscroft's *Melismata*. It is one of those songs which has provoked suggestions that there may be more to it than first meets the eye, could the 'mouse' be no other than Mary Queen of Scots, for example? Unfortunately such suggestions are often speculative and, in this case, there is little actual evidence to confirm such ideas.

Other recordings: Cecilia Costello (Birmingham) - MTCD363-4; Freda Palmer (Oxon) - forthcoming Musical Traditions CD; Seamus Ennis (Ireland) & Jean Ritchie (KY) - Greenhays GR726; Clyde Davenport (KY) - Field Recorders Collective 104; Chubby Parker (KY) - Nehi NEH3X1; John

Alexander Brown (MISS) - Document DOCD-8071; Almeda Riddle (VA) - Atlantic 7 82496-2. Martha Hall (KY) - Smithsonian-Folkways SF CD 40077.

1 - 8. I Fed My Horse (Roud 7499)
Sung by Maud Long. Hot Springs, Madison County, NC. September, 1950.

I fed my horse in a poplar trough (x3)
And there he caught the whooping cough

Kor-in-my-lingo, kil-ko, kil-ko
Kor-in-my-lingo, kil-ko-me

I fed my horse with a silver spoon (x3)
And then he kicked it over the moon

My old horse is dead and gone (x3)
But he left his jaw-bone ploughing the corn

Cecil Sharp collected this song in 1916 from Maud's mother, Mrs Jane Gentry, who had an additional opening verse:

I whipped my horse till I cut the blood (x3)
And then I made him tread the mud

I can find no reference to any other version.

1 - 9. The Tree in the Wood (Roud 129)
Sung by Maud Long. Hot Springs, Madison County, NC. September, 1950.

The tree in the woods and the wood's
Away down in the valley
Away down in the valley
And on that tree there was a limb
Very nice and a handsome limb
Limb on the tree and the tree in the woods
And the wood's away down in the valley
Away down in the valley

And on that limb there was a nest etc.
And in that nest there was an egg etc.
And in that egg there was a bird etc.
And on that bird there was a feather etc. (sung twice)
And on that feather there was some down etc.

The Tree in the Wood has often been collected from folksingers, not only in Britain, but in France, Denmark and Switzerland as well. The song is also called *The Everlasting Circle* and, in this form, the feather becomes a bed, a maiden lies on the bed, a youth sleeps with the maiden, a child is born who grows to plant an acorn which becomes a tree, thus completing the circle. Another Appalachian singer, Martha Wiseman Aldridge, can be heard singing her version of the song on CD2 of this set.

Other recordings: Tom Newman (Oxon) - MTCD311-2; Cyril Poacher (Suffolk) - MTCD303; Seamus Ennis (Ireland) & Jean Ritchie (KY) - Greenhays GR726.

1 - 10. Mississippi Sawyer
Mr C B Wohlford (bjo). Marion, Wythe County, VA. 16th September, 1950.

A 'Mississippi sawyer' is the name given to a submerged log in the Mississippi River, such logs having the capacity to rip out the bottom of a passing boat. (Although very few musicians today seem to know this!) One tune, titled either *The Downfall of Paris* or *Love From the Heart*, was printed in the 1830's and many writers cite it as an early form of Mississippi Sawyer, although it is not actually that close to our present tune. Just about every American fiddler of note has it in his, or her, repertoire. I especially like Earl Johnson's wild 1929 recording that is reissued on Document DOCD-8006 and Charlie Acuff's version on Cleff'd Ear CD 114. There is a recording from WV by Ernie Carpenter on Field Recorders Collective FRC 204 and one from Ohio by Jimmy Wheeler on Field Recorders Collective FRC 401.

Other recordings: Ed Haley (KY) - Rounder CD 1133/1134; Hardy C Sharp, W E Claunch & Stephen B Tucker (MS) - all three on Document DOCD-8071.

1 - 11. Cumberland Gap (Roud 3413)
Mr C B Wohlford (bjo). Marion, Wythe County, VA. 16th September, 1950.

Cumberland Gap in eastern Kentucky, one of the main openings to the west, is the subject for this sprightly tune. According to Bascom Lamar

Lunsford, *Cumberland Gap* is a speeded up version of the tune normally associated with the ballad *Bonny James Campbell* (see Smithsonian Folkways SF CD 40082). There seem to be no early printings of the tune, although Neil Gow's *Skye Air* (Gow 559) carries a faint suggestion. In 1773 Daniel Boone led a band of pioneers into Kentucky along the so-called Wilderness Road, which passed through Cumberland Gap, and the story of Boone's journey may have helped to popularise the tune, which must have been known in the early 19th century. An early Edison Bell cylinder recording by Allen Sisson certainly sets the tune in a 19th century sounding context.

Other Recordings: Banjo Bill Cornett (KY) - Field Recorders Collective FRC 304; Arnold Sharp (Ohio) - Field Recorders Collective FRC 406; Dock Boggs (VA) - Field Recorders Collective FRC 305.

There are two reissues available of 1928 recordings. The Skillet Lickers are on Document DOCD-8057 and Burnett & Rutherford can be heard on Document DOCD-8025. A slightly earlier recording, made in 1926 by the Hill Billies, has also been reissued, this time on Document DOCD-8040. Kentucky fiddle-player Luther Strong can be heard on Rounder CD 1518, and two later North Carolina recordings, sung by George Landers and Frank Proffitt, can be found on Rounder CD 0028.

1 - 12. Jimmy Randal (Roud 166)

Mrs J (Florence) Puckett. Afton, Albermarle & Nelson Counties, VA. 3rd August, 1955.

Jimmy Randal went a-hunting
All alone in the dark
He shot Molly Vaughan
And he missed not her heart

He ran up to her
And he found she was dead
And over her bosom
A-many a tear he shed

'I've shot that fair damsel
O the joy of my life
I always intended
To make her my wife'

Up stepped Jimmy's father
Whose locks were turning grey
Says, 'Jimmy, dear Jimmy
Do not run away'

'Stay with your own country
Till your trial comes on
You will never be punished
For shooting Molly Vaughan'

The day of Jimmy's trial
Molly's ghost did appear
Says gentlemen of the jury
'Jimmy Randal goes clear'

All of the city girls
Were placed in a row
Molly Vaughan shone among them
Like a mountain of snow

An American version of the 'Swan Maiden' theme, so beloved by romantic poets. It is a version of the Greek myth of Cephalus and Procris in which Procris, suspecting that her husband Cephalus is about to visit a mistress, hides in a thicket to watch his progress. In fact Cephalus was out hunting and, mistaking Procris for a deer, he killed her with a magic dart. However, some scholars, including Hugh Shields, believe that this specific song may, in fact, be based on an actual event that occurred in Kilwarlin, Co. Down in the early 1800's. (See Hugh's Ulster Folklife article *Some Songs and Ballads in use in the Province of Ulster...1845*.)

There are two versions of the ballad on Topic's *Voice of the People* series, *Molly Vaughan* sung by Phoebe Smith (TSCD 653) and *Molly Bawn* sung by Packie Manus Byrne (TSCD 656), as well as recordings from: Maggie Murphy - *Molly Bawn* (VT134CD); Walter Pardon - *Polly Vaughan* (MTCD305-6); Harry Cox - *The Fowler* (TSCD512D); Dan Tate, from Virginia, sings another American version, using the same tune and similar words, on MTCD500-1; Seamus Ennis (Ireland) - Rounder CD 1742; Joe Heaney (Seosamh Ó hÉanaí) (Ireland) - TSCD518D as *Amhrán na hEascainne* (The Song of the Eel). Surprisingly, there seem to be no recordings from Scotland.

1 - 13. The Two Brothers (Roud 38)

Mrs J (Florence) Puckett. Afton, Albermarle & Nelson Counties, VA. 3rd August, 1955.

There was two brothers a-going to school
A-going to the very same school
The young one said to the youngest one
'Let's have a wrass-el-ing fall'

The very first fall the young one give
He threw the young one down
And he drew a knife from his pocket
And give him a deathly wound

'Pick me up, pick me up, all in your arms
And carry me yonder's church ground
And dig my grave both wide and deep
And gently lie me down'

He picked him up all in his arms
And he carried him yonder church ground
And dug his grave both wide and deep
And gently lie him down

'What must I tell your mother dear
This evening as I go home?'
'Just tell her I'm going from the old church school
My books are all to bring home'

'What must I tell your sweetheart dear
This evening as I go home
'Just tell her I'm in the old green woods
A-lea(r)ning yon hounds to run'

Child 49. A brother asks if his sibling will see who can throw a stone the furthest. The sibling refuses, but agrees to a wrestling match. One child is stabbed and dies, but not before a list of questions and answers are given between them. It sounds like a rather simple ballad, though it may have its roots in ancient Greece myth - such as the story of Telamon and Peleus - or perhaps to the Biblical Cain and Able. Alternately, as the ballad seems to have been especially popular in Scotland, it may be that its origins lie in the system of inheritance that once existed amongst the aristocracy of that country.

Other recordings: Lucy Stewart & Nellie McGregor (Scotland) - Rounder CD 1775; Lucy Stewart (Scotland), a fuller version than that heard on the previous, CD - TSCD673T; Elizabeth Stewart (Scotland) - Elphinstone Institute EICD002; Sheila MacGregor (Scotland) - Greentrax CDTRAX9005; Hobart Smith (VA) - Rounder CD 1799; Texas Gladden (VA) - Rounder CD1800.

1 - 14. The Cuckoo (Roud 413)

Mrs J (Florence) Puckett. Afton, Albermarle & Nelson Counties, VA. 3rd August, 1955.

Cuckoo is a pretty bird
She sings as she flies *
She brings us good tidings
And tells us no lies
She sucks the sweet bowers
For to make her voice clear
Though she never hollers 'Cuckoo'
Till spring-time of the year

Now spring-time is an opening
And the birds they are gay
Likewise is pretty Betsy
She's as cold as the clay

Clay will dissolve you
And turn you to dust
But not one man in a hundred
That a young girl can trust

They'll hug you, they'll kiss you
They'll tell you more lies
Than the green leaves on a willer (willow)
Or the stars in the sky

* Virtually all singers of this song ignore the fact that it is the male cuckoo

who sings - the female is mute.

Singer Caroline Hughes called this "the oldest song in the world" when, actually, it is a piece comprised of so-called 'floating verses', rather than being a song in its own right. It was printed on a handful of late 18th/early 19th century broadsides, but became highly popular in North America. Perhaps the line "He never sings 'cuckoo' 'til the fourth day of July" (i.e. American Independence Day) may have something to do with that, though. Some listeners may note a similarity between this version and with verses found in the American song *On Top of Old Smokey* (Roud 414).

Other recordings: Minty Smith (Surrey) - MTCD320; Walter Pardon (Norfolk) - MTCD305-6; Caroline Hughes (Dorset) - TSCD672D; Bob Lewis (Sussex) - VTC1CD; Doc Watson (NC) - Smithsonian-Folkways SF CD 40012; Clarence Ashley (TN) - Nehi 3X1; Hobart Smith (VA) - Smithsonian-Folkways SFW CD 40141; Jean Ritchie (KY) - Greenhays GR726; Kelly Harrell (VA) - JSP JSP7743C. Mr & Mrs Sams (KY) - Smithsonian-Folkways SF CD 40077.

1 - 15. Pat Do This (Roud 7503)

Mrs J (Florence) Puckett. Afton, Albermarle & Nelson Counties, VA. 3rd August, 1955.

Pat do this and Pat do that
Without our coat, without our hat,
Nothing in the world but an old straw hat
To work all on the railroad.

Ruga shugaroo, shugarugaroo,
Sugar in the cream (pot?), how do you do?
I'm just on the railroad, folla folla roo
Johnny comes a-pickin' on the banjo

The railroad (down?) and we'll take a ride
And here we go, side by side
Here we go, side by side
Johnny comes picking on the banjo

I have heard it suggested that this is a fragment of the song *Paddy Works on the Railroad* (Roud 208), although this idea may only be based on the final line of the first stanza.

1 - 16. The Cruel Ship's Carpenter (Roud 15)

Mrs Charlie Noel, Hot Springs, NC. September, 1950.

'Molly, Oh Molly, Oh Molly' said he
'Will you agree, Molly, get married to me?'

'William, oh William, oh William' said she
'I am too young, William,
too young to marry you'

'Molly, O Molly, dear darling' said he
'I have a good old friend, Molly,
come, love, let's go and see'

We travelled over hills and through
hollows so deep
At last pretty little Molly so bitter-lie did weep

'William, O darling, O William' said she
'I'm afraid my sweet William is
leading me astray'

'Molly, my darling, I guess you're 'bout right
I was digging your grave the
best part of last night'

'William, O darling, O William' said she
'How can you kill the poor girl
that loves you like me?'

