

# Far in the Mountains

## Volume 5 - *Echoes from the Mountains*

Since their publication, back in 2002, the 4-CD set *Far in the Mountains* have been MT's best-selling production and they are a wonderful source of splendid songs, tunes and stories. So it is with great pleasure that I announce the publication of *Far in the Mountains, volume 5*. Mike Yates writes:

Once these [four CDs] were issued, I set the original recordings aside and got on with a number of other projects. Over the years my interests began to change and I found myself devoting more time to art ... But the Appalachians were still there, in the back of my mind. Recently I found time to re-listen to some of the recordings that had not made their way onto the four CDs, and I was rather surprised to discover just how much good material had been left off the albums, and so I set about putting together *Far in the Mountains - Volume 5*.

I am sure that many of the 425 people who bought the original 4-CD Set will want to add Volume 5 to their record collections ... in the current economic climate, I really hope so! And maybe a few others will remember that they had always wanted to buy them - but never got round to it.

### William Marshall & Howard Hall:

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|-----------------------------------|------|
| 1. <i>Train on the Island</i>     | 1:15 |
| 2. <i>Polly Put the Kettle On</i> | 1:11 |
| 3. <i>Fortune</i>                 | 1:13 |

### Dan Tate:

- |                            |      |
|----------------------------|------|
| 4. <i>Groundhog</i>        | 1:06 |
| 5. <i>Poor Ellen Smith</i> | 1:33 |

### Ted Boyd:

- |                          |      |
|--------------------------|------|
| 6. <i>Pig in the Pen</i> | 1:50 |
|--------------------------|------|

### Pug Allen:

- |                         |      |
|-------------------------|------|
| 7. <i>Soldier's Joy</i> | 1:24 |
|-------------------------|------|

### Sam Connor:

- |                                      |      |
|--------------------------------------|------|
| 8. <i>Ten Little Indians</i>         | 1:28 |
| 9. <i>Granny Will Your Dog Bite?</i> | 1:33 |

### Stella & Taylor Kimble:

- |                     |      |
|---------------------|------|
| 10. <i>Troubles</i> | 1:17 |
|---------------------|------|

### Dan Tate:

- |                           |      |
|---------------------------|------|
| 11. <i>Waggoner's Boy</i> | 1:03 |
| 12. <i>Sally Ann</i>      | 0:29 |

### Robert L Tate:

- |   |      |
|---|------|
| 13. <i>SallyAnn / Old Molly Hare / Baby-O</i> | 2:37 |
| 14. <i>Down by the Stillhouse</i>             | 1:00 |

### Pug Allen:

- |                                |      |
|--------------------------------|------|
| 15. <i>Turkey in the Straw</i> | 1:53 |
| 16. <i>Sally Gooden</i>        | 1:25 |

### Morris Norton:

- |   |      |
|---|------|
| 17. <i>Dicky Said to Johnny / Mirandy</i> | 3:24 |
|---|------|

### Tommy Jarrell:

- |                             |      |
|-----------------------------|------|
| 18. <i>Sail Away Ladies</i> | 1:15 |
| 19. <i>Say Darling Say</i>  | 2:16 |

### Doug Wallin:

- |   |      |
|---|------|
| 20. <i>The Little Mohee</i>                   | 2:24 |
| 21. <i>Pretty Fair Miss All in Her Garden</i> | 2:33 |

### Charlie Woods:

- |   |      |
|---|------|
| 22. <i>Cindy</i>                                    | 1:29 |
| 23. <i>Eighth of January / Green Mountain Polka</i> | 2:14 |
| 24. <i>Walking in the Parlour</i>                   | 1:29 |

### Eunice Yeatts MacAlexander:

- |                                      |      |
|--------------------------------------|------|
| 25. <i>The Preacher and the Bear</i> | 2:07 |
|--------------------------------------|------|

### Pug Allen:

- |                              |      |
|------------------------------|------|
| 26. <i>Old Joe Clark</i>     | 2:43 |
| 27. <i>Bull Durham</i>       | 2:13 |
| 28. <i>Fisher's Hornpipe</i> | 2:21 |

### Inez Chandler:

- |                                   |      |
|-----------------------------------|------|
| 29. <i>The Leaves are Green</i>   | 1:29 |
| 30. <i>Daddy Had a Billy Goat</i> | 1:12 |

### Benton Flippen:

- |                                |      |
|--------------------------------|------|
| 31. <i>Cripple Creek</i>       | 1:43 |
| 32. <i>Lonesome Road Blues</i> | 1:37 |

### Robert L Tate:

- |                                     |      |
|-------------------------------------|------|
| 33. <i>The Lawson Family Murder</i> | 2:07 |
|-------------------------------------|------|

### Mitchel Hopson:

- |                              |      |
|------------------------------|------|
| 34. <i>Shout Little Lula</i> | 0:47 |
|------------------------------|------|

### Doug Wallin:

- |                                   |      |
|-----------------------------------|------|
| 35. <i>Let her Go, Let her Go</i> | 1:32 |
| 36. <i>Darling Cora</i>           | 1:47 |

### Walt Davis & J C McCool:

- |                                   |      |
|-----------------------------------|------|
| 37. <i>Under the Double Eagle</i> | 1:22 |
| 38. <i>Whistling Rufus</i>        | 1:15 |
| 39. <i>Wildwood Flower</i>        | 1:04 |
| 40. <i>Silver Bells</i>           | 1:10 |
| 41. <i>Bully of the Town</i>      | 1:43 |

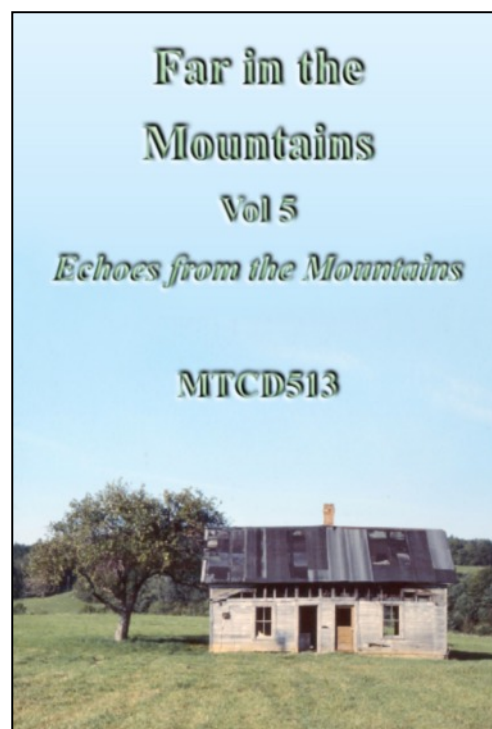
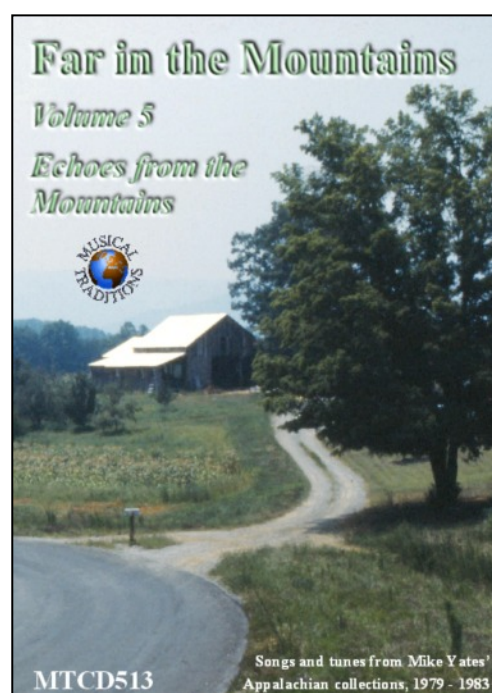
### Evelyn & Douston Ramsey:

- |  |      |
|--|------|
| 42. <i>Beautiful Star of Bethlehem</i> | 3:09 |
|--|------|

### Benton Flippen & Friends:

- |                                  |      |
|----------------------------------|------|
| 43. <i>Breaking up Christmas</i> | 3:37 |
|----------------------------------|------|

Total: 76:59



## Far in the Mountains, Vol 5

### Echoes from the Mountains

There is a well-known American fiddle tune called *Fire in the Mountains*. In 1929 the Red Headed Fiddlers recorded a version of the tune which, somehow, became mistitled as *Far in the Mountain* when it was issued on a gramophone record. As I flew repeatedly across the Atlantic to make these recordings the title came into my mind, and I began to think about how far I was travelling to be in these mountains.

#### Introduction:

The recordings on this CD were made during three collecting trips that I made to the Appalachian Mountains of North America in 1979, 1980 and 1983. In 2002 Musical Traditions issued four CDs, in two double CD sets, under the title *Far in the Mountains*, which contained many of these recordings (*Far in the Mountains* - volumes 1 & 2 MTCD501-2 and *Far in the Mountains* - volumes 3 & 4 MTCD503-4). Once these albums were issued I set the original recordings aside and got on with a number of other projects. Over the years my interests began to change and I found myself devoting more time to art. I had always collected art works, but now I began to organise exhibitions and to write about art, some of my articles finding their way onto a Dutch website [www.kunstpedia.com](http://www.kunstpedia.com) (in the Tribal Art section). But the Appalachians were still there, in the back of my mind. Recently I found time to re-listen to some of the recordings that had not made their way onto the four CDs, and this CD, *Far in the Mountains* - volume 5, is the result.

As full details about my Appalachian recording trips can be found in the booklet notes that accompany the earlier CDs I will not repeat the story here, nor will I repeat what I said about the performers. Suffice it to say that singers, such as Dan Tate, Doug Wallin and Eunice Yeatts MacAlexander were living in parts of the mountains visited by the song collector Cecil Sharp during the period 1916 - 18. Sharp was, of course, looking for songs, though he was not averse to listening to tunes played on the fiddle and banjo, and many of the instrumental players that I met were also living in the regions that Sharp visited.

On the earlier CD sets I did showcase many of the folksongs and ballads that were the sort of things that Cecil Sharp had been seeking. Like Sharp, I was delighted to find singers giving me versions of ballads such as *Wild Hog in the Woods*, *The Cruel Sister*, *Lord Bateman*, *The Housecarpenter*, *Little Margaret*, *Lord Daniel* and *Lord Thomas*, *Fair Ellender* and folksongs such as *Black is the Colour*, *The Silkmerchant's Daughter*, *The Carlisle Lady*, *The Little Soldier* and *The Derby Ram*. I also recorded a number of old-world tunes, such as *Rickett's Hornpipe* and *Paddy on the Turnpike*. But, many of the tunes, and some of the songs, were of more recent composition. There were songs like *The Murder of Colonel Sharp* and *Tom Dooley*, which continued the old-world tradition of writing songs about local events and there were many new-world tunes, such as *Cotton-Eyed Joe*, *Let Me Fall*, *Brown's Dream*, *Massa Run Away*, *Western Country*, *Cumberland Gap* and *Pretty Little Girl*.

Many of the singers were retired when I met them. Others, such as Doug Wallin, Evelyn and Douston Ramsey and Charlie Woods were running small farms, growing tobacco and food plants, as well as rearing a few animals. I well remember a large gander that Doug Wallin had on his farm. Every time that we began to record Doug's songs the gander would start honking and we would have to shoo it away to the other side of the field. Much of what Cecil Sharp had said about the singers still applied.