'Molly, O Molly, I have no time to tarry here
I've no time to tarry, no time to tarry here'

Then out of his pocket drew sharp knife in his hand
Then out of his pocket drew sharp knife in his hand

He opened her bosom as white as any snow
He pierced the knife into her heart,

*O how the blood did flow
He laid her in her grave and away he did go
He left nothing but the small birds
to hear her sad moan*

*He laid her in her grave and away he did go
He swore by his Maker he'd sail to another shore*

*He was sailing all on in his own heart's delight
The ship began to sink and was fairly out of sight*

*'William, oh William, oh William' said she
'The death you owe the devil you'll
shortly have to pay'*

Maud Karpeles was delighted to find this version of *The Cruel Ship's Carpenter*, especially as the tune has a sharpened fourth, which is characteristic of the Lydian mode. This mode has seldom been noted in England. Cecil Sharp, for example, only noted one such tune from two Gypsies, named Holland, on Exmoor, who used it for the song *James MacDonald*. Verses 3 to 14 (shown in italics) were dictated to Maud Karpeles by Mrs Noel at a later time. Mrs Noel's version is fascinating, in that it can be seen how verses from the British ballad probably evolved into the American version, *Pretty Polly*.

Other recordings: Sam Lerner (Norfolk) - MTCD369-0; both Weenie and Danny Brazil - (Gloucestershire) - MTCD 345-7; Wiggy, Denny and Biggun Smith (Gloucestershire) - MTCD307; George Dunn (Staffordshire) - MTCD317-8; Harry Cox (Norfolk) - TSCD667; Francis Gillum and Alva Greene (KY) - MTCD501-2; Dock Boggs (VA) - County COCD3523 & Smithsonian-Folkways SF 40108; Estil C Ball (VA) - Rounder CD1701; Bill Cornett and Lee Sexton (KY) - Smithsonian-Folkways SF CD40077; Jack Wallin (NC) - Smithsonian-Folkways SF CD 40013; B F Shelton (KY) - Yazoo2013; John Hammond (KY) - Yazoo 2014; Jack Wallin (NC) - Smithsonian-Folkways SF CD 40013.

1 - 17. Man of Constant Sorrow (In Old Virginy) (Roud 499)

Mrs Charlie Noel, Hot Springs, NC. September, 1950.

I am a man of constant sorrow
I've seen trouble all my days
I'll bid farewell to my native country
The place where I was borned and raised

I always thought that I'd seen trouble
But now I know it's coming on
Hang down my head like a humble servant
And to my journey I'll pass on

Cecil Sharp collected four versions of this song in Virginia and Kentucky during the period 1917-18. Singers, such as Mrs Frances Richards of Callaway, Franklin Cty., VA, mixed similar verses - from the song *I Am a Man of Constant Sorrow* - with verses from the song *Old Virginy*, and Sharp titled the song *In Old Virginy* in his Appalachian book. Over the years various people have claimed authorship to *I Am a Man of Constant Sorrow* but, in truth, it is probably based on various early or mid-19th century American Hymns.

Other recordings: Roscoe Holcomb (KY) - Smithsonian-Folkways SFW CD 40144; Emry Arthur (KY) - JSP JSP7761C; Buell Kazee (KY) - JSP JSP77100 (as "East Virginia").

1 - 18. Sally Gooden (Roud 739)

Luther Strong (fd). Hazard, Perry County, KY. 18th October, 1937.

Sally Gooden turns up all over the upland south of America. According to North Carolina fiddler Bruce Green, the tune was originally called *Boatin' Up Sandy* (referring to the Big Sandy River in eastern Kentucky) and was renamed by Civil War Confederate soldiers in Morgan's Raiders while they were camped on the Big Sandy in Pike County, Kentucky. Sally Goodin ran a boarding house there and allowed the soldiers to camp and play music. To show their appreciation of her kindness, Morgan's men renamed the tune in her honour.

It should, perhaps, be pointed out that there are several other tunes which are today also titled *Boatin' Up Sandy*. There is also another Kentucky tune, played with the fiddle tuned ADAD, called *Red Top Boots, Pocket Full of Money* which is similar to *Sally Gooden*.

There are a couple of good early recordings available on Document DOCD-8011 (The Kessinger Brothers) and Document DOCD-8043 (Fiddlin' Doc Roberts), although it was Eck Robertson's 1922 recording (reissued on County CO CD 5515) that really popularized the tune across America.

For some reason Earl Johnson & His Clodhoppers recorded it in 1928 as *Nigger in the Cotton Patch* (Document DOCD-8006), while Fiddlin' John Carson called it *Old Sallie Goodman* on his 7th November, 1923, recording (OK 40095, reissued on Document DOCD-8014).

Other recordings: Ted Boyd (VA) - MTCD 501 - 2; Ernest V Stoneman & family (VA) - Document DOCD-1102; John Alexander Brown & W E Claunch (MISS) - both on Document DOCD-8071; W M Smith - MTCD101.

1 - 19. Adeline

Luther Strong (fd). Hazard, Perry County, KY. 18th October, 1937.

Also known as *Yearling's in the Canebreak*. Captain M Bonner of Texas made a spirited recording of the tune in 1925 (re-issued on Document DOCD-8038).

1 - 20. Slidin' Jenny

Luther Strong (fd). Hazard, Perry County, KY. 18th October, 1937.

A tune which, though sounding familiar, I have been unable to trace.

1 - 21. Liza Jane (Roud 825)

Luther Strong (fd). Hazard, Perry County, KY. 18th October, 1937.

Nobody seems certain if *Liza Jane* was originally from black or white musical tradition, although the early blues singer Henry 'Ragtime Tex' Thomas included verses from the song in his '20s recording *Run, Mollie, Run* (reissued on Yazoo 1080/1), while a version by the black Texan singer Pete Harris - recorded by John Lomax on behalf of the Library of Congress in 1934 - has been issued on Rounder CD 1821. Bradley Kincaid used a version of the song as a 'signature tune' for many of his radio shows, and there is a good version on Yazoo CD 2051.

Suffice it to say that it is a highly popular piece today and can be heard on numerous recordings, including: Clark Kessinger's influential 1929 recording reissued on Document DOCD-8011; Doug Wallin, of Madison County, NC, can be heard playing the tune on his fiddle while simultaneously singing a number of verses (MTCD 503-4) - Doug leant the piece from Mitchell Wallin, a singer who had given songs to Cecil Sharp in 1916; Uncle 'Am' Stuart (TN) - MTCD101; Ernie Carpenter, from WV, gives us his version on Field Recorders Collective FRC 204; Hardy C Sharp, Hardy Kinaid & Thaddeus C Willingham (MISS) - all three on Document DOCD-8071.

1 - 22. Katie Moray (Roud 674)

Sung by F A Church. Whitetop Folk Festival, VA. 1938.

Come all you girls from far and near
I'll tell you of a story
I'll tell you of a plan I laid
Of poor Miss Katie Moray

Chorus:
Too raddle-in
Too i-a, too-i-o

I went up to her father's house
Just like some clever fellow
I told her that the grapes and plumbs
Was a-getting ripe and mellow

I told her that my sister Nan
Was down in yonder's valley
And sent for her to come down there
And spend one half an hour

She gripped my hand and seemed well pleased
And nothing there could (fear?) her
'(But, Oh my mother has come this way?)
And she will catch us here, sir'

'Now you go climb yonder's tree
And see when she's away, sir
Then we'll go to yon shady grove
And there we'll sport and play, sir'

(I asked her?) to climb that tree
And nothing there offended
Oh Kate she stood and gazed on me
To see how high I ascended

'Your ugly looks I do despise
You look just like a mouse, sir
Now you scratch down like you scratched up
For I'm a-going to the house, sir'

As she heeled-it through the fields
She left me half distracted
I ripped, I tore, I cussed, I swore
To see how Kate had acted

My song is rough, I've sung enough
It's time to sing a-rhyming
Every time I see old Kate
It makes me think of climbing

Cecil Sharp collected two Appalachian versions of this song in September, 1916; the first from T Jeff Stockton of Flag Pond, TN, (whose son can be heard singing on Track 25 of this CD), the second from Mrs Hester House of Hot Springs, NC. Some people have tried to link the song to the ballad of *The Baffled Knight* (Child 112), but there is no real evidence for this. So far as I know, all of the collected versions of the song have come from American singers. Another recording, this time from the singer Ted Ashlaw, appeared on a long out-of-print LP *Adirondack Woods Singer* (Philo 1022).

1 - 23. Groundhog (Roud 3125)

Jim Howard (vocal & fd). Hazard, Perry County, KY. 7th September, 1937.

Shoulder up my gun and a-whistle to my dog (x2)
Away to the (bank?) for to get a groundhog - groundhog

Two on a bush and one on a log (x2)
Two for me and one for my dog - groundhog

Run here Sal with a ten-footed pole (x2)
Push that groundhog out of its hole - groundhog

Old Aunt Dinah came a hopping on her cane (x2)
'I'm going to have that whistle-pig's brain' - groundhog

Took him home and tanned his hide (x2)
Made the best shoe strings I've ever tried - groundhog

Meat in the cupboard, hide in the churn (x2)
If that ain't groundhog I'll be durned - groundhog

Groundhogs are large burrowing mammals that can often be seen warming themselves in the early morning sunshine at the side of country roads in Appalachia. Many people call them 'whistle-pigs', because of the sound that they make, while in the northern American woods they are known as woodchucks. Cecil Sharp noted a version of the song in Burnsville, NC, in 1918, and subsequent sets have turned up all over the place. Currently available recordings include those by Doc Watson (Smithsonian Folkways CD SF 40012) and Frank Proffitt Jr (Appleseed APR CD 1036), both from North Carolina, while a version recorded in 1928 by Jack Reedy and His Walker Mountain String Band (Brunswick 221) has been reissued on both Old Hat CD -1001 and Yazoo CD 2052.

Other recordings: Tommy Jarrell (NC) - County CO-CD-2735; Stanley Hicks (NC) - MTCD501-2; Wash Nelson (KY) - MTCD505-6; North Carolina singer Obrey Ramsey can be seen singing the song on the DVD *Bluegrass Roots - Music Makers of (the) Blue Ridge* - MRA DVD DO566. (There is also film of him shooting a groundhog, which may upset some people.)

1 - 24. Turly Yurly (Roud 731)

Sung by Mrs Matty S. Dameron. Stuarts Draft, Augusta County, VA. 19th August, 1955.

I will not wear my brown, anymore, anymore
I will not wear my brown,
It's the colour of the ground
I will buy me a turly yurly yur,
I will buy me a turly yurly double wuby,
Sooky-jooky, green ground
Cotton jinki hi ki yo

Red/It's the colour of my head ...
Green/It's the colour of the sheen ...
Blue/It's the colour of my shoe ...

Usually known by the name Jennie Jenkins, versions of this children's song have turned up all over America. Bascom Lamar Lunsford, the well-known North Carolina singer and banjo-player sang it, as did Frank

Proffitt (NC) - Folkways FA2360, Dolly Greer (NC) - Rounder CD0129 and E C Ball (VA) - Atlantic SD1347. A set can also be found in Talley's Negro Folk Rhymes, first published in 1922.

1 - 25. Paper of Pins (Roud 573)
Sung by Mrs Matty S Dameron. Stuarts Draft, Augusta County, VA. 19th August, 1955.

'Now I'll give to you a paper of pins
That is the way our love begins
If you will marry, marry, marry
If you will marry me'

'I won't accept the paper of pins
If that is the way our love begins
For I won't marry, marry, marry
For I won't marry you'
'Then I'll give you the keys of my heart
For our love will never part
If you will marry, marry, marry
If you will marry me'

'Then I won't accept the keys of your heart
'Cause our love will never part
For I won't marry, marry you
For I won't marry you'

'Then I'll give you the keys of my desk
Gold and silver by the best
If you will marry, marry, marry
If you will marry me'

'I will accept the keys of your desk
Gold and silver by the best
For I will marry, marry, marry
If you will marry you'

'Ah, ah, ah, that is all
I will not marry you at all
For I won't marry, marry, marry
For I won't marry you'.

First sighted as *The Keys of Canterbury* in Halliwell's *Popular Rhymes and Nurse Tales* of 1849, though it may be slightly older. It is sometimes titled *Madam, Will You Walk?*

Other recordings: Lottie Chapman (Sussex) - TSCD671; Bradley Kincaid (KY) - JSP JSP77158; Estil & Orna Ball (VA) - Atlantic 7 82496-2.

1 - 26. I Had a Little Sweetheart (Roud 7505)
Sung by Mrs Matty S Dameron. Stuarts Draft, Augusta County, VA. 19th August, 1955.

I had a little sweetheart,
I was shamed to call his name
First time he set down by me,
I thought he was a shame
And there he sat the livelong night,
without a word to say
Now and then he's sigh and moan,
and wished it could be day

I'm wearied, I'm wearied, I'm wearied of my life
If this is the fruit of courting, I'll never get a wife

You naughty head, you silly head,
you naughty-headed fool
If you do call that courting set (?) on a stool
For if you do I'll tell you true,
a wife you'll never get
Unless you grow some older and learn a little wit

Come all you young men and
let me tell you now
Don't never go a-courting unless
you do know how
For if you do I'll tell you true,
the girls will laugh and sport
Saying 'Here sits a young man and
don't know how to court'

This sounds as though it could be a printed song from the late 1800's, or early 1900's. This appears to be the only reference in Roud.