The country is, I think, the most magnificent I have ever seen. The mountains are everywhere, and we live in the valleys and walk through the passes. The mountains go from six thousand feet, and the valleys two or a little over. The weather has been very hot indeed, and I go about in a shirt and pair of flannel trousers, and keep as cool as I can. My experiences have been very wonderful so far as the people and their music is concerned. The people are just English of the late eighteenth or early nineteenth century. They speak English, look English, and their manners are old-fashioned English. Heaps of words and expressions they use habitually in ordinary conversation are obsolete, and have been in England a long time. I find them very easy to get on with, and have no difficulty in making them sing and show their enthusiasm for their songs. I have taken down very nearly one hundred already, and many of these are quite unknown to me and aesthetically of the very highest value. Indeed, it is the greatest discovery I have made since the original one I made in England sixteen years ago. 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 (Karpeles) 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. One ballad, *The Cruel Mother*, is by far the finest variant, both words and tune, which, in my opinion, has yet been found.

Cecil Sharp, 1916.

Today we might query just how 'English' some of these people were, but we cannot argue about their generosity or hospitality. And this was something that I also experienced. I doubt if I have ever been made so welcome anywhere else in my travels. On more than one occasion singers would ask me where I was staying. "I'll find a motel", I would say. To which they would reply, "You'll

do no such thing. You'll stay with us." And I lost count of just how many meals I was offered - and enjoyed!

Financially speaking, many of these people were relatively poor. Speaking in 1918, Cecil Sharp had this to say about some singers called Mitchell, '(They) are a wonderful clan, living in a small narrow creek about a mile from the hotel. They are considered a very low-down lot by the richer people here who wonder why we like them and go there so often.' Interestingly, I found much the same thing when I was staying in Ashville and making trips to Sodom Laurel. "Why," my hosts asked, "was I interested in spending so much time with hillbillies?" I was almost inclined to reply with the comment once made by a bank robber who, when asked why he robbed banks, replied, "Because that's where the money is." It was, after all, the "hillbillies" who knew the songs, ballads, tunes and tales that so interested me and, to be honest, they were the people whose company I preferred.

But, in a way, some other things had changed. When Cecil Sharp left the mountains for the last time in 1918, he had little idea that within a few years record companies would be touring the American South - including Appalachia - in search of songs, ballads and instrumental music that could be issued on gramophone records. When Sharp visited the mountains he was listening to people who had most probably learnt their songs and ballads from family and close friends. Each community had its own, discreet traditions. Suddenly, however, singers and musicians were able to listen to recordings of people from all over the States and not just from their own region. Fiddlers from Virginia were able to hear their counterparts from, say, Texas or Mississippi, while singers could pick up new songs from the recordings of people such as the Carter Family. On this CD we can hear Inez Chandler singing *Daddy Had a Billy Goat*, which she learnt from an old Fiddlin' John Carson record, and Rob Tate singing *The Lawson Family Murder*, which he learnt from a recording of the song that had been made in 1930 by the Carolina Buddies. In fact, this latter recording also indicates that records had replaced the old printed broadsides when it came to the transmission of new topical songs. (For more on this, see the article MT255 *When Cecil Left the Mountains* on the Musical Traditions website.)

Instrumental music had also changed. Whilst I found early fiddle and banjo tunes such as *Shout Lula*, *Polly put the Kettle On*, *Sally Ann*, *Old Molly Hare* and *Fisher's Hornpipe* still being played and enjoyed, I was also hearing late 19th and early 20th century tunes such as *Turkey in the Straw*, *Walking in the Parlour*, *Under the Double Eagle*, *Whistling Rufus*, *Silver Bells and Bully of the Town*. This, I think, was a reflection of what had happened in the 1920's when musicians such as Charlie Poole from North Carolina recorded everything from old ballads such as *George Collin*, *The Highwayman* and *Didn't He Ramble* to many almost contemporary pieces, such as *Under the Double Eagle*, *Ragtime Annie*, *Sunset March* and *San Antonio*. I was also aware that some of the musicians I met had also been influenced by the recordings of early banjo players such as Shirley Spalding and Fred Van Eps (see DOCD-1102 for recordings by these players.)

Interestingly, Tommy Jarrell continued to play the type of tunes that his father, fiddler Ben Jarrell, had recorded in 1927. Ben had recorded as part of Da Costa Woltz's Southern Broadcasters and Tommy continued to play tunes such as *Yellow Rose of Texas*, *John Brown's Dream*, *Old Joe Clark* and *Jack of Diamonds* which his father had played in the Richmond, IN, recording studio. (Ben Jarrell's recordings can be heard on the CD DOCD-8023.) Walt Davis, on the other, had himself made records in 1931. He had travelled to New York with other musicians, including Tom Ashley, Clarence Greene and Gwen Foster, and had recorded *Crooked Creek Blues* accompanied by Foster, and *Penitentiary Bound*, *Over at Tom's House*, *The Fiddler's Contest* and, possibly, *Short Life of Trouble* as part of the larger group. He told me that whilst in New York he had done some busking on the street with one of the other musicians. They had worn dark glasses and had pretended to be blind, thus expecting to make more money, but their ruse had been discovered when one of them used his foot to stop a dollar note which had started to blow away on the pavement! They had to run for their lives and were still out of breath when they later arrived at the recording studio.

Cecil Sharp really thought that he was witnessing the end of an old tradition. But if I called on Tommy Jarrell at a weekend I would find numerous visitors, often young musicians and singers who had travelled to be with Tommy and his friends so that they could learn whatever he could teach them. On one occasion a fiddler arrived who had driven almost non-stop from Alaska. On some nights there could be over fifty musicians jamming along with Tommy. How so many people managed to cram into Tommy's small house was a mystery!

In the early 1980s Doug Wallin and Evelyn & Douston Ramsey seemed to be the last of the Madison County singers. But today there has been a revival of interest in the old love songs and Madison County singers such as Joe Penland, Sheila Kay Adams, Donna Ray Norton and Denise Norton O'Sullivan are continuing to delight audiences with their singing. Nor has the instrumental tradition been forgotten, not while fiddlers such as Arvil Freeman, Roger Howell and Bobby Hicks continue to play.

I hope that, in a small way, the recordings that I made thirty odd years ago will help to keep these traditions alive, and that is why I am so happy to see that volume 5 of *Far in the Mountains* is now available. I cannot thank the performers enough for what they did in letting me record their songs and

music. Some, I think, felt that by doing so they would, perhaps, be preserving their traditions for future generations. And I think that they were right.

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During the past few years a number of important CDs and DVDs of Appalachian music have been issued. These include:

*Art of Field Recording - volumes 1 & 2* Dust-to-Digital DTD-08 & DTD-12. Two four-CD sets of recordings made by Art Rosenbaum over the last fifty years. It covers other areas as well as Appalachia and is essential listening.

The *Field Recorders' Collective* have issued a number of albums of important Appalachian field recordings, including CDs by *The Kimble Family* (FRC 106) and *Dan Tate* (FRC 506). Full details of all their recordings can be found at [www.fieldrecorder.com](http://www.fieldrecorder.com)

*Meeting's a Pleasure - Folk-songs of the Upper South* - Musical Traditions MTCD505-6 & MTCD507-8. Four CDs, in two double albums, of Kentucky field recordings.

*Nimrod Workman. Mother Jones' Will* - Musical Traditions MTCD512. A fine musical portrait of an important Appalachian balladeer.

*Music From the Lost Province - Old-Time Stringbands from Ashe County, North Carolina & Vicinity 1927 - 1931* Old Hat Records CD-1001. Comes with an excellently researched booklet.

*In the Pines - Tar Heel Folk Songs & Fiddle Tunes of North Carolina 1926 - 1936.* Old Hat Records CD-1006. Another essential album from Old Hat.

*Gastonia Gallop. Cotton Mill Songs & Hillbilly Blues 1927 - 1931.* Old Hat CD-1007. This album shows how the 'old traditions' were beginning to change as industrialisation began to enter the mountains.

*Hobart Smith. In Sacred Trust* - Smithsonian Folkways SFW CD 40141. A double album of recordings made by Fleming Brown of one of the greatest of Appalachian singers and musicians.

*Jean Ritchie - ballads from her appalachian family tradition* - Smithsonian Folkways SFW CD 40145. If you want one album that explains just why Cecil Sharp went to the mountains, this is it! Superb.

*Dark Holler - Old Love Songs and Ballads* - Smithsonian Folkways SFW CD 40159. John Cohen's collection of singers from Sodom Laurel in Madison County, NC, an area where Cecil Sharp collected some of his most important songs and ballads. Also come with a DVD of Cohen's remarkable film *The End of an Old Song*, a portrait of the singer Dillard Chandler.

*Kentucky Mountain Music - classic recordings of the 1920s and 1930s* - Yazoo 2200. A seven CD set comprising commercial recordings as well as recordings made in 1937 in Kentucky by Alan Lomax, then working on behalf of the Library of Congress.

*The Legacy of Roscoe Holcomb* - Shanachie DVD SH 621. Includes John Cohen's pioneering film *The High Lonesome Sound*.

*Bluegrass Roots* - mra DVD D0566. Not a great title, but this 1965 television programme does contain footage of several fine singers and musicians from western North Carolina, such as Obray Ramsey and Bascom Lamar Lunsford. Sadly, the latter's habit of trying to steal each scene can become rather trying at times. Harold & Margaret Winter's version of the ballad *Young Hunting* would have delighted Cecil Sharp, though.

Finally, mention must be made of Rob Amberg's excellent *Sodom Laurel Album*, a book packed full of superb photographs, including picture of some of the people that I met in Madison County, NC. *Sodom Laurel Album* University of North Carolina Press, 2002.

### The Recordings:

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 338,500 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 Ceoil Dúchais Éireann, Dublin; and the School of Scottish Studies, Edinburgh. They can also be purchased direct from Steve at Southwood, Maresfield Court, High Street, Maresfield, East Sussex, TN22 2EH, UK. Recording dates are shown in the sequence day/month/year.

In the following Song Notes, all Musical Traditions Records' CDs are referred to only by their Catalogue Numbers (i.e. MTCDxxx), as are all Records' CDs (i.e. DOCD-xxxx) and Field Recorders' Collective CDs (i.e. FRC xxx). The names of all other CD publishers are given in full.

## The Songs, Tunes and Stories

### 1. Train on the Island (Roud 17376)

(Played on the fiddle by William Marshall and the banjo by Howard Hall, at William's home near Hillsville, Carroll County, VA. 4.8.79)

This fiddle and banjo tune has been popular in the Hillsville VA/Galax VA/Mt Airy NC area for some considerable time, possibly because it was recorded in 1927 by local musicians James Preston Nester and Norman Edmonds. This recording is now available on the Smithsonian Folkways *Anthology of American Folk Music* (SFW CD 40090) and the YazooCD *Times Ain't Like They Used to Be* volume 1 (Yazoo 2028). Also in 1927 another Galax musician, Crockett Ward, recorded the tune for the Okeh record company, but this recording remains unissued. A version that I recorded from Tommy Jarrell had the following verses:

Train on the island, hear the whistle blow,  
Run, go tell my truelove, sick and I cain't go.

Train on the island, heading for the sun,  
Run, go tell my truelove,  
Sick and I cain't come.