1 - 27. Talks about learning songs

Mrs Matty S Dameron. Stuarts Draft, Augusta County, VA. 19th August, 1955.

1 - 28. Old Christmas

Boyd Asher (fd). Hyden, Leslie County, KY. 13th October, 1937.

Old Christmas was once a relatively well-known piece in Kentucky. Fiddler Jim Bowles (1903 - 1993) of Monroe County called it *Christmas Eve* while Boyd Asher and Manon Campbell, who was born in 1890, of Line Fork, Letcher County, KY. , called it *Old Christmas*. Bruce Green of NC learnt the tune from Manon and he also mentions another version, this time from a Library of Congress recording of George Nicholson of Providence, a small community near London, KY. You can hear Bruce playing it on his own CD *Five Miles of Ellum Wood* (BG-CD1).

1 - 29. Pretty Little Girl with a Blue Dress On

 (Roud 7498)
Sung by Emma Shelton, Flag Pond, TN. September, 1950.

Pretty little girl with a blue dress on (x 3)
Stole my mule and away she's gone.

Eyes are black, cheeks are red
Her darn'd big mouth is always spread

Sheep in the meadow, cows in the corn
Swing that girl with a blue dress on

Steve Roud links this short piece to others which contain a similar, though not identical, verse ("Who's been here since I been gone/Pretty little girl with a red/blue coat on"). Personally I don't see the connection with this and, say, Leadbelly's song *Poor Howard* or the song *Oh, White Folks I Will Sing to You*, which was included in Christie's *100 Negro and American Songs* (1857), both of which are also listed by Steve under his number 7498.

Other recordings: Doug Wallin (NC) - Smithsonian-Folkways SF CD 40013. Doug, who had the song from his father, had an additional verse: Play that fiddle and play it slow (x3)/I'd take a walk with calico.

1 - 30. Gypsy Davy (The Gypsy Laddie)

 (Roud 1)
Sung by Emma Shelton, Flag Pond, TN. September, 1950.

It was late last night when the squire came home
Enquiring for his lady
The answer that they gave to him
'(S)he's gone with the Gypsy Davy'

Rattle tum a gypsum, gypsum
Rattle tum a Gypsy Davy-o
'Go catch up my old grey mare
The black he ain't so speedy
I'll ride all night and I'll ride all day
Till I overtake my lady'

He rode and he rode till he came to the town
And he rode till he came to Barley
The tears came rolling down his cheeks
And there he spied his lady

'Oh come back my own truelove'
Oh come back my honey
I lock you up in the chamber high
Where the gypsums cain't come round you'

'I won't come back your own truelove
Nor I won't come back your honey
I wouldn't give a kiss from a gypsum's lips
For all your land and money'

She soon ran through her gay clothing
And her velvet shoes and stockings
Her gold ring off her finger gone
And the gold plate from her bosom

'Oh once I had a house and lands
Feather-bed and money
But now I've come to an old straw pad
With the gypsums all around me'

Child 200. One of the most popular of the Child ballads. Many recently collected American versions of the ballad seem to be based on the recordings made in 1939 by Cliff Carlisle and in 1940 by the Carter Family, though Emma Shelton's version is clearly distinct from these two recordings. According to Maud Karpeles, this version is 'similar to one which was noted by Cecil Sharp in the same district (on the border of North Carolina and Tennessee), but it is more economical in the use of passing notes and is a pure pentatonic tune.' Maud also added that the final two verses were taken from a version collected in 1916 by Cecil Sharp from Mrs J G Coates of Flag Pond, TN, which Mrs Shelton had seen in Sharp's Appalachian book. Interestingly, Mrs Coates also used the name 'Barley' in her version (as did Emma Shelton). I have not come across this place-name, if that is what it is, in any other Appalachian set.

Other recordings: Walter Pardon (Norfolk) - TSCD656; Harry Cox (Norfolk) - TSCD512D; Jean Orchard (Devon) - VT151CD; Paddy Doran (Ireland) - TSCD673T; Elizabeth Stewart (Scotland) - Elphinstone Institute EICD002; Jeannie Robertson (Scotland) - Greentrax CDTRAX 9005; Jean Ritchie (KY) - Smithsonian Folkways SFW CD 40145. Early recordings by Cliff Carlisle and The Carter Family are both included in the three CD set Nehi NEH3X1.

1 - 31. Sweet William and Lady Marget (Roud 253)

Sung by Mr William Henry Stockton. Flag Pond, Unicoi County, TN. September, 1950.

Sweet William he arose in the month of May
And a-deck-ed himself in blue
Saying 'I long for to know that long, long love
Been betwixt Lady Marget and me'

'No harm, no harm, Lady Marget
Nor she knows none by me
But before tomorrow morning
at eight, eight o'clock
Lady Marget a bride shall see'

Lady Marget was sitting in her own bowing room
Combing back her yellow hair
And she saw Sweet William
and his new wedded bride
It's to church they did draw near

*And it's down she stood her ivory comb
And back she threw her hair.
And it's you may suppose
and be very well assured
Lady Marget was heard no more.*

*The time has passed away and gone
For all men to be asleep,
And something appeared to Sweet William
and his new wedded bride
And stood up at their bed feet.*

*Saying : How do you like your bed making?
Or how do you like your sheets ?
Or how do you like that new wedded bride
That lies in your arms and sleeps ?*

*Very well do I like my bed making,
Much better do I like my sheets;
But the best of all is the gay lady
That stands at my bed feet.*

*The time was passed away and gone
For all men to be awake.
Sweet William he said he was troubled in his head
By the dreams that he dreamed last night.*

*Such dreams, such dreams cannot be true,
I'm afraid they're of no good,
For I dreamed that my chamber was full of wild swine
And my bride's bed a-floating in blood.*

*He called down his waiting-men,
One, by two, by three,
Saying: Go and ask leave of my new wedded bride
If Lady Marget I mayn't go and see*

*It's he rode up to Lady Marget's own bowing room,
And he knocked so clear at the ring ;
And who was so ready as her own born brother
For to rise and let him in*

*Is Lady Marget in her own bowing room ?
Or is she in her hall ?
Or is she high in her chambry
Amongst her merry maids all ?*

*Lady Marget's not in her bowing room,
Nor neither is she in her hall;
But she is in her long coffin,
Lies pale against yon wall.*

*Unroll, unroll the winding-sheets,
Although they're very fine,
And let me kiss them cold pale lips
Just as often as they've kissed mine.*

*Three times he kissed her ivory cheeks,
And then he kissed her chin,
And when he kissed them cold pale lips
There was no breath within.*

*Lady Marget she died like it might be to-day,
Sweet William he died on tomorrow;
Lady Marget she died for pure, true love,
Sweet William he died for sorrow.*

*Lady Marget were buried in yons churchyard,
Sweet William was buried by her ;
From her there sprung a red, red rose,
From his there sprung a briar.*

*They both grewed up the old church wall
Till, of course, could grow no higher,
And they met and they tied in a true love's knot,
For the rose rolled round the briar.
(Verses 4 - 18, shown in italics, are as collected by Cecil Sharp from William Henry Stockton's father, Geoff Stockton in 1916.)*

Child 74. Versions of the Old-world ballad *Fair Margaret and Sweet William* have turned up repeatedly in the American South. Cecil Sharp collected three English versions, and seventeen Appalachian ones. Early versions appear in Rimbault's *Musical Illustrations of Bishop Percy's Reliques* (1850) and Chappell's *Popular Music of the Olden Time* (1855 - 59). Both this version and the one sung by Emma Shelton (CD2, track 20) contain verses which also occur in other ballads, such as *Little Musgrave and Lady Barnard* (Child 81), *Barbara Allen* (Child 84) and *Lord Lovel* (Child 75).

Other recordings: Evelyn Ramsey (Madison County, NC.) - MTCD501-2; Daw Henson (KY) - Nehi NEH3X1.

1 - 32. Dolly

Bill Stepp (fd). Salyersville, Magoffin County, KY. October, 1937.

This oddly-titled tune bears more than a passing resemblance to the tune *Run Nigger Run*, a tune that Stepp also played.

1 - 33. Piney Ridge

Bill Stepp (fd). Salyersville, Magoffin County, KY. October, 1937.

I am unable to identify this tune.

1 - 34. Sally Gooden (Roud 739)

Sung by Emma Shelton. Flag Pond, Unicoi County, TN. September, 1950.

Please see notes to CD 1, Track 18.

1 - 35. Cripple Creek (Roud 3434)

Sung by Emma Shelton. Flag Pond, Unicoi County, TN. September, 1950.

Going up Cripple Creek, going in a run
Going up Cripple Creek, going in a run

Going up Cripple Creek, going in a run
Going up Cripple Creek to see a little fun

Roll my britches right to my knees
To wade old Cripple Creek where I please

Although some writers place *Cripple Creek* in Colorado - a spot made famous during a 19th century Goldrush - most Virginian musicians believe that it relates to a location in Wythe County, VA. An influential 1925 recording by the Hill Billies (OK 40336) is available on Document DOCD-

8039. Kentucky banjo-player Roscoe Holcomb has a set on Smithsonian Folkways SF CD 40077, Hobart Smith from Virginia can be heard playing a version on Smithsonian-Folkways SFW CD 40141, while Galax banjo-player Wade Ward plays it on Rounder CD 1701.

1 - 36. Shortening Bread (Roud 4209)

Sung by Emma Shelton. Flag Pond, Unicoi County, TN. September, 1950.

Spoken: Alright, this is Shortening Bread ...
Put on the skillet, put on the lead,
Mamma's going to bake a little shortening bread

O my baby loves shortening, shortening
O my baby loves shortening bread

A song which may have begun on the 19th century Minstrel Stage. Alan Lomax called it a 'plantation ring game', adding 'This old ring game tells of the longing of the slaves for the good things on their master's table. The children, of course, felt the sharpest pangs'. Lomax also suggested that the song became popular thanks to a recording made by the opera singer Lawrence Tibbett (*Folk Songs of North America*, 1960 p.492 & p.504). During the early part of the 20th century versions were collected from both black and white singers and musicians.

Other recordings: Gid Tanner & His Skillet Lickers (1926 - Columbia 15123-D, reissued on Document DOCD-8056); Earl Johnson & His Dixie Entertainers (1927 - OK 45112, reissued on Document DOCD-8005); Fiddlin' Doc Roberts (1930 - Pe 12765, reissued on Document DOCD-8044); Reeves White County Ramblers (1928 - Vo 5218, reissued on County CD-3507); Dykes Magic City Trio (1927 - reissued on County CD-3523); Ira Mullins & Phoebe Parsons - Field Recorders Collective FRC202; Clyde Davenport (KY) - Field Recorders Collective FRC 104; The Kimble Family (VA) - Field Recorders Collective FRC 106; Vernon Sutphin (KY) - Smithsonian-Folkways SF CD 40097.

1 - 37. Locks and Bolts (Roud 406)

Sung by Emma Shelton. Flag Pond, Unicoi County, TN. September, 1950.

Come in (away?) and tell me your name
I'm talking about my darling
She's the little one I love so well
She's almost the complete one

Her yellow hair's like glittering gold
Comes jingling down her pillow
She's the little one I love so well
She's like a weeping willow

You've caused your parents to owe me a grudge
And treat me most unkindly
Because you're of some high degree
And me so poor and needy

I went up to her uncle's house
Enquiring for my darling
And all they would say. 'There's no such here'
And then, oh, what weeping

But when she heard my lonely voice
She answered at the window
Saying, 'I would be with you soon my love
But locks and bolts still hinder'

I stood for a moment all in amaze
I viewed her long and tenderly
My spirit flew, my sword I drew
I swore that house I'd enter

The blood was shed from every side
Till I got her from among them
And all you young men who get such wives
Should fight 'til you overcome them

Scholars usually assign this ballad to the mid-17th century writer Martin Parker. As 'The lover's joy and grief, or, a Young mans relation, in a pittiful fashion' the ballad was printed in London by F Cole, T Vere, J Wright & J Clarke, sometime around 1674 - 79. It is also listed in William Thackeray's catalogue of song titles, printed c.1689. Again, it is a song which has survived well in North America.

Other recordings: Charles Spencer (Wisconsin) - on CD1 which accompanies James P Leary's book *Folksongs of Another America*

(University of Wisconsin Press & Dust to Digital DTD-43); Almeda Riddle (Arkansas) - Rounder CD 1707. A version sung by the Sussex singer George 'Pop' Maynard was available on an out-of-print Topic LP (*Ye Subjects of England* - 12T286), but this is not currently available on CD.

1 - 38. A Sailor's Trade (Sweet William) (Roud 253)

Sung by Emma Shelton. Alleghany, NC. August, 1955.