Train on the island, heading for the west,  
Me and my girl we done split up,  
Maybe its for the best.

*Other recordings:* Tommy Jarrell (NC) - MTCD503-4.

### 2. Polly Put the Kettle On (Roud 7899)

(Played on the fiddle by William Marshall and the banjo by Howard Hall, at William's home near Hillsville, Carroll County, VA. 4.8.79)

This locally well-known piece is named after the nursery rhyme *Molly/Polly Put the Kettle On* and Appalachian players often sing this verse to the tune:

Molly put the kettle on,  
Jenny blow the dinner horn.  
Molly put the kettle on  
We'll all take tea.

although on the album *Close to Home* (Smithsonian Folkways SF CD 40097) Wade Ward of Independence, VA, sings/says the following words at the end of his performance:

Head like a coffee pot,  
Nose like a spout.  
Handle on the other side,  
To pour the coffee out.

The Skillet-Lickers recorded a boisterous version in 1931 (reissued on both County CD-3509 and DOCD-8060) that deserves to be heard.

*Other recordings:* The Leake County Revelers (NC) - DOCD-8029; Marcus Martin (NC) - FRC 502; Santford Kelly (KY) - FRC 503; Mike Rogers (NC) - FRC 505; Heywood Blevins (VA) - FRC 508.

### 3. Fortune (Roud 4625)

(Played on the fiddle by William Marshall and the banjo by Howard Hall, at William's home near Hillsville, Carroll County, VA. 4.8.79)

I have seen suggestions that this tune was popular in the 1890's, although I am unable to confirm this date. It is still popular around Galax, although at least one version of the song has been found as far away as the Ozark Mountains (Vance Randolph, *Ozark Folk Songs* volume 2, pp.413-414). The following two verses are often sung to the tune:

Once I had a fortune  
Locked it in a trunk  
Lost it all a gamblin'  
One night when I got drunk

Fortune I had it  
Fortune I lost  
Fortune I lost it  
One night when I got drunk

Tommy Jarrell once said, "I can recollect hearing my daddy play it as far back as I can recollect. I don't know where that started from...it was more just an old, well, a flat foot dance tune I'd say."

*Other recordings:* Ernest V Stoneman (VA) - 5 String 001; Fred Cockerham (NC) - Rounder CD 0028; The Camp Creek Boys (NC) - County CD-2719 & - Field Recorders' Collective FRC 102; Uncle Charlie Higgins, Wade Ward & Dale Poe (VA) - FRC 501; Sidna & Fulton Myers (VA) - FRC 503.

### 4. Groundhog (Roud 3125)

(Sung by Dan Tate at his home in Fancy Gap, Carroll County, VA. 15.8.79.

Hunt up your guns and call up your dogs  
Hunt up your guns and call up your dogs  
Going to the mountain catch a big groundhog...  
Groundhog

Turn it over and skin one side  
We turned it over and skinned one side  
Hell-fire, girls, ain't a groundhog wide...  
Groundhog

Meat in the cupboard and hide in the churn  
Meat in the cupboard and hide in the churn  
If that ain't groundhog I'll be durned...  
Groundhog

Yonder comes granny with a snigger and a grin  
Yonder comes granny with a snigger and a grin  
Groundhog gravy all over her chin...  
Groundhog

Yonder comes granny with her two canes  
Yonder comes granny with her two canes  
She swore she'd eat them groundhog brains...  
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.

*Other recordings:* Doc Watson (NC) - Smithsonian Folkways CD SF 40012; Stanley Hicks (NC) - MTCD500-1; Wash Nelson (KY) - MTCD505-6; Frank Proffitt Jr (NC) Appleseed APR CD 103; Jack Reedy and His Walker Mountain String Band - Yazoo CD 2052 & Old Hat CD-101; Lee Sexton (KY) - FRD 105.

#### 5. Poor Ellen Smith (Roud 448) (Sung by Dan Tate at his home in Fancy Gap, Carroll County, VA. 15.8.79.)

Oh, poor Ellen Smith,  
How was she found?  
She was shot through the heart,  
Lying cold on the ground.

They grabbed their Winchesters,  
They went to hunt me down;  
But I was miles away,  
In old Mount Airy town.

I stayed away a year  
And I prayed all the time,  
That the man might be found  
Who committed the crime.

For Ellen lay there,  
With her hands crossed on her breast.  
The bloodhounds and officers  
They gave me no rest.

So, they carried me back to Winston,  
My trial to stand;  
Saying, "Let him live or die,  
As the laws they demand."

So, they put me in jail  
And Lord wasn't it hard,  
To look through the bars  
On sweet Ellen's graveyard.

Yes, I've killed this fair maiden  
And I've taken her life,  
And I always intended  
To have made her my wife.

The towns of Mount Airy and Winston (actually Winston-Salem) were not too far from Dan's home in Fancy Gap and he was able to tell me that the events described in the song had actually happened in 1892. Peter DeGraff - a "drunkard" according to Dan - had got Ellen Smith pregnant. The child died shortly after being born. DeGraff then arranged to meet Ellen Smith in a remote part of the country and shot her through the breast, killing her. He was later hanged in Winston-Salem. The song, no doubt a local composition, has all the hallmarks of the broadside trade.

*Other recordings:* Estil C Ball (VA) - Rounder CD 1702; Green Bailey (KY) & Theophilus Hoskins (KY) - Yazoo 2200; Clyde Davenport (KY) - FRD 103.

#### 6. Pig in the Pen (Roud 13144) (Played on the banjo by Ted Boyd at his home in Endicott, Franklin County, VA. 5.8.79)

This tune gets its name from verses such as:

Wish I had a pig in a pen,  
Corn to feed him on.  
Pretty little girl to stay at home,  
Feed him when I'm gone.

Fiddling Arthur Smith claimed that *Pig in the Pen* was one of his tunes - he often played it on the radio - and it is now difficult to trace the exact origins of the piece, although some of the verses seem to predate Smith. Dan Tate uses the *Pig in the Pen* verse in his song *Wagoner's Boy* (track 11) which suggests that this verse, at least, was around before Arthur Smith 'composed' the tune.

*Other recordings:* Sam Connor and Dent Wimmer (VA) - MTDC501-2.

#### 7. Soldier's Joy (Played on the fiddle by L G 'Pug' Allen at his home in Stuarts Draft, Augusta County, VA. 17.8.80)

*Soldier's Joy* dates from the 18th century, when it was well-known in England, Scotland and Ireland. Robert Burns knew the tune. Equally popular in North America, the phrase "soldier's joy" became a euphemism for whisky among Civil War soldiers. I recorded Pug playing this as a solo on a number of occasions because I was fascinated by his unique way of playing.

*Other recordings:* Just about everyone has recorded this! Some of the more interesting versions include those by: Stephen Baldwin (Gloucestershire) - MTCD334; Fred 'Pip' Whiting (Suffolk) - MTCD350; Fiddlin' John Carson (GA) - DOCD-8016; The Skillet Lickers (GA) - DOCD-8059.

#### 8. Ten Little Indians (Roud 4618) (Played on the fiddle by Sam Connor at his home in Copper Hill, Floyd County, VA. 7.8.79)

*Ten Little Indians* is a version of a tune that is usually called *Fire in the Mountains* and 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*. Sam Connor had the following verse to the tune:

My little Indians don't drink liquor  
My little Indians don't get drunk

which is similar to the lines sung by Fiddlin' John Carson in his 1926 recording of the tune (Okeh 45068, reissued on DOCD-8017).

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' Steele and J W 'Red' Graham - known as the Red Headed Fiddlers - made a spirited fiddle/banjo recording in 1929 (reissued on 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 Steele & 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 (County CD 3522).

*Other recordings:* Ed Haley (KY) - Rounder 1134; Pug Allen - MTCD501-2; Clyde Davenport (KY) - FRC 103; The Kimble Family (VA) - FRC 106; Gaither Carlton (NC) - FRC 118; John Hannah (WVA) - FRC 405; Uncle Charlie Higgins, Wade Ward & Dale Poe (VA) - FRC 501; Marcus Martin (NC) - FRC 502.

#### 9. Granny Will Your Dog Bite? (Roud 6389) (Played on the fiddle by Sam Connor at his home in Copper Hill, Floyd County, VA. 7.8.79)

*Granny Will Your Dog Bite?* is a version of the fiddle tune *Eighth of January*, which celebrates the American victory over the British at the Battle of New Orleans. The battle, part of the so-called War of 1812, took place on January 8th 1815 when Andrew Jackson's troops defeated a British Army then trying to seize the city of New Orleans.

It always amused me to see American musicians trying to work out whether or not I understood the significance of the date when they played the tune to me.

*Other recordings:* The Arkansas Barefoot Boys - County CD-3507; Henry Hudson & Jiggs Hibler - JSP 77110; Nathan Frazier & Frank Patterson (TN) - Rounder 0238; John Ashby (VA) - FRC 108; Corbett Stamper (VA) - FRC 306; Bookmiller Shannon (ARK) - Rounder CD 1707.



## 10. Troubles

(Sung by Stella Kimble, with banjo. Fiddle by Taylor Kimble. Laurel Forks, Carroll County, VA. 14.8.79)

I didn't know my troubles were so bad  
My troubles are so bad, the worst I've ever had  
I didn't know my troubles were so bad

When your troubles gets like mine  
Just move on down the line  
I didn't know my troubles were so bad

Darling I'm gonna quit work  
Be the keen old clerk  
Darling I'm going to quit work

*Spoken:* That's all I know  
*Troubles* belongs, melodically speaking, to a group of songs that include *Sugar Babe* (Roud 3655) and *Red Rocking Chair* (Roud 7695). Kilby Snow, a North Carolina singer and autoharp-player, also sang the piece and his version included the following lines:

Oh Lordy me and oh Lordy my  
See you when your troubles just like mine  
When your troubles is so deep, you cain't even sleep  
See you when you haven't got a dime  
See you when you haven't got a dime

Oh I asked the captain for a job, Son what can you do?  
I can iron a track. I can ball the jack  
Can pick and shovel too, I can pick and shovel too.

Oh Lordy me and oh Lordy my  
See you when you haven't got a dime  
When your troubles is so deep that you cain't eat or sleep  
See you when your troubles just like mine  
I'll see you when your troubles just like mine

*Other recordings:* Kilby Snow (NC) - FRC 205; The Kimble Family (VA) - FRC 106 (a different recording).

## 11. Wagoner's Boy (Roud 414)

(Sung by Dan Tate at his home in Fancy Gap, Carroll County, VA. 15.8.79.)

Oh, I won't be a wagoner's boy  
And I won't work on the farm  
I'd rather stay at her poppa's house  
And lay in a pretty girl's arms

Cain't come in and I won't come in  
And I haven't got a moment's time  
Heard you had a new sweetheart  
You're no longer mine

You're no longer mine, little love  
You're no longer mine  
Heard you had a new sweetheart  
You're no longer mine

Oh, if I had a pig in a pen  
And corn to feed it on  
All I'd want is a purty little girl  
To feed it when I'm gone

So I cain't come in and I won't come in  
And I haven't got a moment's time  
Heard you had a new sweetheart  
You're no longer mine

Steve Roud lists over 200 songs under this title (Roud 414). However, I have refrained from linking Dan's song to this number because his song really comprises a number of floating verses and it is hard to say if they belong to any one song. Dan can be heard singing *Wagoner's Boy* to his own banjo accompaniment on the Field Recorders' Collective CD *Dan Tate* - FRC 506.