A sailor's trade is a cruel life
It robs young ladies of their heart's delight
It causes them for to weep and mourn
The loss of a sailor-boy never to return

Yellow was the colour of my truelove's hair
His cheeks was like a lily fair
If he returns it will give me joy
For I never loved any but my sweet sailor-boy

She run her boat against the main
She spied three ships all sailing from Spain
She hollered each captain as he pass by
Oh there she enquired for her sweet sailor-boy

'Oh Captain, Captain, tell me true
Does my sweet sailor-boy sail with you?
Oh answer me quick and therefore give me joy
For I never loved any like my sweet sailor-boy'

'Oh lady, lady, he's not here
He got killed in the battle, my dear
At the head of rocky islands (as) we pass by
Oh there we saw your sailor-boy lie'

She wrung her hands all in her hair
Just like a lady in despair
She rode her boat against the rock
I thought that lady's heart was broke

For some reason or other this British broadside ballad has proven especially popular with North American singers. Verses often mingle with another song, *Died for Love* (Roud 60), though this latter song lacks the part where the girl searches the ocean for her truelove. English Victorian broadside printers issued the words under various titles, such as *The Sailor Boy and His Faithful Mary* (Catnach of London and Harkness of Preston), *Sailor Boy* (Pitts of London), while Brereton of Dublin called it 'A new song call'd the Young lady's lamentation for the loss of her true love'.

Other recordings: Norman Perks (Gloucestershire) - VTC5CD; Maggie Murphy (Ireland) - VT134CD and MTC329-0; Sheila Smith (Sussex) - TSCD672D; Viv Legg (Cornwall) - VT153CD.

1 - 39. Talk about meeting Cecil Sharp
Emma Shelton. Alleghany, NC. August, 1955.

1 - 40. Twin Sisters

Emery Stroop (bjo). Whitetop Mountain Folk Festival, 1938.

I have not previously come across this tune. It is a different piece to the similarly titled tune that was in the repertoire of Sidna Myers of Hillsville, VA (available on Rounder CD 0028 - *High Atmosphere* and Field Recorders Collective FRC 504) and nor is it the English tune of the same name.

1 - 41. Sir Hugh (Roud 73)

Sung by Dol Small. Nellysford, Nelson County, VA. September, 1950.

She tossed it high and she tossed it low
She tossed it in yonder's hall
Saying, 'Come along, my little boy Hugh
And get your silken ball'

'I can't come in and I won't come in
To get my silken ball
For if my master knew it all
He'd let my life's blood fall'

She took him by his lily-white hand
She led him through the hall
And in that silver basin clear
She let his life's blood fall

She wound him up in a lily-white sheet
Three or four times four
And tossed him into her draw well
'Twas both deep and cold

The day had passed and the even' had come
The scholars going home
Every mother had a son
Little Hugh's had none
She broke a switch all off that birch
Through the town she run

'I'm going to meet my little boy Hugh
I'm sure for to whip him home'

She ran till she came to the old Jew's gate
The old Jew's all so sleep
She heard a voice in that draw well
It were both cold and deep

'Cheer up, dear mother, it's here I've lain
It's here I've lain so long
With a little penknife pierced through my heart
The stream did run so strong'

'Go take me out of this draw well
Make me a coffin or birch
O take me out of this draw well
Bury me at yonder's church'.

Cecil Sharp collected this from Dol Small on 22nd May, 1918. The text and tune had hardly changed in thirty years when Maud Karpeles made this recording.

This once popular European ballad has survived well in the upland south of America. The abduction and murder of Christian children by the Jews was a well-known idea in the Middle Ages. In England, the story of Hugh of Lincoln was included in the *Annals of Waverly* (1255), and Chaucer took the idea for *The Prioress's Tale*.

*O yonge Hugh of Lincoln - slayne also
With cursed Jewes, as it is notable,
For it is but a litel while ago -
Praye eek for us, we synful folk unstable.*

But there are many other similar tales scattered throughout Europe. According to Professor Child, 'Murders like that of Hugh of Lincoln have been imputed to the Jews for at least seven hundred and fifty years, and the charge, which there is reason to suppose may still from time to time be renewed, has brought upon the accused every calamity that the hand of man can inflict, pillage, confiscation, banishment, torture, and death, and this in huge proportions'. Bernard Malamud's novel *The Fixer* is but a retelling of this very ancient theme and James Joyce incorporates the ballad (as a short song) in his novel *Ulysses*.

Other American recordings include those by Ollie Gilbert on Rounder CD 1707, Viola Cole (VA) - MTCD500-1, and the curiously named Nelstone's Hawaiians on Smithsonian Folkways *Anthology of American Folk Music* (SFW CD 40090), while there is a Scottish set sung by Margaret Stewart on Greentrax CDTRAX 9005 and an Irish version sung by John Byrne on An Goinn 007-8 (*Early Ballads in Ireland*) edited by Tom Munnely and Hugh Shields. Another Irish version, sung by Cecilia Costello, a lady living in England, can be heard on MTCD363-4. Versions sung by English Gypsies can be heard on MTCD320 (Minty Smith) and MTCD345-7 (Lemmie Brazil).

1 - 42. The Dear Companion (Roud 411)
Sung by Mrs Ella Shelton. Alleghany, NC. 18th August, 1955.

I once did have a dear companion
Indeed I thought his love my own
Until a black-eyed girl betrayed me
Then he cares no more for me

Just go leave me if you wish to
It will never trouble me
For in your heart you love another
And in my grave I'd rather be

Last night while you were sweetly sleeping
Dreaming of some sweet repose
While me a poor girl broken-hearted
Listening to the wind that blows

When I see your babe a-laughing
It makes me think of your sweet face
But when I see your babe a-crying
It makes me think of my disgrace

There's just three things that (?) my darling
There's my coffin (shroud?) and grey
And when I'm dead and long forgotten
Pray kiss the girl you've not betrayed

In 1916 Cecil Sharp collected a very similar version (minus the final verse) of this song from Ella Shelton's mother, Rosie Hensley. The song comprises a number of floating verses, some of which can also be found in British folksongs, such as *Go And Leave Me If You Wish It* (Roud 459). The tune is also used for a number of other songs, including versions of *Once I Lived in Old Virginia*. Rosie Hensley's version came be seen in the book *Dear Companion* (EFDSS, 2004, pp. 68 - 9.)

1 - 43. Ducks on the Millpond

Emmett Lundy (fd), Kelly Lundy (gtr) & Geedy Lundy (bjo). Galax, Grayson & Carroll Counties, VA. August, 1941.

A tune that is vaguely similar to the well-known *Black-Eyed Susie* (Roud 3426). The late Tommy Jarrell had a particularly good version of this tune. He would sometimes sing: "Ducks on the millpond, Geese on the ocean/Tell those pretty gals I've got the notion".

1 - 44. Sugar Hill (Roud 3432)

Emmett Lundy (fd), Kelly Lundy (gtr & vcl) & Geedy Lundy (bjo). Galax, Grayson & Carroll Counties, VA. August, 1941.

I wish I was a jug of rum
Sugar by the pound
Great big bowl to pour me in
My truelove to stir me around

Jaybird pulled a big plough
Sparrow why not you?
My legs so dog-gone little and thin
I'm afraid they might break in two

A piece from the *Liza Jane* tune-family which, for some reason or other, was once especially popular in the Galax area of Virginia. Tommy Jarrell had the following verses, the first of which gives us some idea of what was Sugar Hill was all about! Tommy once told me that he had made up the final verse himself.

Five cents in my pocket change
Two dollars in my bill
If I had ten dollars more
I'd climb old Sugar Hill

Jaybird and the sparrow hawk
Had a little fight together
They fought all around the briar patch
And never jerked a feather

If I had no horse to ride
I'd be found a-walking
Up and down old Toenail Gap
To hear my woman a-talking

One of the earliest versions known to me can be dated to 1912 and appears in JAF XXV p. 154, as *Tater Hill*, though E C Perrow had noted a fragmented version from Tennessee Mountain whites the year previously. Perrow's singers called it *Taterhill*, a corruption of 'Tate's Hill', according to Perrow. This is Perrow's text:

Taterhill

*Ef yer want ter git yer head knocked off,
Ef yer want ter git yer fill;
Ef yer want ter git yer head knocked off,
Go back to Taterhill.*

The Ward family of Galax recorded the song in 1928 (OK 45179) and Ernest Stoneman, also of Galax, recorded it a year later (Gnt 6687). An Ozark version - *Sailing on the Ocean* - was recorded in 1930 by Luke Highnight & His Ozark Strutters. This has been reissued on County CD 3507. I would also suggest that the tune is related to one found in Kentucky, titled *Jenny Get Around* by the fiddler John Morgan Salyer. But this is not the full story. In 1827 George Washington Dixon began singing a song called *My Long Tail Blue*. The song was printed in *Christy's Negro Songster* (New York, 1855) pp. 149 - 50 and, as such has occasionally been collected - see the version in the Frank Brown Collection, volume 3 (p. 502). It seems that Dixon's tune was the origin of that used for *Sugar Hill* and, over the years, additional 'floating' verses were added. This happened as Dixon's verses began to be dropped. See, for example, the version printed in Roberts' *Sang Branch Settlers* (Austin, 1974, pp. 174 - 75 & 347, which still contains a couple of Dixon's verses. Incidentally, when I

visited Toe Nail Gap with Tommy Jarrell, I asked him about the verse which mentions the Gap. 'Where does that verse come from?' I asked. And Tommy replied 'I guess I made that one up myself' or words to that effect.

Other recordings: Dan Tate (VA) - MTCD-501-2; Tommy Jarrell & Fred Cockerham (NC) - County CD-2735; Dad Crockett (1929 - Br 372, reissued on JSP 4 CD set JSP77100.)

1 - 45. There Was an Old Man (The Farmer's Curst Wife) (Roud 160)
Sung by Horton Barker. Chilhowie, Smyth County. VA. September, 1950.

There was an old man at the foot of the hill
If he ain't moved away he's living there still

Sing(ing) Hi-diddle-I diddle-i fi
Diddle-I diddle-I day

He hitched up his horse and he went out to plough
But how to get around he didn't know how

The Devil came to his house one day
Says 'One of your family I'm a-going to take away'

Then says the old man 'I am undone
For I'm afraid you've come for my oldest son'
'It's neither your son or your daughter I crave
But your old scolding woman I now must have

'Take her on, take her on, with the joy of my heart
I hope, by gollies, you never part'

The Devil put her in a sack
And slung her up across his back

When they got to the forks of the road
He says, 'Old Lady, you're a terrible load'

He carried her down to the gates of hell
And says, '(Stoke?) up the fire we'll scorch her well'

In come a little devil a driving his chains
She up with a hatchet and split out his brains

Another little devil went climbing the wall
Says, 'Take her back daddy, she'll murder us all'

The old man went a-peeping out of a crack
And saw the poor Devil come a-wagging her back

She found the old man sick in the bed
And up with a gutter-stick and paddled his head

The old woman went whistling over the hill
The Devil wouldn't have her, so I wonder who will

Now this is what a woman can do
She can outlive the Devil and her old man too

Professor Child called this *The Farmer's Curst Wife* (Child 278) and noted that tales about such women chasing devils and demons can be found all over Europe and the East. Indeed, the story appears in the 6th century Indian collection of tales and fables known as *The Panchatantra*. Although the ballad was registered at the Stationer's Company in London on 24th June, 1630, where it was to be sung to the tune *The Seminary Priest*, it did not appear until 1844, in Dixon's *Ancient Poems, Ballads and Songs*. Some early British singers used to whistle the refrain, a means of summoning the Devil, though this practice now seems to have disappeared.

Other recordings: Walter Pardon (Norfolk) - TSCD514; Thomas Moran (Ireland) - Rounder 1776-2; Maggie Murphy (Ireland) - MTCD329-0; Bobby McMillon (North Carolina) - Dust-to-Digital DTD-12; Phoebe Parsons (WV) & Jenes Cottrell (WV) - Field Recorders Collective FRC202; Pete Steele (KY) - Yazoo 2200; Texas Gladden (VA) - Rounder CD 1800; Bill & Belle Reed (VA?) - Nehi - NEH3X1; Estil C Ball (VA) - Atlantic 7 82496-2; Hobert Stallard (KY) - MTCD505-6; Nimrod Workman (WVA) - MTCD512.

1 - 46. There Was an Old Man (The Farmer's Curst Wife) (Roud 160)
Sung by Mrs J L (Leila) Yowell. Charlottesville, Albemarle County, VA.
5th August, 1955.