## 12. Sally Ann (Roud 3652)

(Sung by Dan Tate at his home in Fancy Gap, Carroll County, VA. 15.8.79.)

Oh, sift your meal and save the bran  
Sift your meal and save the bran  
Sift your meal and save the bran  
I'm going to the wedding, Sally Ann

Pat your little foot, Sally Ann  
Oh, pat your little foot Sally Ann  
Oh, you can go home with whoever you can  
But I'm-a going home with Sally Ann

Getting on a rowdy, Sally Ann  
I'm getting on a rowdy-o

Dan Tate's short set of words to this fiddle tune are similar to a set collected in 1918 by Cecil Sharp from Mrs Delie Hughes, of Crane River, Burnsville, Yancey County, NC. See: *Dear Companion. Appalachian Traditional Songs and Singers from the Cecil Sharp Collection* EFDSS, London.2004. The tune is well known throughout the American south and no-doubt predates 1918.

*Other recordings:* George Stoneman (VA) - Rounder CD 1702; Blue Ridge Highballers (VA) , as *Darneo*, - Yazoo 2046; Benton Flippen (NC) - Rounder CD 0326; Eck Robertson (TX), as *Great Big Taters*, - County CD-3515; The Hill Billies (VA) - DOCD-8039 & DOCD-8040 & Old Hat CD-101; Fiddlin' Doc Roberts (KY) - DOCD-8044; Fiddlin'Sam Long (OK), as *Sandy Land* - County CD-3506; W Guy Bruce & Guy Bruce Jr (GA) - Dust-to-Digital DTD-08; Stan Jackson (ARK) - Rounder 0435; Camp Creek Boys (NC) & Smokey Valley Boys (NC) - Field Recorders' Collective FRC 101; Gaither Carlton (NC) - FRC 118; The Roan Mountain Hilltoppers (TEN) - FRC201; Norman Edmonds (VA) - FRC 301; Uncle Charlie Higgins, Wade Ward & Dale Poe (VA) - FRC 501; Sidna & Fulton Myers (VA) - FRC 503.

## 13. SallyAnn / Old Molly Hare / Baby-O (Round 3652 - 7781 - 826)

(Played on the banjo by Rob Tate at his home between Fancy Gap and Pipers Gap, Carroll County, VA. 11.8.79)

i. See notes to track 12.

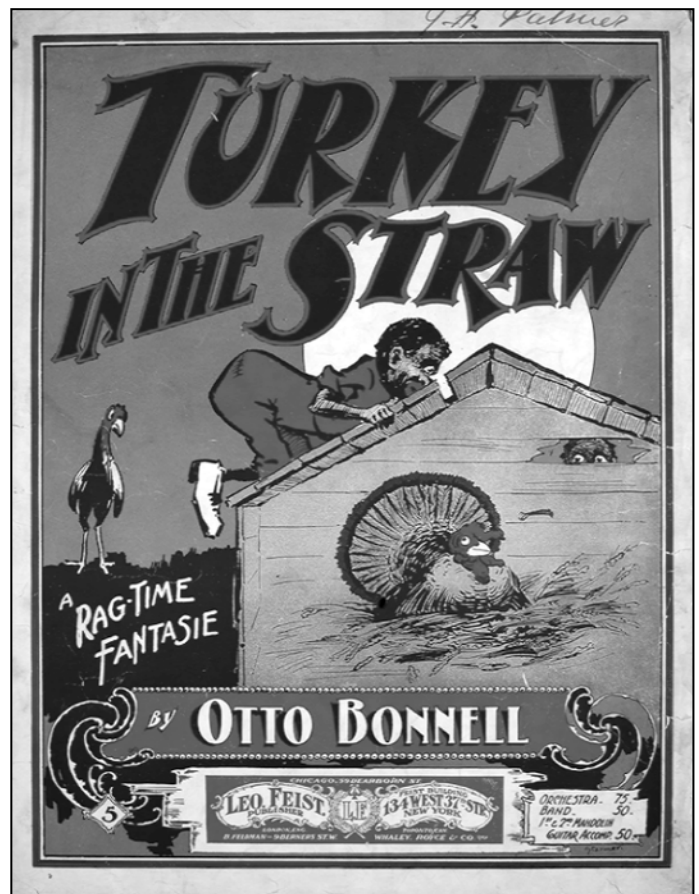
ii. *Old Molly Hare* is an American version of the British *Fairy Dance*. It has a number of verses, such as:

"Old Molly Hare, what're you doing there?"  
"Running through the briar patch, as fast as I can tear."

Jump up, jump up, daddy shot a bear,  
Shot him through the eye and never touched a hair.

*The Fairy Dance* is credited to the Scottish fiddler Neil Gow, born 1727 in the Perthshire village of Strathbraan. Gow had a prodigious talent for music and is believed to have played for Charles Stewart - 'The Young Pretender' - in 1745. Other Gow tunes include the reels *Farewell to Whiskey* and *Mrs McLeod's*. Gow died in 1807 and the following inscription was placed on his tombstone: *Time and Gow are even now; Gow beat time, now time's beat Gow.*

*Other recordings:* Fidl'n Powers and Family (VA) - Yazoo 2046; Art Galbraith - MTCD509; Riley Puckett - JSP 77138; The Kimble Family (VA) - FRC 106; Jont Blevins (VA) - FRC 117; Gaither Carlton (NC) - FRC 118; Norman Edmonds (VA) - FRC 301; Heywood Blevins (VA) - FRC 508.



iii. *Baby-O* Cecil Sharp noted a version of this, as a song, in Kentucky in 1917 and Jean Ritchie, also of Kentucky, sings another good version. The verses usually go something like this:

Baby laugh, the baby cry,  
Poke my finger in the baby's eye.  
What'cha gonna do with the baby?  
What'cha gonna do with the baby-o?

Wrap him up in calico,  
Post him to his mammy-o.  
That's what I'll do with the baby  
That's what I'll do with the baby-o.

Wrap him up in a table cloth,  
Throw him up in the old barn loft.  
That's what I'll do with the baby  
That's what I'll do with the baby-o.

*Other recordings:* *Baby-O* Dent Wimmer (VA) - MTCD501-2; G B Grayson & Henry Whitter (TENN) - DOCD-8055.

#### 14. Down by the Stillhouse

(Played on the banjo by Rob Tate at his home between Fancy Gap and Pipers Gap, Carroll County, VA. 11.8.79)

"*Going down to the still house to get a drop of cider*" are the opening words to a tune that remains popular in the Galax/Mt Airy region of the Blue Ridge. Needless to say that still houses produce something stronger than cider ...

*Other recordings:* The Camp Creek Boys - County CD-2719.

#### 15. Turkey in the Straw (Roud 4247)

(Played on the fiddle by L G 'Pug' Allen and the banjo by Paul Brown at Pug's home in Stuarts Draft, Augusta County, VA. 16.8.80)

Another tune from the early 19th century minstrel stage. It is related to the song *Zip Coon*. According to Art Rosenbaum, the tune *Turkey in the Straw* may be 'a distant cousin of the Irish tune *The Red Haired Boy* in America called *There was an Old Soldier and he had a Wooden Leg*.' (Booklet notes to Dust-to-Digital DTD-08.) The words to *Turkey in the Straw* are often quite zany, as this verse taken from the singing of Fiddlin' John Carson shows:

There was a little duck and she had a web-foot,  
And she made her nest in a mulberry root.  
She drew the grass round her just to keep herself warm,  
And another little drink will he'p me along.

*Other recordings:* The Kessinger Brothers (WVA) - DOCD-8012; Fiddlin' John Carson - DOCD- 8015; Charlie Everidge & Neil Morris (ARK) - Rounder CD 1701; Eck Robertson (TX) - County CD-3515; Bert Garvin & J; P; Fraley (KY) - Rounder CD 0394; Dr D; D; Hollis (ALA) - DOCD-8032; George Childers (GA) - Dust-to-Digital DTD-08; Smokey McKinnis & Bob Black (MI) - Dust-to-Digital DTD-12; Gaither Carlton (NC) - FRC 118; Buddy Thomas (KY) - FRC 303; Cecil Plum (OHIO) - FRC 404.

#### 16. Sally Gooden (Roud 739)

(Played on the fiddle by L G 'Pug' Allen, the guitar by George Allen and the banjo by Paul Brown at Pug's home in Stuarts Draft, Augusta County, VA. 16.8.80)

According to North Carolina fiddler Bruce Green, *Sally Gooden* 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 number of verses associated with the tune. This seems to be the most common:

Strawberry pie and huckleberry pudding  
Give them all away to see Sally Gooden

*Other recordings:* The Kessinger Brothers (WVA) - DOCD-8011; Eck Robertson (TX) - County CD-3515; Ernest V Stoneman & Family (NC) - DOCD-1102; Fiddlin' Doc Roberts (KY) - DOCD-8043; Fiddlin' John Carson (GA) - DOCD8014; Lee Sexton (KY) - FRC 105; Gaither Carlton (NC) - FRC 118; Norman Edmonds (VA) - FRC 301; Corbett Stamper (VA) - FRC 306; Ward Jarvis (OHIO) - FRC 402; Uncle Charlie Higgins, Wade Ward & Dale Poe (VA) - FRC 501; Santford Kelly (KY) - FRC 503.

#### 17. Dicky Said to Johnny (Roud 17) / Mirandy

(Sung by Morris Norton at his home in Sodom Laurel, Madison County, NC, 31.8.80. Accompanying himself on banjo and mouthbow.)

Dicky said to Johnny,  
One cold December day.  
"Let's ride around this mountain  
To pass the time away".

They rode to the top of the mountain  
To the mountain top so high  
And Dicky said to Johnny,  
"I heard a woman cry".  
Dicky said to Johnny,  
"I heard a woman cry".

He looked off to the right side  
And then off to the left  
He saw a purty woman  
All chained down by herself.

Dicky a-being good hearted  
Good hearted we find  
He wrapped his greatcoat around her  
And take her on behind.

He rode to the top of the mountain  
To a certain fork in the road  
Up stepped the seven (robbers?)  
With the weapons in their hands

And Dicky said to Johnny  
"Before I'll fight, I'll die  
And Dicky said to Johnny  
"Before I'll fly, I'll die."

M.N (Laughs) I can't keep nothin in my mind...see I believe I'm getting older every day.

M.Y. You're not very old...

There was a little girl in sweet Arkansas  
And her name it was Mirandy  
And every time I go to see that gal  
Till I love and feed her candy  
Till I love and feed her candy

O me, O my, she's the apple of my eye  
She thinks she's a real Jim Dandy  
Take my advice and (? all nice/night)  
Till I love and feed 'em candy  
Till I love and feed 'em candy

*Dicky said to Johnny* is an opening fragment of the old English ballad *The Three Worthy Butchers of the North*, which was first published on a blackletter broadside sometime between 1672 and 1679. According to the broadside the song was written by one Paul Burges. In the full text three butchers are lured into a trap by a naked woman (with her hair pinned to the ground) so that a team of robbers can attack them and rob them of their money. The song was later published on a number of 19th century broadsides and was highly popular with traditional singers. Harry Cox and Walter Pardon, both from Norfolk had especially fine versions - Topic TSCD512 and Topic TSCD514.

I am unable to trace the song *Mirandy*, which sound like it might have been popular at the beginning of the 20th century. Morris accompanies himself on the mouth bow - or "pickin' bow" - an instrument with African origins. There are very few recordings available of this instrument, but the ones that are available include *Cindy in the Summertime* played by Vaughn Eller of Georgia (Dust-to-Digital DTD-12, a four CD set) and *Wave the Ocean* played by Charles Everidge of Arkansas (Atlantic 7 82496 - 2, another 4 CD set).

**Other versions of Dicky said to Johnny:** Mary Drain (ARK) - Rounder CD 1108; Nimrod Workman (KY) - MTCD505-6; Biggun Smith - MTCD307.

#### 18. Sail Away Ladies (Roud 17635)

(Played on the fiddle by Tommy Jarrell at Paul Brown's home near Mount Airy, Surry County, NC. 15.5.83)

Probably a 19th century tune. Uncle Dave Macon recorded the following words in 1927:

Ain't no use to sit and cry  
Sail away, ladies, sail away.  
You'll be an angel by an' by,  
Sail away, ladies, sail away,

chorus:  
Don't you rock 'im die-dy-0,  
Don't you rock 'im die-dy-0,

Don't you rock 'im die-dy-0,  
Don't you rock 'im die-dy-0.

I've got a home in Tennessee,  
That's the place I wanna be,

If ever I get my new house done,  
I'll give the old one to my son,  
Come along, boys, and go with me,  
We'll go down to Tennessee,

Ever I get my new house done,  
Love you, pretty girls, one by one.

Hush, little baby, don't you cry,  
You'll be an angel by and by.

Macon's tune was slightly different from that played by Tommy Jarrell. In fact, there seems to be quite a range of tunes linked to these words, some of which are quite similar to the tune *Sally Ann* (Tracks 11 & 12).

*Other recordings:* Uncle Dave Macon (TEN) - Yazoo 2029; Henry L Bandy (KY) - Yazoo 2200; Stan Gilliam (GA) - Dust-to-Digital DTD-12; Uncle Bunt Stephens (TEN) - Smithsonian Folkways SFW 40090.

### 19. Say Darling Say (Roud 470)

(Played on the fiddle by Tommy Jarrell, the banjo by Paul Brown and the guitar by Ernest Creed at Paul's home in Toast, Surry County, NC. 15.5.83)  
The words to *Say Darling Say* usually begin with:

Hush little baby don't say a word  
Poppa's gonna buy you a mocking bird ...  
Say darling say

which is similar to the last verse sung by Uncle Dave Macon in his version of *Sail Away Ladies* (track 19).

*Other recordings:* Ernest V Stoneman (VA) - 5 String 001; Annie Brewer (ALA) - Rounder CD1829.

### 20. The Little Mohee (Roud 275)

(Sung by Doug Wallin at his home at Crane Branch, Madison County, NC. 23.5.83).

While I was out strolling for pleasure one day,  
In sweet recreation, to while time away.

As I sat a-musing myself on the grass,  
Whom should I spy there, but a young Indian lass.

She sat down beside me and, taking my hand,  
Said, "You are a stranger and you're in a strange land.

"But if you will follow, you're welcome to come,  
And dwell in the cottage that I call my home."

"Oh no, little maiden, that never could be,  
For I have a true-love, far o'er the blue sea.

"And I won't forsake her, for I know she loves me,  
Yes, her heart is as true as the little Mohee."

But when I had landed, on my own native shore,  
With friends and relations gathered round me once more.

I looked all around me but none could I see,  
Whom I could compare with, my little Mohee.

The girl I had trusted proved untrue to me,  
So, I'll turn my course backward far o'er the blue sea.

Yes, I'll set my course backward, far o'er the blue sea,  
And wind up my days with my little Mohee.

This well-known song has turned up all over America and, on the face of it, appears to be an American song. However some writers have linked it to the English broadside song *The Indian Lass* (Roud 2326), others to the song *I'm a Stranger in this Country* (Roud 3388). Doug uses a tune that is, perhaps, best known for the song *On Top of Old Smokey*. At least one version of *The Little Mohee* (as *The Lass of Mohee*) has turned up in Ireland (Sam Henry collection H836).

*Other recordings:* Hobert Stallard (KY) - MTCD505-6; Buell Kazee (KY) - JSP 77100; Bradley Kincaid (KY) - JSP 77158.

### 21. Pretty Fair Miss All in the Garden (Roud 264)

(Sung by Doug Wallin at his home at Crane Branch, Madison County, NC.



**Doug Wallin on his veranda**

23.5.83)

A pretty fair miss down in her garden,  
When a brave young soldier came riding by.  
Then he stepped up and thus he addressed her  
Said, "Pretty fair miss, won't you marry me?"

"Oh no, kind sir", replied the maiden,  
"Though a man of honour you may be.  
How can you impose on a fair young maiden,  
Who never intends your bride to be?"

"For I have a true love o'er the ocean,  
Yes, seven years across the sea,  
And if he stays for seven years longer,  
No man on earth can marry me."

"Perhaps he's drowned in the ocean.  
Or he may be on some battlefield slain.  
Or he may be to some pretty girl married  
And you may never see him again."

"Now if he's drowned, I hope he's resting,  
Or if he's on some battle field slain.  
Or if he's to some pretty girl married  
I'll love the one that married him."

Then he ran his hand down in his pocket  
His fingers being long and slim,  
And then drew forth a ring she's given  
A ring that she had given to him.

She threw her lily white arms around him,  
And straight before him she did fall.

Said, "You're the very man that used to court me  
Before you went away to war."

Then they walked down the path together  
His arm around her waist so trim  
Then he told to her a beautiful story  
And then she gave her heart to him.

*Pretty Fair Miss All in her Garden* is an Old World broadside ballad that was popular with English 19th century printers like Catnach and Such. There were also several American broadsides. It's a popular piece, said by some to be descended from the classic ballad of *Hind Horn*. Often, the ring has been broken before the lover's separation and the soldier/sailor is able to match his half of the ring with that kept by the maiden, a *motif* that also occurs in Homer's *Odyssey*.

**Other recordings:** Mabs Hall (Sussex) - Veteran VT115CD; Daisy Chapman (Aberdeenshire) - MTCD308; Mary Cash (an Irish Traveller, then living in London) - MTCD325-6; Cas Wallin (NC) - MTCD503-4; Nova Baker & Elsie Vanover (KY) - MTCD505-6; Corbett Grigsby & Martin Young (KY) - Smithsonian Folkways SFCD 40077; Tom Ashley (TEN) - Smithsonian Folkways SFCD 40097; Roscoe Holcomb (KY) - Smithsonian Folkways SFW CD40144; Dellie Norton (NC) - Smithsonian Folkways SFW CD 40159.

## 22. Cindy (Roud 836)

(Played on the banjo by Charlie Woods at his home in Ferrum, Franklin County, VA. 7.8.79)

A well-known and highly popular piece. Charlie knew the following verse:

Cindy in the summer time  
Cindy in the fall  
If I cain't get my Cindy gal  
I won't have none at all

**Other recordings:** Bradley Kincaid (KY) JSP 77158; Riley Puckett - JSP 77138. The Hill Billies (VA) - DOCD-8039; Lawrence Eller & Vaughn Eller (GA) - Dust-to-Digital DTD-12; Hobert Smith (VA) - Rounder CD 1799; Kilby Snow (NC) - FRC 205; Corbett Stamper (VA) - FRC 306.

## 23. Eighth of January / Green Mountain Polka

(Played on the fiddle by Charlie Woods at his home in Ferrum, Franklin County, VA. 7.8.79)

i. *Eight of January* please see notes to track 9.

**Other recordings:** Ted Gossett's Band (KY) - Yazoo 2200.  
ii. *Green Mountain Polka* is perhaps best known from the 1926 recording made by the Virginian fiddler Charlie La Prade (re-issued on JSP 7743).

**Other recordings:** Dixie Ramblers (VA/NC) - DOCD-8062; Ed Haley (KY) - Rounder 1132.

## 24. Walking in the Parlour

(Played on the banjo by Charlie Woods at his home in Ferrum, Franklin County, VA. 7.8.79)

*Walking in the Parlour*, also known as *History of the World*, is a minstrel song that probably dates to the early part of the 19th century.

**Other recordings:** The Hill Billies (VA) - DOCD-8039; Dr D D Hollis (ALA) - DOCD-8032; The Roan Mountain Hilltoppers (TEN) - FRC 201; Norman Edmonds (VA) - FRC 301; Sid Hemphill & Lucius Smith (MISS) - Rounder CD 1701.

## 25. The Preacher and the Bear (Roud 4967)

(Sung by Eunice Yeatts MacAlexander at her home in Meadows of Dan, Patrick County, VA. 7.8.79)

Well, the Preacher went out a-hunting,  
'Twas on one Sunday morn  
'Twas against his religion,  
But he took his gun along  
He shot himself some very fine quail  
And one small measly hare  
And on his way returning home,  
He made a great big Grizzly Bear

The bear sat down in the middle of the road  
And he watched the coon, you see  
The coon got so excited,  
That he climbed up a 'simmon tree  
The bear sat down upon the ground,  
While the coon climbed out on a limb

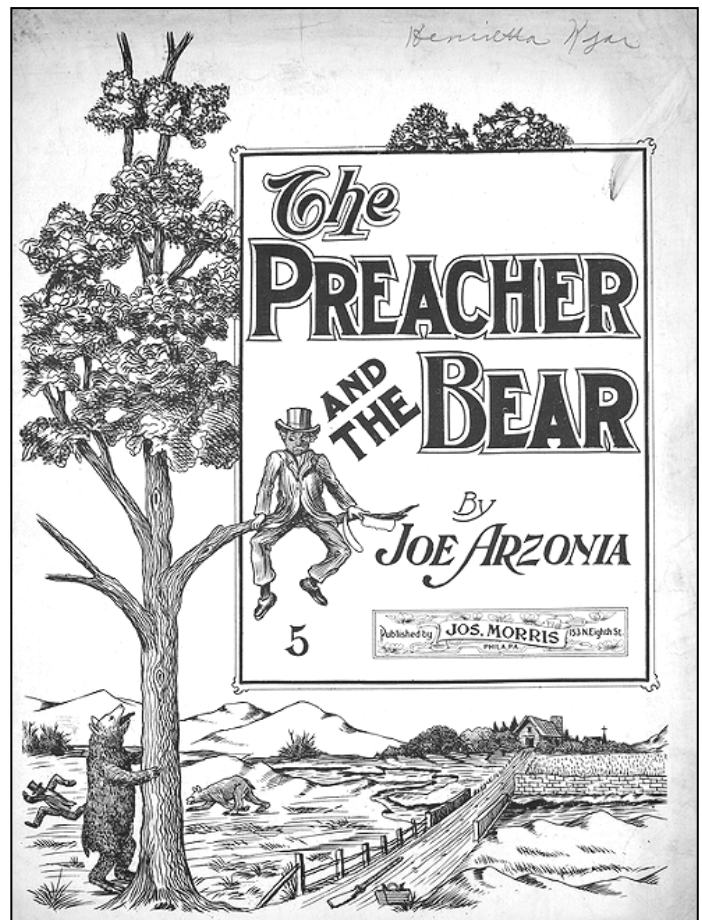
He cast his eyes to the Lord in the skies,  
This is what he said to Him

"Oh Lordy, didn't you deliver  
Daniel from the lion's den  
Also, deliver Jonah,  
From the belly of the whale and then  
The Hebrew children from the fiery furnace  
So the Good Book a-do declare  
Now Lord Oh Lord, if you can't a help me,  
For goodness sake don't-cha help-a that bear."