There was an old man lived under the hill

Sing tie-row-rattling-day
If he ain't moved away he's living there still
Sing tie-row-rattling-day

This old man came up to his plough
To see the old Devil, fly over his mares

The old man cried out 'I am undone
For the Devil has come for my oldest son'

'It's not your oldest son I want
But your damned old scolding wife I'll have

He took the old woman upon his back
And off he went with a pack in his sack

He packed her back in one corner of hell
Saying, 'I hope the old Devil will use you well'

Twelve little devils came walking by
She up with her foot and kicked eleven in the fire

The odd little devil peeped over the wall
Saying, 'Take her back daddy, or she will kill us all'

She was six months gone and eight coming back
But she called for the mush that she'd left in the pot

Her poor old man lies sick in the bed
With an old pewter pipe she battered his head

It's now you see what women can do
They can govern their husbands and kill devils too

The old man cried out, 'I am to be cursed
For she's been to hell and come back worse'

For notes, please see track 45 above.

CD 2:

2 - 1. Come In, Come In (Young Hunting) (Roud 47).
Sung by Linnie Landers. Jonesboro, Washington County, TN.
September, 1950.

'Come in, come in, my old true love
And stay all night with me
For I have a bed and a very fine bed
I'll give it up to thee, thee
I'll give it up to thee'

'I can't come in, nor not coming in
To stay all night with you
For I have a wife in the old Scotland
This night she waits for me, me
This night she waits for me'

Child 68. A ballad which first appeared in 18th century Scotland. Here we find Young Hunting telling a former lover that he is in love with another. He may have already fathered a child by the first, who later creeps into his room and, after giving him a farewell kiss, stabs him to death. She throws his body into a nearby river, but it is discovered and, having confessed to the murder, she is burnt at the stake. Cecil Sharp noted a number of Appalachian versions, including this one, collected on 25th August, 1916, from Mrs Jane Gentry of Hot Springs, NC. It tells more of the story than the short version heard here being sung by Linnie Landers.

Come in, come in, I won't come in
And stay this night with thee
For I have got of the very best
And I will give it up to thee (x2)
I can't come in, I won't come in
And stay this night with thee
For I have a wife in old Scotchee
This night a-looking for me

She did have a little penknife
It was both keen and sharp
She gave him a deathlike blow
And pierced him through the heart.

She picked him up all in her arms
Being very active and strong,
And she threw him into an old dry well
About sixty feet

One day she was sitting in her father's parlour door
Thinking of no harm
She saw a bird and a pretty little bird
All among the leaves so green

Come down, come down, my pretty little bird
And parley on my knee
I'm afeard you'd rob me of my life
Like you did the poor Scotchee

I wish I had my bow and arrow
My arrow and my string;
I'd shoot you through your tender little heart
For you never no more could sing

I wish you had your bow and arrow
Your arrow and your string
I'd fly away to the heavens so high
Where I could for evermore sing.

Other recordings: Martin McDonagh (Roscommon) - Pavee Point PPCD 004; Dick Justice (WVA) - Document DOCD-8004; Jimmy Tarlton (GA) - Nehi NEH3X1; Banjo Bill Cornett (KY) - Field Recorder's Collective FRC 304; Frank Proffitt (NC) - Folk-Legacy CD1; Nimrod Workman (WVA) - Musical Traditions MTCD512; An unnamed NC singer (Harold Winters?) performs part of the ballad on the DVD *Bluegrass Roots - Music Makers of (the) Blue Ridge* - MRA DVD DO566.

2 - 2. The Three Little Babes (The Wife if Usher's Well) (Roud 196)
Sung by Linnie Landers. Jonesboro, Washington County, TN.
September, 1950.

They hadn't been married, but a very short time
Till children they had three

They sent them away to the North Country
To learn their gramarie

They hadn't been there but a very short time
Just six weeks and three days
Till sickness came into their cold town
And swept her babes away

She dreamed a dream when the nights were long
When the nights were long and cold
She dreamed she saw her three little babes
Come walking down to her hall

She spread them a table on milk white cloth
And on it she put cake and wine
'Come and eat, come and eat, my three little babes
Come and eat and drink of mine'
'No mother, no mother, don't want your cake
Nor either drink your wine
For yonder stands our Saviour dear
To take us in his arms'

She fixed them a bed all in the back side room
And on it she put three sheets
And one of the three was a golden sheet
Under it the youngest might sleep

'Take it off, take it off, dear mother' they said
'We haven't got long to stay
For yonder stands our Saviour dear
Where we must shortly be'

'Dear mother, dear mother,
it's the fruit of your poor pride heart
Which caused us to lie in the clay
Cold clods at our heads, green grass at our feet
We are wrapped in our winding sheet'

(Child 79). Professor Child called this ancient piece *The Wife of Usher's Well*. It is still rather common in parts of America, although it seems to have faded from British tradition. The idea that excessive grief disturbs the dead is also to be found in the ballad of *The Unquiet Grave* (Child 78), and I am tempted to believe that, ultimately, the ballads are giving out sound advice on how to cope with bereavement - and this long before psychologists had been heard of! In other words, whilst excessive grief might harm the dead, it can certainly be as harmful, and probably more so, to those still living. David Atkinson, in a fascinating study *History, Symbol, and Meaning in 'The Cruel Mother'* (*Folk Music Journal* vol.6,

no.3. 1992. pp.359 - 380) links *The Wife of Usher's Well* to a number of other ballads, including *The Cruel Mother* (Child 20), on the grounds that in these ballads the revenant children establish a connection between their respective mothers and Christ.

The final word in verse 1, 'gramarie', is often translated as meaning 'witchcraft'. It comes from the Scottish word 'glamourize', meaning the ancient world of 'Glamoury', which comprises Celtic lore connected with the natural world of animals, plants, seasons, the weather etc. It can also imply the casting of spells, of charming the eye, and of making objects appear more beautiful than they really are (in the eighteenth century Alan Ramsay used the expression 'glamourit sicht') and it can mean 'witchcraft', but, in this case, probably refers more to sympathetic magic.

Cecil Sharp originally collected the ballad from Lizzie Landers on 5th September, 1916, and this set can be found in the book *Dear Companion* (EFDSS, 2004, pp. 76 - 77 & 132).

Texas Gladden, a fine Appalachian singer, can be heard singing her versions on two Rounder albums (CD1702 & CD1800) and Buell Kazee's version is included on the Smithsonian Folkways *Anthology of American Folk Music* (SFW 40090) and on JSP JSP77100B. A version that I recorded from another Appalachian singer, Eunice Yeatts MacAlexander, of Virginia, can be heard on Musical Traditions MTCD501-2.

2 - 3. Candy Girls

Andy Edwards (fd). Coffee Ridge, Unicoi County, TN. September, 1950.

Candy Girls, a tune which belongs to the *Leather Britches* family of tunes, is perhaps best known from the 1926 recording made in New York by 'Uncle Bunt' Stephens (Columbia 15085-D, coupled with *Sail Away Lady*). Stephens, a farmer by profession, was born 1879 in Bedford County, TN, and died in 1951. He made several guest appearances on the Grand Ole Opry in Nashville.

2 - 4. Bright Camp (Roud 23929)

Andy Edwards (fd). Coffee Ridge, Unicoi County, TN. September, 1950.

A version of the well-known British tune 'Brighton Camp'. Other recordings: Harry Lee (Kent) and Jasper & Derby Smith (Surrey) - Musical Traditions MTCD373.

2 - 5. Jack He Went a-Sailing (Roud 268)

Sung by Mrs Victoria Morris. Mt. Fair, Albermarle County, VA.
September, 1950.

Jack he went a-sailing
With a weak and troubled mind
To leave his native country
And his darling girl behind

Row my lily o
My darling you don't know
(Oh) row my lily o
My darling you don't know

She dressed herself in a man's array
And apparel she put on
And to the field of battle
She marched the men along

'Your cheeks are red and rosy
Your fingers neat and small
Your waist too slim and slender
To face the cannon ball'

'My cheeks are red and rosy
My fingers neat and small
But I would not change my countenance
To see ten thousand fall'

The battle being ended
She rode the circle round
And through the dead and dying
Her darling boy she found

She picked him up all in her arms
She carried him down to town
She sent for a London doctor
To heal his bleeding wound

This couple they got married

So well they did agree
This couple they got married
And why not you and me?

A song which appears mainly in Scotland and North America, with only a couple of sightings in England. The Reverend Sabine Baring-Gould found it in Devon in 1893 as *The Maid of Chatham*, while Ralph Vaughan Williams found an Essex set, titled *Jacky Robinson*. It belongs to a large group of songs where the young girl dresses in man's clothing in order to follow her true love, either onto a ship, or else, onto the field of battle, as happens here. When I was recording the Appalachian singer Dan Tate in 1979, Dan said that he would like to sing me a song which must originally have come from England, because "She sent for a London Doctor". This was, of course, a version of *Jack He Went a-Sailing*. Mrs Morris's tune is similar to one which Florence Reece used for her song *Which Side Are You On?* (Roud 15159).

Other recordings: Doug Wallin (NC) - Smithsonian-Folkways SF CD 40013. Roscoe Holcomb (KY) - Smithsonian-Folkways SF CD 40077 (As part of the song "Across the Rocky Mountain").

2 - 6. Wake Up, Wake Up (Earl Brand) (Roud 23)

Sung by Mrs Victoria Morris. Mt. Fair, Albermarle County, VA. September, 1950.

'Wake up, wake up, you seven sleepers
And it's to be warned of me
You take you up your oldest daughter dear
For the youngest's just a-going with me'

He mount(ed) her on a milk-white steed
Himself upon the dapple grey
He drew his broadsword down by his side
And away went a-singing away

'Wake up, wake up, my seven sons bold
And put on your armour so bright
I will never have it said that a daughter of mine
Shall stay with a lord all night'

Child 7. Earl Brand leaves home with his sweetheart. But they are betrayed by one Carl Hood and the girl's father and brothers (usually seven in number) chase after them. Earl Brand kills the brothers but, in doing so, is mortally wounded and dies. In true ballad form, the sweetheart then dies of a broken heart. It seems likely that the ballad comes originally from Scandinavia or the region that is now present-day Germany. In Denmark it was called *Ribold and Guldorg* or *Hildebrand and Hilde*, while in Germany it goes by the name *Waltherius*. It has been suggested that in Scandinavian versions either Odin or Woden takes on the role of Carl Hood.

Other recordings: Henry McGregor (Perth) - Rounder CD 1775-2.

2 - 7. Give the Fiddler a Dram (Roud 3657)

Luther Strong (fd). Hazard, Perry County, KY. 18th October, 1937.

The title for this tune comes from the following couplet, sung, in this instance, to Cecil Sharp by Miss Susan Moberly of Oneida, KY:
Dance all night with your bottle in your hand
And long before day give the fiddler a dram

Other recordings: Doc Watson (NC) - Rounder CD 0129, James Crase (KY) - Smithsonian-Folkways SF CD 40077; The Carter Brothers and Son (MISS) - reissued on Document DOCD-8009; W E Claunch & John Hatcher (MISS) - both on Document DOCD-8071.

2 - 8. Leather Britches (Roud 15479)

Luther Strong (fd). Hazard, Perry County, KY. 18th October, 1937.

This extremely popular tune, known as *Lord McDonald's Reel* in both Scotland and Ireland, was recorded commercially in the 1920s and '30s by numerous old-timey musicians, including The Carter Brothers and Son (reissued on Document DOCD-8009), Robert Cook's Old Time Fiddlers, Tommy Dandurand, Clifford Gross, W. A. Hinton, William B. Houchens, Earl Johnson (reissued on Document DOCD-8005), The Leake County Revellers (reissued on Document DOCD-8029), Doc Roberts (reissued on Document DOCD-8042), 'Uncle Bunt' Stephens, Uncle 'Am' Stuart, Gid Tanner (reissued on Document DOCD-8059) and The White Mountain Orchestra.

Other recordings: Michael Coleman (Ireland) - Gael-Linn CEFCD 161; Eck Dunford (Texas) - Smithsonian-Folkways SF CD 40097.

2 - 9. Two Old Crows (Roud 5)

Sung by Mrs Oscar Allen. Lynchburg, VA. September, 1950.

Two old crows sat in a tree
Lardy hip tie hardy ho ho
Two old crows sat in a tree
Were just as black as crows could be
Lardy lardy hip tie hardy ho ho

One old crow said to his mate
'What shall we have today to eat?'

'Yonder lies a horse in yonders lane
Whose body hasn't been very long slain'

'We'll press our feet on his breastbone
And pick his eyes out one by one'

Two Old Crows began life as *The Three Ravens* and told the story of a slain knight whose bones were picked bare by birds, which also, incidentally, used the locks of the knight's hair to thicken their nests. The song appeared in *Melismata: Musical Phantasies Fitting the Court, Citty and Country Humours*, a book that was printed in London in 1611. Over the years the story lost some of its original content, so that we have ended up with a rather mundane conversation between a pair of crows on the lookout for something to eat. Luckily, Mrs Allen's splendid tune turns this into an extremely fine version.

Other recordings: Charlie Clissold / Bob Cross (Gloucestershire) - VTC4CD. George Withers (Somerset) - VT133. Bob Lewis (Sussex) - VT120. Fred Jordan (Shropshire) - VTD148CD.

2 - 10. John Randal (Lord Rendall) (Roud 10)

Sung by Mrs Oscar Allen. Lynchburg, VA. September, 1950.

'What have you had for your supper,
John Randal, my son?
What have you had for your supper,
pray tell me little one?'

'Had eel soup and bacon, mother
make my bed soon,
Mother, I'm sick to heart
and I want to lie down'

Professor Child (Child 12) called this *Lord Randal* and gives over a dozen examples. Attempts have been made in the past to tie this ballad to an actual event, usually to the family of Ranulf, sixth Earl of Chester (d.1232), but as it is known in one form or other all over Europe (Italian sets are known from c.1630) this has never been successful. Some scholars, including the late Hamish Henderson, believed that the ballad was originally from Scotland.

Other recordings: John MacDonald (Morayshire) - TSCD653; Jeannie Robertson (Aberdeen); Elizabeth Cronin (Co Cork); Thomas Moran (Mohill); Colm McDonagh (Connemara) and Eirlys & Eddis Thomas (Wales) - Rounder CD 1775; Mary Delaney (Ireland) - TSCD667; Joe Heaney (Connemara) - TSCD518D; Paddy Reilly (Co. Tipperary) - MTCD325-6; Ray Driscoll (Shropshire) - EFDSS CD02; George Dunn (Staffordshire) - MTCD317-8; Gordon Hall (Sussex) - Country Branch CBCD095; Fred Jordan (Shropshire) - MTCD333; George Spicer (Sussex) - MTCD311-2; Sarah Cleveland (New York) - Folk-Legacy cassette C33; Laurence Older (New York) - Folk-Legacy CD-15; Frank Proffitt (North Carolina) - Folk-Legacy CD-1; Kathleen Behan (Dublin) - Kyo Records CD 107; Mary Heekin (New York) - Dust-to-Digital DTD-08; Martha Reid (Perthshire) - Greentrax CDTRAX9024.

2 - 11. Rock-a-Bye-Baby (Roud 2768)

Sung by Mrs Oscar Allen. Lynchburg, VA. September, 1950.

Rock-a-by-baby on the tree top
When the wind blows the cradle will rock
When the bough bends the cradle will fall
Down come baby, cradle and all
Rock-a-by lull-a-by, bees in the clover
Rock-a-by lull-a-by, bees in the clover

Rock-a-by-baby on the tree top
When the wind blows the cradle will rock
When the bough bends the cradle will fall
Down come baby, cradle and all

For some reason or other, nursery rhymes seem to attract all kinds of

stories surrounding their supposed origins. Let us, however, begin with what is actually known. It would appear that the words were first printed c.1765 in *Mother Goose's Melody*. Actually, no edition of this work has survived, though there is a reprint of c.1785 which has survived. It would seem that there was no tune associated with the rhyme until the 1880s, when it appeared in an American collection of songs, which credits the words and tune to one Effie I Canning (or Effie I Crockett).

Now for the speculation! Some Americans have suggested that the rhyme may have begun life in the early 17th century, when the Pilgrim Fathers first encountered Native Americans, who rocked their babies in birch-bark cradles, which were often hung from tree branches. Back in England, it has been noted that in 1706 the then Earl of Sandwich's son fell out of his cradle, or was possibly snatched from his cradle. The son was never seen again. Or there is the story that the baby was supposed to be the son of King James II of England. Popular belief had it that another child was smuggled into the birthing room, thus providing James with a Catholic heir. The 'wind' was the force blowing in from the Protestant Netherlands, and William of Orange did, indeed, depose James. Are any of the stories true? Probably not.

2 - 12. Down in the Meadow (Roud 7502)

Sung by Mrs Oscar Allen. Lynchburg, VA. September, 1950.

Down in the meadow
Hop-a-doodle, hop-a-doodle
Down in the meadow
Hop-a-doodle-do

Down in the meadow
The colts begin to pine
Sows begins to whistle
And the pigs begin to dine

According to Roud, this appears to be the only appearance of this short play-party song. Maud Karpeles said that in the second verse lines two and four were sometimes sung as: 'The colts began to prance/And the pigs began to dance'.

2 - 13. The House-Carpenter (The Daemon Lover) (Roud 14)

Sung by Mrs Oscar Allen. Lynchburg, VA. September, 1950.

'Well met, well met, my own true-love
Well met, well met', says he
'I've just returned from the salt-water sea
And was all for the sake of thee'

'I once could have married a King's daughter dear
And she would have married me
But I refused a crown of gold
And was all for the sake of thee'

'If you could have married a King's daughter dear
(?) married at your command
For I have married a house-carpenter
And I think he's a nice young man
And I have married a house-carpenter
And I think he's a nice young man'

'If you forsake your house-carpenter
And come and go with me
I'll take you where the grass grows green
On the banks of sweet (Bellie?)'

She picked her up, her baby up
And kisses gave it three
Saying, 'Stay at home my darling little babe
And keep your dad's company'
Saying, 'Stay at home my darling little babe
And keep your dad's company'

They had not been on the sea two weeks
I'm sure it was not three
Before the lady she began to weep
And she wept most bitterly

'Are you weeping for your house-carpenter?
Or are you weeping for your gold?
Or are you weeping for your house-carpenter
Whose face you'll see no more?'

'I am not weeping for my house-carpenter
Or neither for my gold

I'm weeping for my darling little babe
Whose face I'll see no more
I'm weeping for my darling little babe
Whose face I'll see no more'

They had not been on the sea three weeks
I'm sure it was not four
Before the ship it sprang a leak
And it sank to rise no more

Child 243. Originally titled *James Harris*, or, *The Daemon Lover*, this 17th century broadside ballad has survived best in the southern uplands of America, although at least one version has been recorded from an Irish singer, and it was still being collected in England at the turn of the last century. Most versions end with the woman seeing Heaven as the ship sinks, but realising that she is actually heading for Hell. Early collectors made much of the ballad's supernatural elements, but later writers, such as Dave Harker, have paid more attention to the ballad's role as a vehicle for the social control of married women. (See Harkers article *A Warning in Folk Music Journal* volume 6, number 3, 1992, pp.299-338, for example).

North Carolina singer Annie Watson has a good version on Smithsonian Folkways CD SF 40012, whilst the Ozark singer Almeda Riddle sings her version on Rounder CD 1706. Texas Gladden's version from Virginia can be heard on Rounder CD 1800 and a reissue of Tom Ashley's 78rpm version is available on the Smithsonian Folkways *Anthology of American Folk Music* (SFW CD 40090) or else on the Nehi box set NEH3X1. This latter set also includes a copy of the 1928 recording of *Can't You Remember When Your Heart Was Mine?*, a version of the ballad, sung by The Carolina Tar Heels. Doug Wallin of North Carolina can be heard on MTC503-4.

2 - 14. Waggoner

Beverly P. Baker (fd). Hazard, Perry County, KY. 18th October, 1937.

Some people seem to link this tune with the Waggoner Ranch in Texas. The Ranch was founded in 1851 by Dan Waggoner and some versions of the tune carry the title *Texas Waggoner*. However, a more popular theory is that it is named after a racehorse, called Wager, which beat another horse, Gray Eagle, in the Louisville race of 1838. There is also a story that Wager was ridden by a slave called Cato, who was awarded his freedom because of the result. Gray Eagle is also remembered in a tune which is often called *Tennessee Gray Eagle*.

This was obviously a popular tune in Kentucky. Other early Kentucky recordings include one made on March 5th 1931 by Fiddlin' Doc Roberts (Pe 12765), which was reissued on Document DOCD-8044, and another recorded on February 27th 1928 by J W Day (Vi 21353), reissued on Yazoo 2200. Other recordings include those by Arnold Sharp (Ohio) - Field Recorders Collective FRC 406 and Stephen B Tucker & W E Claunch (MS) - both on Document DOCD-8071.

2 - 15. Waynesborough

Beverly P Baker (fd) & Norman Combs (gtr). Hazard, Perry County, KY. 18th October, 1937.

A tune possibly named after the Pennsylvanian home, Waynesborough, of Major General Anthony Wayne (1745 - 1796), who fought with George Washington and Lafayette and who led the Pennsylvania line in the battles of Brandywine and Germantown during the American Revolutionary War. Wayne, a hero of the War, was also at Valley Forge and Stony Point. Beverly P Baker may have picked this up from another of Fiddlin' Doc Robert's recordings, this one made c. August 26th 1927 (Genett 6257) and reissued on Document DOCD-8042.

2 - 16. Sweet Jane (Roud 3243)

Sung by Mrs Clyde Sturgill. Whitetop Mountain Folk Festival, VA. 1938.

Now come Sweet Jane, for I must go
Far 'cross the foaming sea
My trunk's on board with Johnson's boat
With all his company

I heard a loud, like thunder roar
Out of some cannon's mouth
I would be welcome safe at home
In my sweet sunny south

I've laboured hard for seven years
While working for my wealth
I've lived on bread and salty meat
But never lost my health

I heard a loud, like thunder roar
Out of some ship on board
I've spied Sweet Jane in all her curls
Come stepping to the shore

I spied Sweet Jane in all her curls
Come stepping from the ship
I spied Sweet Jane in all her curls
Then I began to skip
Into her father's door
A gay young crowd was standing round
All standing on the floor

The parson read the marriage vow(s)
Which bounds us both for life
Now Jane you're mine, without a doubt
A kind and loving wife

This would appear to be an American song. Cecil Sharp noted Appalachian sets, as did Frank Brown in North Carolina and Vance Randolph in the Ozark Mountains. Jean Ritchie's family version of the song, from Kentucky, was recorded on a long out-of-print LP, *The Best of Jean Ritchie* (Prestige International INT 13003), while a version from Pound, VA, can be heard on MTC505 6.

2 - 17. Tom Boleyn (Roud 294)
Sung by Eliza Pace. Hyden, Leslie County, KY. 1937.

Tom Boleyn was a Scotsman born
His shoes worn out and his stocking was torn
The calf of his leg hung down to his shin
'I'm a hell of a fella' says Tom Boleyn

Tom Boleyn had no boots to wear
He bought him a goat's skin to make him a pair
The woolly side out and the fleecy side in
'Cool in the summer' says Tom Boleyn

Tom Boleyn bought him an old grey mare
Her sides was worn, her feet was bare
Away he went through thick and thin
'I'm going a-courting' says Tom Boleyn

He rode over to the Dutchman's hall
There he got down amongst them all
'Come in, come in, I bid you come in'
'I've come here courting' says Tom Boleyn

'Come in, come in, you welcome guest
Take which of my daughter's that you like best'
'I'll take one for love and the other for kin
I'll marry them both' says Tom Boleyn

'After the wedding we must have a dinner'
They had nothing to eat that was fit for a sinner
Neither fish, flesh, nor no a such thing
'It's a hell of a dinner' says Tom Boleyn

'And after the dinner we must have a bed'
The floor it was swept and the straw it was spread
The blankets were short and the sides were thin
'Stick close to my back' says Tom Boleyn
When Cecil Sharp noted the song from Mrs Pace she gave him the following three verses which follow on from the above:

*Tom Boleyn's wife and his wife's mother
All went over the bridge together
The bridge broke down, they all fell in
'Get out, if you can' says Tom Boleyn*

*Tom Boleyn crawled in an old hollow tree
Very well content he seemed to be
The wind blew hard and the rain beat in
'It's hell of a lodgings' says Tom Boleyn*

*Tom Boleyn's wife being of a low squat
And out of the water she quickly got
And away she went through thick and thin
Enquiring for delicate Tom Boleyn.*

There are suggestions that this song may date from the mid-16th century and that it comes from a song sung by the fool in William Wager's play, *The Longer Thou Livest, the More Fool Thou Art*, which can be dated to

about 1560-70. Some writers have suggested that it may also be found in *The Complaynt of Scotland*, dated 1548, though this reference may actually refer to another ballad or fiddle tune. The earliest definite sighting is in Ritson's *The North Country Chorister* of 1802. Irish versions usually go under the title of *Brian O'Lynn*, which could suggest an Irish origin, although a broadside printed c. 1850-1870 by Moore of Ann Street, Belfast, and titled *Bryan O'Lynn*, has the opening line "Bryan O'Lynn was a Scotsman born", so perhaps it is a Scottish song after all. An American text, printed by Richard Marsh of New York in 1854 (*Marsh's Selection. Or Singing for the Million* volume 2) has a text which is very similar to that used by Eliza Pace.

Other recordings: Jack Fuller (Sussex) - TSCD672D.

2 - 18. The Cruel Brothers (Roud 18)
Sung by Eliza Pace. Hyden, Leslie County, KY. 1937.