Well, the coon stayed up in that tree,  
I think it was all night  
He said, "Now. Lord, if you can't help me  
You'll see one awful fight."  
About that time the limb it broke  
And the coon came a- tumblin' down  
A sight to see the coon get his razor out  
Before he hit the ground

He hit the ground a-cuttin' right and left,  
And he put up a very brave fight  
The bear got hold around his neck  
And he squeezed him a little too tight  
The coon he struggled with all of his might,  
But the bear held on with a vim  
Again he cast his eyes to the Lord in the skies  
And this is what he said to Him

"Oh Lordy, didn't you deliver  
Daniel from the lion's den  
Also, deliver Jonah,  
From the belly of the whale and then  
The Hebrew children from the fiery furnace  
So the Good Book it do declare  
Now Lord Oh Lord, if you can't help me,  
For goodness sake don't-cha help-a that bear."



When I first met Eunice she told me that she had once taught in a one-room mountain school. I asked her if there was any singing there and she said that the children loved to hear her sing *The Preacher and the Bear*, although, she added, it was not the kind of song that one sang today. Nevertheless, she agreed to let me record the song, "if only to show what was once popular".

Sheet music printed in Philadelphia in 1904 by Jos. Morris indicates that the song was written by one Joe Arzonias. However, it seems more likely that it



was actually composed by a George Fairman (1881 - 1962) of Front Royal, Virginia, who, being short of cash, sold the song for \$250 to Arzonias, then the owner of a café where Fairman used to play piano. Arzonias, in turn, sold the song to the publisher Arthur Longbrake, who frequented Arzonias's café sometime around 1902 - 3, and the song was first published by Longbrake's firm, the Eclipse Music Company, Arzonias being then shown as the composer.

A number of early country singers recorded the song. These include Arthur Collins, whose 1905 Victor recording was very popular, as was a Sousa's Band version from 1906. Other singers were John McGhee (1927), Honeyboy and Sassafras (1930) and the Prairie Ramblers (1936). The tune, or variants of the tune, was also used for songs such as *Three Men Went a-Hunting* (Byrd Moore & His Hot Shots - 1929. Re-issued on County CD 3520), *Traveling Coon* (Luke Jordan - 1927. Re-issued on DOCD-5045) and *Wish I Had Stayed in the Wagon Yard* (Lowe Stokes - 1929. Re-issued on DOCD-8045.)

*Other recordings:* Riley Puckett - JSP 77138.

## 26. Old Joe Clark (Roud 3594)

(Played on the fiddle by L G 'Pug' Allen, the guitar by George Allen and the banjo by Paul Brown at Pug's home in Stuarts Draft, Augusta County, VA. 16.8.80)

*Old Joe Clark* is a popular and well-known square-dance tune in the mountains. Is it, however, based on the life of a real person? Over the years various suggestions have been put forward, the most popular being a Joseph Clark who was born in Clay County, Kentucky, on 18th September, 1839. In 1857 he married a young girl, Elizabeth Sandlin, before enlisting to fight in the Civil War. In 1864 Elizabeth left and Clark reputedly fathered a whole clan of children by various women. Clark, originally a farmer, then opened a small store. He supplemented his income by running a licensed moonshine still selling whisky and brandy from the store. Joe Clark died in 1886, shot by an irate neighbour.

*Other recordings:* Da Costa Woltz's Southern Broadcasters (NC) - DOCD-8023; Bradley Kincaid (KY) JSP 77158; The Camp Creek Boys (NC) - County CD-2719; The Hill Billies (VA) - DOCD-8039; Fiddlin' John Carson (GA) - Document-DOCD8014; Helen McDuffie & friends (GA) - Dust-to-Digital DTD-12.

## 27. Bull Durham

(Played on the fiddle by L G 'Pug' Allen, the guitar by George Allen and the banjo by Paul Brown at Pug's home in Stuarts Draft, Augusta County, VA. 16.8.80)

Also known as *Durham's Bull* or *Durham's Reel*. Presumably the tune is named after the town of Durham, NC, the home of the Bull Durham Tobacco Factory. Veterans from the American Civil War began to miss their North Carolina tobacco once the war was over and so the John Ruffin Green tobacco company began selling Durham tobacco by mail order. When W T Blackwell became a partner with Green he renamed the company the 'Bull Durham Tobacco Company'. It seems that Blackwell took the image of the bull from a Coleman's mustard tin, mistakenly believing that the mustard was made in Durham, England, when it was actually made in Norwich. (In fact, a produce called 'Durham Mustard' had been produced in Durham, England, and sold in America, though that was in the 18th century.) Interestingly, the tune does not appear to have been recorded by any early old-time musician, which suggests that it is not a particularly old tune.

*Other recordings:* Benton Flippen and the Smokey Valley Boys - Rounder CD 0326; Smokey Valley Boys (NC) - FRD 102.

## 28. Fisher's Hornpipe

(Played on the fiddle by L G 'Pug' Allen, the guitar by George Allen and the banjo by Paul Brown at Pug's home in Stuarts Draft, Augusta County, VA. 16.8.80)

*Fisher's Hornpipe* dates from the 18th century and various attempts have been made to identify just who Fisher was. One suggestion is that he was Johann Christian Fischer (1733 - 1800), a friend of Mozart, and the 'J Fishar' who was given as the composer when the tune was published in England in 1780. Another, more likely, suggestion was James A Fishar, a dancing master who worked in Covent Garden during the 1770s. The tune, as *Hornpipe # 1* is included in J Fishar's (presumably James A Fishar's) *Sixteen Cotillions, Sixteen Minuets, Twelve Allemands and Twelve Hornpipes* published by John Rutherford in London in 1778. One other possible contender could be an English 18th century fiddle player called J W Fisher. Over the years the tune has been printed under a number of different titles and in McGlashan's *Collection of Scots Measures* (c.1780) we are told that it was 'Danc'd by Aldridge'. Robert Aldridge was a well-known and popular performer in London during the 1760s and 1770s.

*Other recordings:* Doc Watson (NC) - Sugar Hill CD-3829; Benton Flippen (NC) - Rounder CD 0326; The Hill Billies (VA) - DOCD-8039; Art Galbraith (MI) - Rounder 0436; Esker Hutchins (NC) - FRC 107; Gaither Carlton (NC) - FRC 118; Ira Mullins (WVA) - FRC 202; Simon St; Pierre (MAINE) - FRC 205; Ward Jarvis (OHIO) - FRC 402; John Hannah (WVA) - FRC 405; Marcus Martin

(NC) - FRC 502; Heywood Blevins (VA) - FRC 508; Fred 'Pip' Whiting (Suffolk) - MTCD350.

## 29. The Leaves are Green (Roud 3103)

(Sung by Inez Chandler at her home in Marshall, Madison County, NC, 28.8.80)

My pretty little pink, so fare you well  
You've slighted me but I wish you well  
But if on earth we no more see  
I couldn't do you like you did me

Dark brown is the colour of my true-love's hair  
Her face was like a rosy fair

The winter's broke, the leaves are green  
The time has come that we have seen  
But if on earth we no more see  
I couldn't do you like you have me

My pretty little pink, so fare you well  
You've slighted me but I wish you well  
And if on earth we no more see  
I couldn't do you like you did me

*Spoken:* is that it now?

Often called *Black is the Colour*, this is one of the most beautiful of the Appalachian lyric songs. The version sung by Inez Chandler is slightly shorter than the one which I collected from Dellie Norton of Sodom Laurel, Madison County, in the same year. According to Roger deV Renwick (*Recentering Anglo/American Folksong, 2001, pp.51-52*), the song is similar, in parts, to versions of *The Week Before Easter* and to the song *The Rambling Boy*, which contains verses such as:

The rose is red, the stem is green  
The time is past that I have seen  
It may be more, it may be few  
But I hope to spend them all with you.

Or

Oh my pretty little miss sixteen years old  
Her hair just as yeller as the shining gold  
The prettiest face and the sweetest hands  
Bless the ground on where she stands.

Cecil Sharp noted a single set from Mrs Lizzie Roberts of nearby Hot Springs, NC, in 1916 (see *English Folk Songs from the Southern Appalachians* (1932) vol.2 p.31). The reference to the river Clyde, in Dellie Norton's version, suggests that it may be based on an older Scottish song. There is a lovely photograph of Inez on page 34 of Rob Amberg's book *Sodom Laurel Album*.

*Other recordings:* Dellie Norton (NC) - MTCD503-4.

## 30. Daddy had a Billy Goat (Roud 4574)

(Sung by Inez Chandler at her home in Marshall, Madison County, NC, 28.8.80)

*Papa's Billy Goat* Fiddlin' John Carson (GA) - Document-DOCD8014; Corbett Stamper (VA) - FRC 306.

Daddy had a big billy goat.  
And Mommy washed every day.  
When she hung her clothes out on the line,  
The old goat would come that way

He jerked down the old flannel shirt.  
You oughta heard them buttons crack.  
But I'll get even with that son of a bitch,  
I'll tie him to the railroad track.

I tied him to the railroad track,  
And the train came up in a powerful rate.  
He bounced up that old red shirt,  
Flagged down that durned old train.

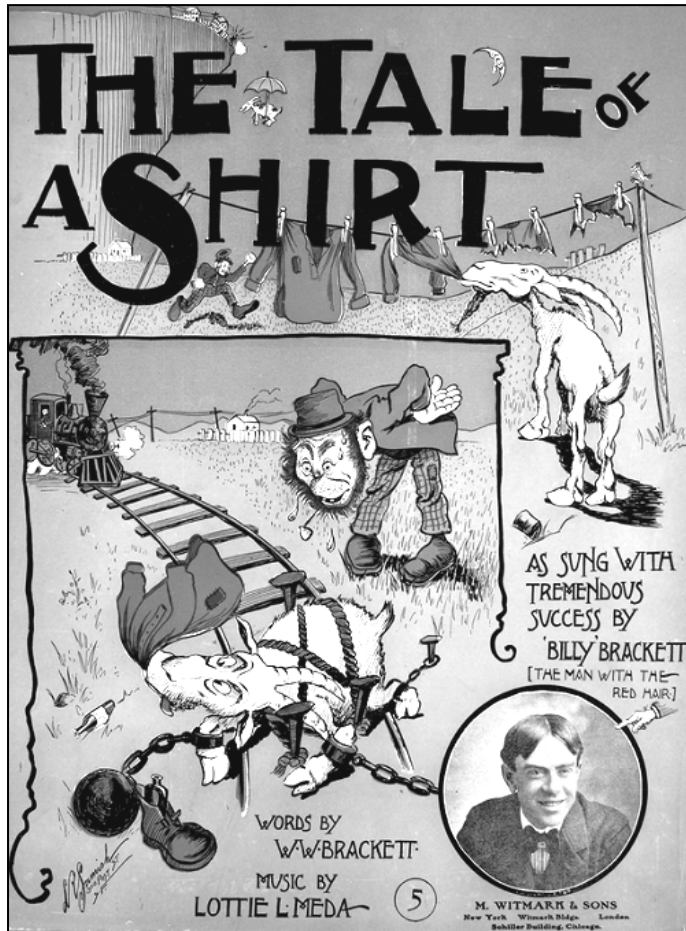
Well I went to the depot, I bought me a ticket,  
And I went right in and I sat down.  
The conductor come along, said "Gimme your ticket"  
Or I'll leave you a-standing on the ground

Well I acted the fool and I married me a widow.  
And the widow had a daughter named Maude.  
Now my Daddy bein' a widower and he's married my daughter,  
Now my daddy is my own son-in-law.