Near Bridgewater a rich man lived
He had two sons and a daughter dear
Whose life by death (?) arabian*
And filled his children's hearts with fear

These young men to the sea did venture
To bring whatever was the gain
He was a princess (sic) bound and strong indented
They sent him factory (sic) over the main

This youth was neat, he was neat and comely
Neat and complete in every limb
Their sister placed her whole affections
On this young man, unbeknownst to them

One day it chanced her youngest brother
For to see them sport and play
He told the secret to the other
This to him then he did say

'O now he thinks he'll gain our sister
Perhaps he thinks her for to have
But their courtship will soon be ended
We'll force him headlong to his grave'

Now for to end this cruel matter
And fill their sister's heart with woe
This poor young man they did flatter
With them a-hunting for to go

In the backwoods where no one used
The briars they were overgrown
O there they made a bloody slaughter
There they had him killed and thrown

They returned home to their sister
She asked where was the servant man?
'I ask because you seem to whisper
Tell me, brothers, if you can'

'We lost him at our game we hunted
We never no more could him see
I'll tell you plainly, I'm affronted
What makes you examine me?'

The next night as she lies sleeping
He comes to her bedside and stood
All covered o'er in tears a-weeping
All wallowed o'er in gores of blood

The next morning she got up
With many a sigh and bitter groan
To the place then she found him
Where they had him killed and thrown

She said, 'My love, I will stay with you
Until my heart doth burst with woe'
She felt sharp hunger creeping on her
Homewards she was obliged to go

She returned home to her brothers
They asked her what made her look so orn (sic)
'O by the loss you've acted treason
In killing your poor servant man'

* Cecil Sharp transcribed this as 'arabian' when Mrs Pace sang the song

to him. It is obviously a corruption, though I am unable to suggest an alternative. The terms 'princess' and 'factory' in verse 2 were also sung to Cecil Sharp, as was the word 'orn' in the final verse. In fact, Mrs Paces' two texts (to Cecil Sharp and to Alan Lomax) are very similar indeed.

Once Mrs Pace settled into the song, after the first two verses, she sang a story which was known to Boccaccio in the 14th century ("Decameron" IV 5). Two hundred years later Hans Sachs wrote it up as *Derermordete Lorenz*, while Keats later rewrote the tale as *Isabella and the Pot of Basil*. We don't know why Professor Child failed to include this in his monumental *English and Scottish Popular Ballads*, but singers and listeners have certainly enjoyed the tale. For some reason or other it has proven especially popular in America.

Other recordings: Lisha Shelton (NC) - Smithsonian-Folkways SFW CD 40150; Caroline Hughes (Dorset) - MTCD365-6.

2 - 19. Pretty Little Widow (Roud 17586)
Bill Stepp (fd), & Mrs Mae Puckett (gtr). Salyersville, KY. October, 1937.

According to the fiddler Clayton McMichen, who played with the well-known Skillet Lickers, this tune came from his father c.1910. Clayton and the Skillet Lickers recorded the tune on October 23rd, 1928 (issued on Columbia CO 15334-D & reissued on Document DOCD-8058). The tune may have served as the basis for a later piece, Hank Garlands' *Sugarfoot Rag*. Riley Puckett sings the following verses on the Skillet Lickers' version:

Lawd Lawd, what a pretty little widder,
If I was a young man I'd go and git 'er.

Lawd - what a pretty little widder,
Black my boots and I'll go and git 'er.

That little widder she's lookin' fine
I'm a -gonna beat St. Lawrence's time.

Woah is me, she don't like me
'cause I'm rough and rowdy.
Everytime I go see her she
hardly tells me, "howdy."

2 - 20. Lady Margaret (Fair Margaret & Sweet William) (Roud 253)
Sung by Emma Shelton. Alleghany, NC. 10th August, 1955.

Sweet William he arose one morning in May
He dressed himself in blue
'And pray can you tell me, that long, long love
Between Lady Margaret and you?'

'Oh I know nothing of Lady Margaret' he said
'Lady Margaret knows nothing of me
Tomorrow morning, about eight o'clock
Lady Margaret my bride shall see'

Lady Margaret was in her dower room
Combing back her yellow hair
She saw Sweet William and his new wedded wife
As they drew near to her

Oh down she threw her ivory comb
And back she threw her hair
And running to her bed chamber
To never no more appear

That very same night they were all in the bed
They were all in the bed asleep
Lady Margaret she arose and stood all alone
And sung at Sweet William's bed feet

Saying, 'How do you like your bed, Sweet William?
Or how do you like your sheet?
Or how do you like your new-wedded wife
That lies in your arms asleep?'

'Very well, very well, I like my bed
Very well I like my sheet
But ten thousand time better do I like the lady gay
That stands at my bed feet'

Sweet William he arose and stood all alone
He tingled at the ring
There was none so ready as her dear old mother

To arise and let him come in

'Oh where's Lady Margaret' he said
'Oh where's Lady Margaret?' he cried
'Lady Margaret is a girl I always adored
She has stolen my heart away

'Or is she in her dower room?
Or is she in her hall?
Or is she in her bed chamber
Among those merry maids all?'

'She is neither in her dower room
Nor neither in her hall
Lady Margaret she is in her cold coffin
With her pale faced turned to the wall'

Oh down he pulled those milk-white sheets
That was made of satins so fine
'Ten thousand times she has kissed my lips
So lovely, I'll kiss thine'

Three times he kissed her cherry, cherry cheek
Three times he kissed her chin
And when he kissed her cold clay lips
His heart it broke within

Saying 'What will you have at Lady Margaret's burying?
Will you have some bread and wine?'
'Tomorrow morning, about eight o'clock
The same may be had at mine'

They buried Lady Margaret in the old churchyard
They buried Sweet William there
Out of Lady Margaret's grave sprung a deep red rose
And out of William's a briar

They grew to the top of the old church house
They could not grow any higher
They met and tied in a true-love's know
And the rose hung on the briar

For notes, please see Volume 1, track 31.

2 - 21. The Old Hen, She Cackled (Roud 11058)
Bill Stepp (fd), & Mrs Mae Puckett (gtr). Salyersville, KY. October, 1937.

The Old Hen Cackled and the Rooster's Going to Crow was recorded c.14th June, 1923 by Fiddlin' John Carson (Okeh 4800, reissued on Document DOCD-8014). Several other early fiddlers and groups followed and these included Clayton McMichen, Deford Bailey, Chief Pontiac, The Short Creek Trio, Taylor's Kentucky Boys and Jess Young. Kilby Snow (VA) - Field Recorders Collective FRC205. However, Bill Stepp's tune seems to be more aligned to a different tune, namely *Little Rabbit*, for which see the 1931 version recorded by The Crockett Family Mountaineers - *Little Rabbit/Rabbit Where's Your Mummy* - which is reissued on Yazoo CD set *Kentucky Mountain Music* CD 2200.

2 - 22. Gilderoy (Roud 1486)
Bill Stepp (fd). Salyersville, Magoffin County, KY. October, 1937.

Versions of the Scottish ballad *Gilderoy, or, the Scotch Lover's Lamentation* (which begins "Gilderoy was a bonny boy/had roses on his shoes") can be traced back to the early part of the 18th century. A version appears in D'Urfey's *Wit and Mirth, or, Pills to Purge Melancholy* (1719 - 20) and another in Thomson's *Orpheus Caledonius* of 1733. Texts can be found on both black-letter and white-letter broadsides and in various 19th century song books. A number of English Edwardian song-collectors found version being sung in southern England at the beginning of the 20th century.

2 - 23. The True Lover's Farewell (Roud 422)
Sung by Emma Shelton. Alleghany, NC. 10th August, 1955.

'Oh fare you well my own true-love
So fare you well for awhile
I'm going away, but I'm coming back
If I go ten thousand miles

'If I prove false to you, my love
The earth may melt and burn
The sea may freeze and the earth may burn

If I no more return

'Ten thousand miles my own true-love
Ten thousand miles or more
The rocks may melt and the sea may burn
If I never no more return

'Oh who will shoe your pretty little feet
Or who will glove your hand
Or who will kiss your red rosy cheek
When I'm in a foreign land?'

'My father will shoe my pretty little feet
My mother will glove my hand
And you can kiss my red rosy cheeks
When you return again'

'Oh don't you see yon little turtle dove
A-skippin' from pine to pine
Lamenting the loss of its own true-love
Just like I lament for mine

'Don't you see yon pretty little girl
A-spinning on yonder's wheel?
Ten thousand gay gold guineas would I give
To feel just like she feels'

A version titled *The Unkind Lovers, or, The Languishing Lament of Two Loyal Lovers*, is to be found in the *Osterley Park Ballads*, taken from a broadside printed by C Bates (1630 - 1712). Robert Burns clearly knew the song, which he used as the basis for his well-known poem *My Love is Like a Red, Red Rose*. Cecil Sharp collected six versions in England, as well as a further nine sets from Appalachian singers. One of these versions came from a Mrs Sylvaney Ramsey of Hot Springs, who may have been related to Evelyn Ramsey, who can be heard singing her version of the song on MTCD 501-2.

2 - 24. Cumberland Gap (Roud 3413)

Played by The Sugarloaf Sheltons. (Banjo solo by Dominia Shelton) Alleghany, NC. 12th August, 1955.
Please see notes to Volume 1, Track 11.

2 - 25. Little Maggie (Roud 5723)

Played by The Sugarloaf Sheltons. (Banjo solo by Dominia Shelton) Alleghany, NC. 12th August, 1955.

Essentially the tune to a popular song, which begins: "Oh where is little Maggie/With her dram glass in her hand?"

Other recordings: B F Shelton (KY) - Yazoo 2013; Buell Kazee (KY) - JSP77100; Dick Justice (WVA) - as *Little Lulie* - DOCD-8004; Grayson & Whitter(TEN) - DOCD-8055; Shorty Ralph Reynolds (KY) - Dust-to-Digital DTD-08; Roscoe Holcomb (KY) - Smithsonian Folkways SF CD 40104; Fred Cockerham(NC) - Field Recorders' Collective FRC 101; Kilby Snow (NC) - FRC 205; Doug Wallin (NC) - MTCD513.

2 - 26. Pike County Breakdown

Played by The Sugarloaf Sheltons. Alleghany, NC. 12th August, 1955.

Originally an Anglo-American tune used to carry such songs as *The Girl I Left behind Me* and *Across the Rocky Mountains*, but here performed in the bluegrass style. Lester Flatt and Earl Scruggs recorded an influential bluegrass version, as *Pike County Breakdown*, but this was a couple of months after the Sugarloaf Sheltons, who also used the *Pike County Breakdown* title, when they recorded it for Maud Karpeles.

Other recordings: Spencer Moore (VA) - Rounder CD 1702. Roscoe Holcombe (KY) - Smithsonian-Folkways SF CD 40077. Flatt & Scruggs - JSP 7724 (4 CD set). Clyde Davenport (KY) - Field Recorders Collective FRC 103.

2 - 27. Fire in the Mountains (Roud 4618)

Played by The Sugarloaf Sheltons. Alleghany, NC. 12th August, 1955.

Fire in the Mountains is one of a broad family of early nineteenth century (or earlier) tunes that shade into one another and are as old as *Hey Betty Martin*, *Tip Toe*. It has been suggested that the tune originated from eastern European migrants, some of whom made commercial recordings in New York in the early part of the 20th century. There is also a Norwegian tune, printed in *Southern Folklore Quarterly* vol. vi, number 1 (March, 1942) p.9, that shows some similarity. A L 'Red' Steeley and J W 'Red' Graham

- known as the Red Headed Fiddlers - made a spirited fiddle/banjo recording in 1929 (reissued on Document DOCD-8038) that is well-worth hearing. For some reason, the engineers titled this recording *Far in the Mountain*. (Chances are they were Yankees from the North, unaccustomed to Steeley & Graham's accents). The Camp Creek Boys, from the area around Galax, VA, play a good version on County CD 2719, as did Theron Hale (reissued on County CD 3522). Fiddlin' John Carson's version, recorded in 1926, has been reissued on Document DOCD-8017.

2 - 28. The Lost Indian

Played by The Sugarloaf Sheltons. Alleghany, NC. 12th August, 1955.

This title seems to apply to any number of tunes (maybe Indians once had a habit of getting lost!) and folklorist Samuel Bayard has suggested that there are more melodies attached to this title than any other. For example, both Ed Hayley of Kentucky and John Hannah of West Virginia play a *Lost Indian* tune which is different from that played by the Sugarloaf Sheltons. (Hayley on Rounder CD1131-2 & Hannah on Field Recorders' Collective FRC405). I would suggest that tunes such as the one played by Hayley or Hannah are earlier ones and that The Sugarloaf Shelton's tune is a more recent (1930s or '40s, perhaps) composition.

Other recordings: The Smokey Valley Boys (NC) - Field Recorders' Collective FRC102. The Camp Creek Boys (Benton Flippen) - Rounder CD 0326. Marion Sumner (KY) - Smithsonian-Folkways SF CD 40077.

2 - 29. Boneyparte's Retreat (sic)

Played by The Sugarloaf Sheltons. Alleghany, NC. 12th August, 1955.

Also known as *Bonaparte Crossing the Rockies*, this tune may be based on an Irish piece, *The Eagle's Whistle*. It is believed that the *Little Egypt* tune, which is incorporated into *Bonaparte's Retreat*, was first recorded by the Country performer Pee Wee King (1914 - 2000), who performed on the Grand Ole Opry.