It seems that *Daddy Had a Billy Goat* began life as *The Tale of a Shirt*, a song composed by W W Brackett and Lottie L Meda, which was 'sung with

tremendous success' by Brackett himself. In 1923 Fiddlin' John Carson recorded the song as *Papa's Billy Goat* for the Okeh Record Company. It was quite a hit and subsequent recordings seemed to be based on the Carson version. Uncle Dave Macon recorded the song in 1924, as did Riley Puckett, though the Puckett recording was unissued. Vernon Dalhart recorded the song in 1926 and Fiddlin' John Carson cut a second version in 1934. Unfortunately, Inez misses out the following penultimate verse:

The conductor come along and said "Gimme your ticket"  
Well I had to pay again or get left on the track.  
But I'll get even with the son of a gun,  
I bought a round trip ticket and I ain't a comin' back.



*Other recordings:* Fiddlin' John Carson - DOCD-8014 (1924 recording) & DOCD-8020 (1934 recording); Uncle Dave Macon - JSP 7769; Corbett Stamper (VA) - FRC 306.

### 31. Cripple Creek (Roud 3434)

(Played on the banjo by Benton Flippen and the guitar by Larry Flippen at Benton's home in Toast, Surry County, NC. 7.5.83)

Although some writers place *Cripple Creek* in Colorado - a spot made famous during a 19th century Gold rush - many Appalachian musicians believe that it relates to a location in Wythe County, VA. An influential 1925 recording by the Hill Billies (OK 40336) has been reissued on 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.

I suspect that one reason for the tune's popularity is the fact that there are a set of bawdy verses often attached to it!

*Other recordings:* Fiddlin' John Carson (GA) - DOCD-8017; Fiddlin' Doc Roberts (KY) - DOCD-8042; Henry Hudson & Jiggs Hibler - JSP 77110; Ed Haley (KY) - Rounder 1132; Jont Blevins (VA) - FRC 117; Banjo Bill Cornett (KY) - FRC 304; Corbett Stamper (VA) - FRC 306; Marcus Martin (NC) - FRC 502.

### 32. Lonesome Road Blues (Roud 4958)

(Played on the banjo by Benton Flippen and the guitar by Larry Flippen at Benton's home in Toast, Surry County, NC. 7.5.83)

This tune probably gets its name from lines such as:

Look up, look down, that long lonesome road  
Hang down your head and cry

*Other recordings:* Da Costa Woltz's Southern Broadcasters (NC) - DOCD-8023; Ernest Stoneman & Kahle Brewer (VA) - Yazoo 2029; The Kessinger Brothers (WVA) - DOCD-8012; The Camp Creek Boys (NC) - County CD-2719; Blanche Coldiron (KY) - Rounder CD0394; Blue Ridge Duo (George Reneau & Gene Austin) - DOCD-1102; Heywood Blevins (VA) - FRC 508.

### 33. The Lawson Family Murder (Roud 697)

(Sung and played on the banjo by Rob Tate at his home between Fancy Gap and Pipers Gap, Carroll County, VA. 11.8.79)

It was on last Christmas Evening;  
The snow was on the ground.  
At a home in North Carolina  
The murderer was found.

His name was Charlie Lawson,  
And he had a loving wife.  
But we'll never know what caused him  
To take his family's life.

They say he killed his wife at first,  
And then the little ones did cry,  
"Please, Papa, won't you spare our life?  
For it is so hard to die!"

But the raging man could not be stopped;  
He would not heed their call,  
He kept on firing fatal shots  
Until he killed them all.

"And now farewell, kind friends and home;  
I'll see you all no more.  
Into my breast I'll fire one shot;  
Then my troubles will be o'er."

They did not carry him to jail;  
They paid no lawyer's fee.  
He'll have his trial in another world  
On the final judgment day.

They are all buried at a crowded grave  
While the angels watched above.  
"Come home, come home, my little ones.  
To the land of peace and love."

The Lawson Family murder occurred on Christmas day, 1929, in Stokes County, North Carolina. Charlie Lawson, a farmer, killed his wife and seven of his eight children, before shooting himself to death. He was later found to have been suffering from a brain tumour. The song was composed shortly after the event by Walter Smith, who recorded the song for Columbia Records under the group name of 'The Carolina Buddies'. Smith's tune was previously used for another murder ballad, that of Pearl Bryant (Roud 2213), a version of which, by the North Carolina Ramblers, has been reissued on JSP 7734.

*Other recordings:* The Carolina Buddies - DOCD-8062; The Red Fox Chasers - Tompkins Square double CD TSQ 2219; Spencer Moore & Everett Blevins (VA) - Rounder CD 1705; The Morris Brothers (NC) - JSP 77118.

### 34. Shout Little Lula (Roud 4202)

(Played on the banjo by Mitchel Hopson at his home near Burnsville, Yancy County, NC. 22.5.83)

Many mountain banjo players claim that this was the first tune that they ever learnt to play. North Carolina banjo player and singer Samantha Bungarner (1878 - 1960) recorded a version - as *Shout Lou* - in 1924, while G B Grayson and Henry Whitter recorded another version in 1927. They included the following verses:

Shout Little Lula, shout, shout.  
Tell me what you're shoutin' about?

How many nickels will it take  
To see Little Lula's body shake?  
Take a nickel, it take a dime  
To see Little Lula's body shine

Shout, Little Lula, shout, shout,  
Tell me what you're shoutin' about.

Shout, Little Lula, shout and sing,  
Your old grandmother's gone to swing.

Shout, Little Lula, shout your best.  
Your grandmother's gone to rest

.Shout, Little Lula, shout, shout  
Tell me what you're shoutin' about

*Other recordings:* Grayson & Whitter - DOCD-8054; Three field recordings made by Art Rosenbaum, of Uncle John Patterson, Jake Staggers and W; Guy Bruce, are included on the 4 CD set *Art of Field Recording - volume 1* (Dust-to-Digital DTD-08); Aunt Jenny Wilson (WVA) - FRC 408; Addie Leffew & Clause Wolfenbarger (TEN) - FRC 509.

**35. Let her Go, Let her Go** (Roud 6527)  
(Sung by Doug Wallin at his home at Crane Branch, Madison County, NC. 23.5.83)

I'm going down to the river  
And there I expect to drown  
For the dearest girl in all this world  
Has gone and left this town

Let her go, let her go, God bless her  
She's nothing no more to me  
For God in Heaven knows, love  
It'll be alright some day

Some say that love is a pleasure  
But love's no pleasure to me  
For drinking wine, good liquor, love  
Is all the pleasure I see

Take a paper and a pencil  
And write her a few short lines  
In every line including  
Saying, 'Darling will you be mine?'

Let her go, let her go, God bless her  
She's nothing no more to me  
But God in Heaven knows, love  
It'll be alright some day

A set of 'floating' verses which seem to have become attached to a number of songs with titles such as *Dark and Dreary/Stormy Weather*, *Bring Me Back My Blue-Eyed Boy*, *I Don't Know Why I Love Him*, *Likes Likker Better Than Me* and *You'll Never Find a Daddy Like Me*.

*Other recordings:* Rutherford & Foster (KY) - Yazoo 2200 & JSP 77130; J E Mainer's Mountaineers (NC) - JSP 77118; The Woodie Brothers - Old Hat OH-1001; The Carter Family (VA) - JSP 7708; Nelstone's Hawaiians (AL) - JSP 77100.

**36. Darling Cora** (Roud 5723)  
(Sung by Doug Wallin at his home at Crane Branch, Madison County, NC. 23.5.83)

Wake up, wake up, darling Cora  
What makes you sleep so sound?  
For the highway robbers are raging  
They will tear your play-house down

Go dig me a hole in the meadow  
Go dig me a hole in the ground  
Go dig me a hole in the meadow  
To lay my poor body down

When I'm dead and in my coffin  
My face turned to the sun  
You can come and look upon me  
And see what you have done

Go dig me a hole in the meadow  
Go dig me a hole in the ground  
Go dig me a hole in the meadow  
To lay my poor body down

Come here, come here, darling Cora  
And bring me my knife and gun  
I'm no man for trouble  
But I'll die before I run

What my dear old mother told me  
Has surely come to pass  
For she said that drinking and gambling  
Would be my ruin at last

This song turns up under a number of different names, including *Little Lulie*, *Dig a Hole in the Meadow* and *Corey, Corey*. It is also related to other songs, such as *Little Maggie* and *Country Blues*.

Cecil Sharp noted one of the earliest versions from Mrs Clercy Deeton of Mine Fork, Burnsville, Yancey Count, NC, in 1918. Mrs Deeton called it *The Gambling Man* and her text goes as follows:

My pocketbook full of money,  
My friends all a-standing around;  
My pocketbook are empty,  
And I ain't got a friend to be mine.

Last night as I lay on my pillow,  
Last night as I lay on my bed,  
Last night as I lay on my pillow  
I dreamed little Bessy was dead.

Go dig me a hole in the meadow,  
Go dig me a hole in the ground,  
Go dig me a hole in the meadow  
When I lie this poor gambler down.

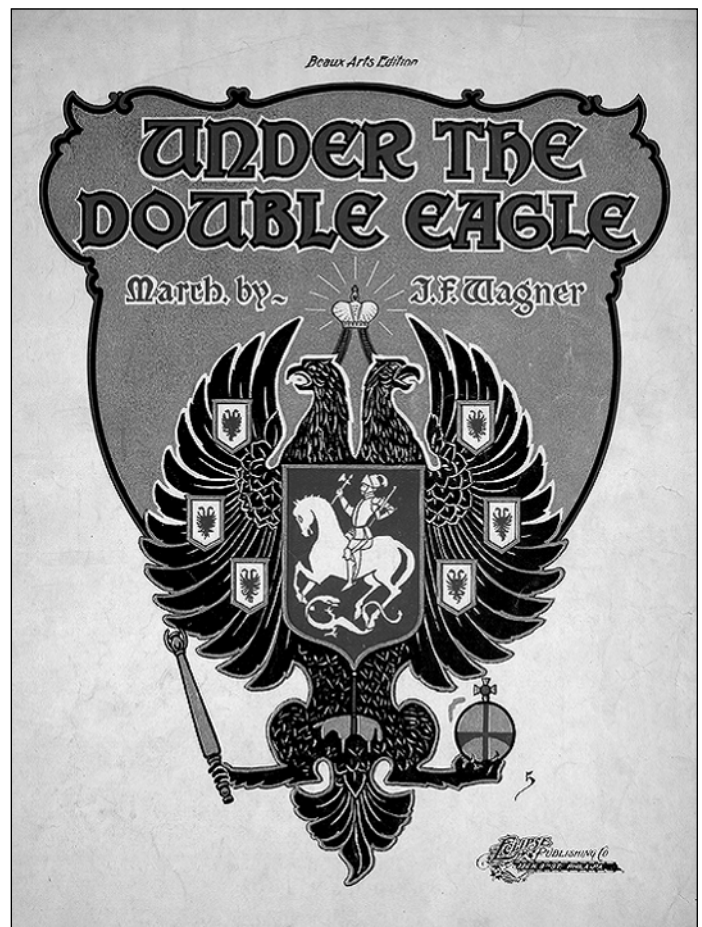
The first time I saw darling Corie,  
She had a dram glass,  
Drinking away her trouble  
And a-going with a gambling man.