Other recordings: John Pickering (Ireland) - Greenhays GR726; Doc Watson - Smithsonian Folkways CD SF 40012. John Hatcher (MISS) - Document DOCD-8071; Jean Ritchie (KY) - Greenhays GR726; W M Stepp (KY) - Yazoo 2013; Luther Strong (KY) - Yazoo 2014.

2 - 30. Pretty Fair Field (Roud 129)

Sung by Mrs Martha Wiseman Aldridge. Three Mile, Avery County, NC.

There was a pretty fair field,
a pretty fair field, fair field
What was in that field?
A beautiful, beautiful tree
Tree in the ground and the ground in
the pretty fair field

There was a pretty fair field,
a pretty fair field, fair field
What was on that tree?
A beautiful, beautiful limb
Limb on the tree and the tree in the ground
And the ground in the pretty fair field

There was a pretty fair field *etc.*

A beautiful, beautiful nest

A beautiful, beautiful egg

A beautiful, beautiful bird

A beautiful, beautiful tongue

A beautiful, beautiful song

A beautiful, beautiful head *

* Presumably this verse should follow the verse about the "beautiful, beautiful bird"

For further notes, please see CD 1, track

2 - 31. Julie Ann Johnson

Emmett Lundy (fd), Kelly Lundy (gtr) & Geedy Lundy (bjo). Galax, Grayson & Carroll Counties, VA. August, 1941.

The well-known singer Leadbelly had a song with the same title (Roud

11604) and it may just be that Emmett's tune is very distantly related to this song. The second part of Emmett Lundy's tune is, however, related to the well-known tune *Angeline the Baker*, for which, see Eck Dunford's version on JSP box set JSP77156C.

2 - 32. Big Ben Gal (Roud 17689)

The Shelor Family - Jesse T Shelor, f.; Pyrus D Shelor, f.; Clarice Blackard, p/v; Joe 'Dad' Blackard, bj/v. August 3rd 1927. Bristol, TN.

There's no use in talking about the Big Ben Gal,
That live on the county line;
For Betsy Jane from the prairie plain
Just leaves them way behind.
You never would see such a likely woman,
If you searched out all creation;
She beats all the gals from the flat creek bottom,
And she's the queen of the whole plantation.

She totes herself like a flying squirrel
(?) and the niggers all around
And lord how the dewdrops get off the grass
When she puts her feet upon the ground.
She's just as ripe as an apple on a tree,
And she looks so pretty and snug;
And her mouth's just as sweet as a corncob stopper
That comes out of a molasses jug.

The calf comes a-losing when the old cow calls,
And the possum dog comes to the horn;
And the grape vine climbs up the tall oak tree,
And the morning glory wraps around the corn.
And a nigger will turn around and come mighty quick,
When he hears that (yellow?) gal laugh;
She hangs on his arm like a bird on a tree
As they both go walking up the path.

Her eyes give light like a foxfire chunk,
And her teeth all as white as snow;
And the niggers in the cotton patch keep a- looking back
When they see her come chopping down the row.
She's gone crowd the hands where the crabgrass grows,
And kill all the weeds as she goes;
She skippers up the furrow in a cloud of dust,
As she busts them clods with a hoe.

Although titled *Big Bend Gal* by Victor Records, Clarice Shelor told me that the title was actually *Big Ben Gal*. The song is full of Southern imagery, which suggests, to me at least, that the song began life as a composed 'Black-Faced' or 'Nigger' song, which was probably written by a white composer. I have heard it suggested that the term 'flying squirrel' in verse 2 may refer to a motorcycle, which was first produced in the early 1920's in America. The tune is also used for the well-known song *The Bald Headed End of the Broom* (Roud 2129).

Other recordings: The Shelor Family (VA) - Field Recorders Collective FRC 112.

2 - 33. Suzanna Gal (Roud 735/5720)

Dad Blackard's Moonshiners - Jesse T Shelor, f.; Pyrus D Shelor, f.; Clarice Blackard, p; Joe 'Dad' Blackard, bj/v. August 3rd 1927. Bristol, TN.

I am going away to leave you, Suzanna gal
I am going away to leave you, Suzan-Anna gal

I am going to the western country,
Suzan-Anna gal
I am going to the western country,
Suzan-Anna gal
I'm going tomorrow to marry you,
Suzan-Anna gal
I'm going tomorrow to marry you,
Suzan-Anna gal

Fare thee well forever, Suzan-Anna gal
Fare thee well forever, Suzan-Anna gal

I am going to the western country,
Suzan-Anna gal
I am going to the western country,
Suzan-Anna gal

I'm going tomorrow to marry you,

Suzan-Anna gal
I'm going tomorrow to marry you,
Suzan-Anna gal

Probably, at one time, a Play-Party song. It comes under a variety of titles: *Suzanna Gal*, *Susan Anna Gal*, *Blue-Eyed Girl*, *Your Blue Eyes Run Me Crazy*, *Western Country* and *Fly Around My Pretty Little Girl*, *Pretty Little Pink* to name but a few.

Other recordings: Shelor Family (VA) - Field Recorders Collective FRC 112; Clint Howard & Doc Watson (NC) - Smithsonian Folkways CD SF 40029/30; Hobart Smith (VA) - Smithsonian Folkways SFW CD 40141; Bradley Kincaid (KY) - JSP JSP77158; The Hillbillies (VA) - reissued on Document DOCD-8039; Dent Wimmer & Sam Connor (VA) - MTCDD501-2; West Virginia Coon Hunters (WVA) - JSP77156A.

2 - 34. Sandy River Belle (Roud 16603)

Dad Blackard's Moonshiners - Jesse T Shelor, f.; Pyrus D Shelor, f.; Clarice Blackard, p; Joe 'Dad' Blackard, bj/v. August 3rd 1927. Bristol, TN.

Sandy River belle, I'm a-going away to leave you (x3)
All away to leave you now

On 22nd August, 1918, Cecil Sharp noted the following verse from Mrs Lucy Cannady of Endicott, VA.

Sandy River bells keep jingling, jingling (x3)
I've got no use for Sandy River bells

Other recordings: Shelor Family (VA) - Field Recorders Collective FRC 112; Blue Ridge Highballers (VA) - JSP JSP7743D; The Dixie Ramblers (VA/NC) - Document DOCD-8062 (as 'Sandy River Bells'); Norman Edmonds (VA) - Field Recorder's Collective FRC301.

2 - 35. Billy Grimes the Rover (Roud 468)

The Shelor Family - Jesse T Shelor, f.; Pyrus D Shelor, f.; Clarice Blackard, p; Joe 'Dad' Blackard, bj/v. August 3rd 1927. Bristol, TN.

'Tomorrow morn I'll be sixteen
And Billy Grimes, the rover
He's popped the question to me, Ma
And he wants to be my lover

'And he'll be here in the morning, Ma
And he'll be there quite early
To take a pleasant walk with me
Across yon fields of barley'

'Oh, daughter, dear, you shall not go
There is no use in talking
You shall not go with Billy Grimes
Across yon fields a-walking

'Just think of such presumption too
The dirty ugly rover
I wonder where your pride has gone
To think of such a lover?'

'Oh, Mama dear, I must confess
That Billy isn't quite clever
But a nicer beau could not be found
In this wide world all over'

Oh, daughter dear, I am surprised
At your infatuation
To think of having Billy Grimes
It would be ruination'

'Oh, Mama dear, old Grimes is dead
And Billy is the only
Surviving heir of all that's left
About six thousand yearly'

'Oh, daughter dear, I did not hear
Your last remarks quite clearly
But Billy is a nice young man
And no doubt loves you dearly'

"Billy Grimes the Rover" can be dated back to at least 1860, when Irwin P Beadle of New York published the words in two of his songsters, A

Collection of New and Popular Comic and Sentimental Songs and Beadle's Dime Song Book, No.2. The motif of the mother changing her mind about a potential son-in-law, once she has discovered that he has wealth, can also be found in some earlier English folksongs.

Other recordings: Shelor Family (VA) - Field Recorders Collective FRC 112.

2 - 36. Sheep Shell Corn by the Rattle of His Horn (Roud 21017)

Emmett Lundy (fd), Kelly Lundy (gtr) & Geedy Lundy (bj). Galax, Grayson & Carroll Counties, VA. August, 1941.

North Carolina folklorist Frank Brown calls this a 'Corn shucking song'. He noted two sets, the first in 1920, from Miss Elizabeth Janet Black of Ivanhoe NC and the second, c.1922, from a Miss Laura M. Cromartie, who was also from Ivanhoe. Another folklorist, James Madison Carpenter, noted another NC set, this time from a Margaret Cain Benton of Apex, NC. And Ozark folklorist Vance Randolph included the title in a list of fiddle tunes which were popular in the Ozark region of America in the 1920's.

2 - 37. Jackson's March (Roud 8503)

Emmett Lundy (fd), Kelly Lundy (gtr) & Geedy Lundy (bj). Galax, Grayson & Carroll Counties, VA. August, 1941.

Another British tune, this time *Haste to the Wedding* which, like *The New Rigged Ship* (CD 1 track 5) has been turned into a march. Other recordings: Cecil Plum (Ohio) - Field Recorders Collective FRC 404. Stephen B Tucker (MS) - Document DOCD-8071.

Acknowledgements:

Many people have helped with this and I am indebted to all of them. I would especially like to thank the English Folk Dance and Song Society, London, for permission to use Maud Karpeles' photograph of the Sugarloaf Sheltons for the cover picture of this CD set. Nick Wall, the Society's Librarian has also gone out of his way to help in many other ways.

Martha Hills & Don (Dr Bluegrass) DePoy of Virginia supplied the photograph of Emery Stoop, taken c.1940, while Joe Penland, of North Carolina, has patiently answered my many queries regarding the identification of singers and musicians. Frank Weston, as always, has also offered extensive help with tunes and biographical information, and provided us with the photograph of the Whitetop musicians from his archive.

Mike Yates - 6.6.17

Credits:

As so often before - as least 12 times before! - I must thank Mike Yates most profoundly for all the work he's done in coming up with this project; finding all the recordings, writing the whole of this booklet, and providing all the photos.

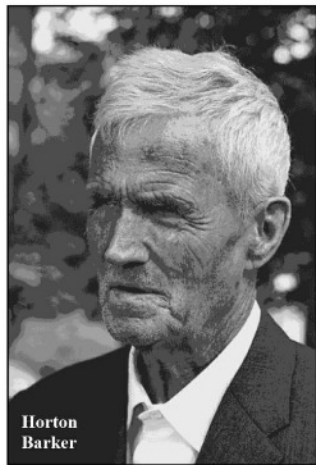
It goes without saying that none of the MT Records' CDs would exist without the selfless help of numerous collaborators over the years, but none have been so generous with their time, efforts, and enthusiasm as Mike has been. It was a huge relief to me when he decided to move to Swindon, some 30 miles away ... he used to live in Berwick-upon-Tweed!

Booklet: editing, DTP, printing
CD: formatting, production
 by Rod Stradling

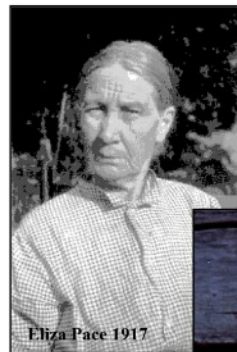
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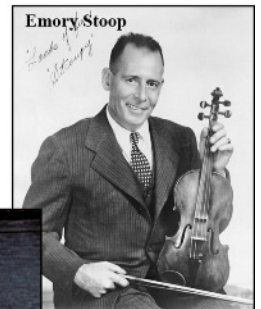
Bill Stepp



Horton Barker



Eliza Pace 1917



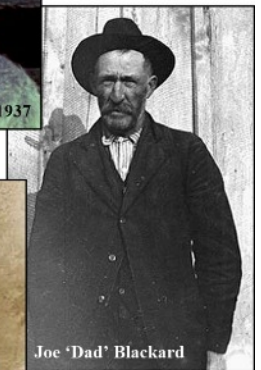
Emory Stoop



Eliza Pace 1937



Bill Stepp & W Williams



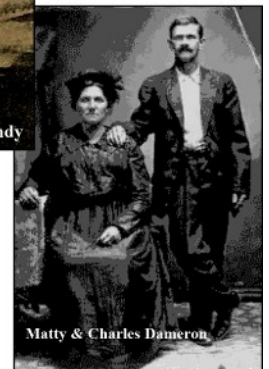
Joe 'Dad' Blackard



Emmett Lundy



Emma Shelton



Matty & Charles Dameron



Here is an early group of musicians who won prizes at the White Top Folk Festival in the early 1900s. In 1933, Mrs. Eleanor Roosevelt attended the festival, along with about 20,000 spectators. Horton Barker, who took first prize year, is pictured at right with cane and hat in hand. (from Annabel Morris Buchanan Special Collection)