The next time I saw darling Corie,  
She had a sweet smile on her face;  
Drinking away her troubles  
And a-going in another girl's place.

North Carolina fiddler Tommy Jarrell remembered that the tune first appeared in the Round Peak area of NC sometime around 1915 - 16.

*Other recordings:* B F Shelton (KY) - Yazoo 2013; Buell Kazee (KY) - JSP 77100; 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.

**37. Under the Double Eagle**  
(Played on the guitar by Walt Davis at his home in Black Mountain, Buncombe County, NC. 2.9.80)

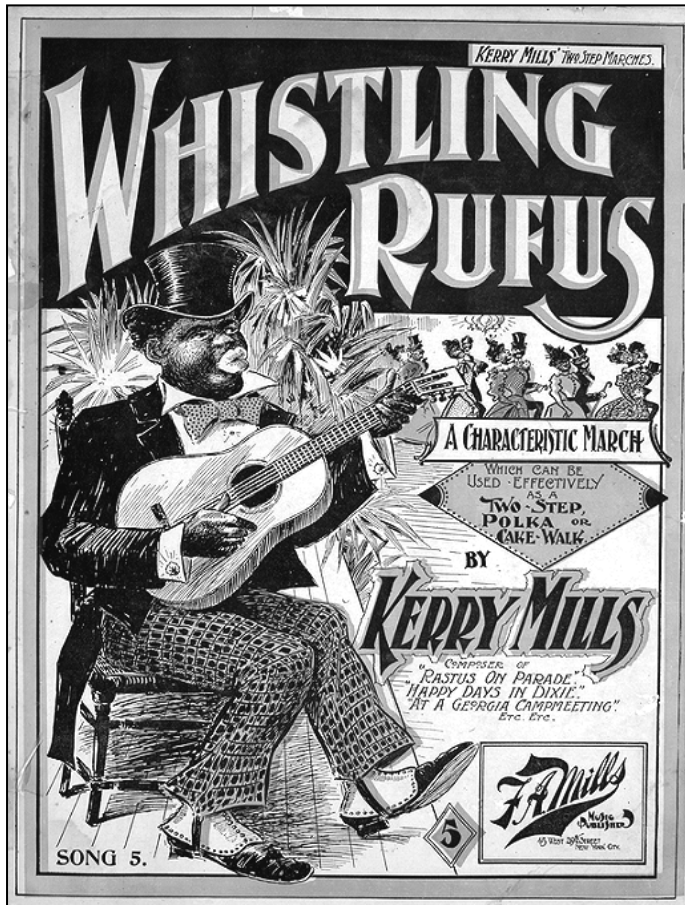


The march *Under the Double Eagle* was composed by J F Wagner and published in Philadelphia by the Eclipse Publishing Company in 1902.

*Other recordings:* Charlie Poole (NC) - JSP 7734. The Red Fox Chasers (NC) - Tompkins Square TSQ 2219; Charlie LaPrade & the Blue Ridge Highballers (VA) - JSP 7743; The Kessinger Brothers (WVA) - DOCD-8012; Carlie Marion (NC) - Rounder CD 0439/40; Kilby Snow (NC) - FRC 205.

### 38. Whistling Rufus (Roud 5065)

(Played on the banjo by Walt Davis and guitar by Jay C McCool, at Walt's home in Black Mountain, Buncombe County, NC. 2.9.80)



*Whistling Rufus*, described as 'A characteristic March, which can be used effectively as a Two-Step, Polka or Cake-Walk', was written by Kerry Mills and first printed in New York in 1899.

*Other recordings:* Gid Tanner and His Skillet Lickers (GA) - DOCD-8060.

### 39. Wildwood Flower (Roud 757)

(Played on the guitar by Walt Davis at his home in Black Mountain, Buncombe County, NC. 2.9.80)

Written and published in 1860 by Joseph Philbrick Webster and Maud Irving and popularised by the Carter Family, who recorded it on a number of occasions. As Mark Wilson has observed, '(Wildwood Flower) became a 'first number'; for many a budding country guitarist' (MTCD506-7). Woody Guthrie later used the tune for his song *The Good Ship Reuben James*.

*Other recordings:* Alva Greene & Francis Gillum (KY) - MTCD505-6; The Carter Family (VA) - JSP7701 & JSP 7708; Hobart Smith (VA) - Smithsonian Folkways SFW CD 40141; The Roan Mountain Hilltoppers (TEN) - FRC 201; Kilby Snow (NC) - FRC 205; Corbett Stamper (VA) - FRC 306; Heywood Blevins (VA) - FRC 508.

### 40. Silver Bells

(Played on two guitars by Walt Davis and J C McCool at Walt's home in Black Mountain, Buncombe County, NC. 2.9.80)

*Silver Bells* was composed in 1910 with words by Edward Madden and tune by Percy Wenrich. It was first recorded by Ada Jones and Bill Murray for Edison in 1911 and subsequently recorded in the 1920's by a number of old-time musicians, including: McMichen's Home Town Band (1925); Ernest Stoneman & Joseph Samuels (1926); The Scottdale String Band (1929) and Jess Young's Tennessee Band (1929). A 1939 recording by Bob Wills and the Texas Playboys brought the tune to the attention of many later musicians. I am not aware if any of these versions are currently available on reissue CDs.

### 41. Bully of the Town (Roud 4182)

(Played on the banjo by Walt Davis and guitar by Jay C McCool, at Walt's home in Black Mountain, Buncombe County, NC. 2.9.80)

In his book *Fiddlin' Georgia Crazy: Fiddlin' John Carson, His Real World, and the World of His Songs* University of Illinois, 1987, Gene Wiggins ascribes this tune to the 19th century minstrel stage. Riley Puckett sang the following words on his 1926 recording with the Skillet Lickers:

Lookin' for that bully, bully of the town  
Lookin' for that bully, that bully can't be found  
I'm lookin' for that bully of the town.  
When I walk this levee round and round  
Ev'ry day I may be found  
When I walk this levee round  
I'm lookin' for that bully of the town

*Other recordings:* Fiddlin' John Carson (GA) - DOCD-8016; Gid Tanner and his Skillet-Lickers with Riley Puckett (GA) - DOCD-8056.

### 42. Beautiful Star of Bethlehem (Roud 15755)

(Sung by Evelyn and Douston Ramsey at their home in Sodom Laurel, Madison County, NC. 29.8.80)

Evelyn and Douston told me that this gospel song was always sung at Christmas time in Madison County. It seems that the song was written by R Fisher Boyce (1887 - 1968), a deacon at the Mt Carmel Baptist Church in Rutherford County, Tennessee, in the early 1930s. Boyce, according to the story, woke up one Sunday morning with the tune on his mind. As he started to write it down one of his children came into the room singing another hymn, so Boyce moved into the nearby empty milking barn, where he completed the tune and words. However, others claim that it was composed by Adger McDavid Pace (1882 - 1959), also from Tennessee, who composed quite a number of gospel songs. In fact, Pace may have simply arranged the tune, although when the hymn was printed in 1940 both Boyce and Pace were shown as the joint composers. No doubt the song was inspired by this line from Mathew 2:10, 'When (the Wise Men) saw the star, they rejoiced with exceeding great joy'.

Oh beautiful star of Bethlehem  
Shining afar through shadows dimmed  
Giving the light for those who long have gone (have gone)  
And guiding the wise men on their way  
Unto the place where Jesus lay  
Beautiful star of Bethlehem shine on (shine on)

Oh beautiful star (beautiful, beautiful star)  
Of Bethlehem (star of Bethlehem)  
Shine upon us until the glory dawns (glory dawns)  
Give us a light to light the way  
Unto/into the land of perfect day  
Beautiful star of Bethlehem shine on (shine on)

Oh beautiful star the hope, the light  
Guiding the pilgrim through the night  
Over the mountains 'till the break of dawn (of dawn)  
(Into?) the light of perfect day  
It will give out a lovely ray  
Beautiful star of Bethlehem shine on (shine on)

Oh beautiful star (beautiful, beautiful star) of Bethlehem (star of Bethlehem)  
Shine upon us until the glory dawns (glory dawns)  
Oh give us the light to light the way  
Unto/into the land of perfect day  
Beautiful star of Bethlehem shine on (shine on)

Oh beautiful star the hope of rest  
For the redeem the good and blessed  
Yonder in glory where the crown is won (is won)  
For Jesus is now the star divine  
Brighter and brighter he will shine  
Beautiful star of Bethlehem shine on (shine on)

*Other recordings:* The Stanley Brothers - County CD-2722.

### 43. Breaking up Christmas (Roud 20153)

(Played on fiddle by Benton Flippen, on mandolin by Verlen Clifton, on banjo by Paul Brown, and on guitars by Larry Flippen & Paul Sutphin at Benton's home in Toast, Surry County, NC. 7.5.83)

*Breaking Up Christmas*, to quote Paul Brown, "is the name for both a joyous dance tune and a tradition of holiday parties in the Blue Ridge mountains". If you want to know more about this tradition then I suggest that you listen to a whole CD's worth of music that comes from such parties - *Blue Ridge Mountain Holiday - The Breaking Up Christmas Story* on County CD-2722. It's a gem!



Tommy Jarrell had the following words:

Hooray Jake and hooray John,  
Breaking up Christmas all night long.

Way back yonder, a long time ago,  
The old folks danced the doesy-doe.

Santa Claus come, done and gone,  
Breaking up Christmas right along.

*Other recordings:* Norman Edmonds (VA) - Rounder CD 1702 & Field Record-ers' Collective FRC 302; The Camp Creek Boys (NC) - County CD-2719; Benton Flippen (NC) - Rounder CD 0326; Fred Cockerham (NC) - Field Recorders' Collective FRC 101; Sidna & Fulton Myers (VA) - FRC 503.

#### **Acknowledgments:**

Firstly to all the performers and their families - many of whom also fed me and offered me accommodation.

In America, Paul Brown went out of his way to help. As did Blanton Owen, Andria Graham, Rob Ambery, David Holt, Roddy Moore, the Wray Family (then of Fancy Gap) and Oscar & Marie Wilson of Bakersville, NC.

Mark Wilson has generously helped with the song and tune notes.

Marty McGee's book *Traditional Musicians of the Central Blue Ridge* (2000) has provided biographical background for several of the performers.

Back home in England, Malcolm Taylor and the staff of the Vaughan Williams Memorial Library, London, offered unlimited help; while Tony Russell, Roy Palmer and Frank Weston & Sylvia Pitcher were, as ever, continually helpful.

Any errors or mistakes in the notes are, of course, my responsibility.

Mike Yates - April 2013

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**CDs:** formatting, digital editing, production  
by Rod Stradling

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