

COUNTRY SONGS, OLD AND NEW

Charley Waller, John Duffey, Eddie Adcock & The

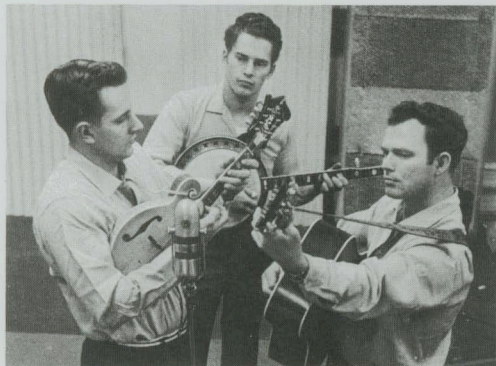
COUNTRY GENTLEMEN



The Country Gentlemen

Country Songs, Old and New

1. **Roving Gambler** 3:07
Arr. by John Duffey
2. **The Little Sparrow** 3:31
Arr. by John Duffey
3. **Drifting Too Far** 3:27
Arr. by John Duffey
4. **Weeping Willow** 2:01
Arr. by John Duffey
5. **Tomorrow's My Wedding Day** 2:09
Arr. by John Duffey
6. **The Story of Charlie Lawson** 3:03
7. **Turkey Knob** 2:18
By Eddie Adcock
8. **Paul and Silas** 2:26
Arr. by John Duffey
9. **Ellen Smith** 2:13
By Peter De Graff
10. **The Long Black Veil** 3:35
By Dill and Wilkin
11. **Honky Tonk Rag** 2:26
By John Duffey
12. **Jesse James** 2:35
Arr. by John Duffey
13. **Have Thine Own Way** 2:51
Arr. by John Duffey
14. **A Good Woman's Love** 3:25
By Cy Cobin
15. **The Double Eagle** 2:54
Arr. by Charlie Waller
16. **Darling Alalee** 2:04
Arr. by John Duffey



*Originally released in 1960 as
Folkways FA 2409.*

Smithsonian/Folkways Records
Office of Folklife Programs
955 L'Enfant Plaza, Suite 2600
Smithsonian Institution
Washington DC 20560

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Charley Waller guitar and vocals
John Duffey mandolin and vocals
Eddie Adcock banjo and vocals
Jim Cox bass and vocals

Cover photo and design by John Cohen
 Background information on songs by John Duffey
 Recorded by Mike Seeger at studios of Capitol Transcriptions Inc., 620 11th St. NW, Washington D.C.
 Digitally remastered by Randy Kling at Disc Mastering, Nashville, Tennessee.

Originally released in 1960 as Folkways FA 2409.

Here are the classic Country Gents in their first album-length release, produced by Mike Seeger in a Washington D.C. studio toward the end of 1959 (the exact date is lost), as their music was solidifying into the sound that would bring them enduring fame for the next several decades. Seeger had already introduced bluegrass to Folkways records via two albums of informally recorded music which had sold well enough to persuade Moses Asch that more was in order. And made to that order were these young savvy urban musicians who were just beginning to blend several elements of popular music into the traditional bluegrass mix in a successful effort to develop their own style.

The component stressed by John Duffey's notes is the vocal trio, based in part on the distinctive sound the Osborne Brothers were bringing to close vocal harmonies on slow country ballads, and the popular three-part harmonies of Jim Edward, Maxine, and Bonnie, the Browns. Instrumentally, Eddie Adcock's banjo-playing featured licks borrowed from Chet Atkins and the steel guitar. John Duffey in turn was adding occasional work on the dobro and finger-style guitar to his adventurous mandolin style; here the dobro is usually overdubbed.

1959 was the year Alan Lomax recognized bluegrass, unforgettably dubbing it "folk music in overdrive", and thereby linking it to the folk revival already in full swing. If the Gentlemen, with their hip, zany stage performances matched few expectations of what a bluegrass band was supposed to be like, their musicianship won over all but the most skeptical traditionalists. In retrospect, their success then, as now, lay in no small part to their ability to shape classic bluegrass to their own genius, adding both old traditional tunes and current folk/pop material to their arsenal whenever it suited their purpose. This first of many collections established the mix; dozens more were to follow. By 1960, Tom Gray would replace Jim Cox on the bass, forming a quartet that would endure for the next several years and carry Country Gentlemen music to every part of the globe.

Dick Spottswood

Smithsonian Folkways Records

Folkways Records was one of the largest independent record companies of the mid-twentieth century. Founded by Moses Asch in 1947 and run as an independent company until its sale in 1987, Folkways was dedicated to making the world of sound available to the public. Nearly 2,200 titles were issued, including a great variety of American folk and traditional music, children's songs, world music, literature, poetry, stories, documentaries, language instruction and science and nature sounds.

The Smithsonian acquired Folkways in order to ensure that the sounds and the genius of the artists would continue to be available to future generations. Every title is being kept in print and new recordings are being issued. Administered by the Smithsonian's Office of Folklife Programs, Folkways Records is one of the ways the Office supports cultural conservation and continuity, integrity, and equity for traditional artists and cultures.

Several hundred Folkways recordings are distributed by Rounder Records. The rest are available on cassette by mail order from the Smithsonian Institution. For information and catalogs telephone 202/387-3262 or write Folkways, Office of Folklife Programs, 955 L'Enfant Plaza, Suite 2600, Smithsonian Institution, Washington, D.C. 20560, U.S.A.



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Country Songs, Old and New Sung and Played by Charley Waller, John Duffey, and the Country Gentlemen

Individual Biographies

By John Duffey

Charley Waller was born in Jointerville, Texas, on January 19, 1935. Very soon after Charley's arrival, his family moved to Louisiana and there for twelve years he was a genuine, real 'cotton picker.' At the age of ten, he bought a fifteen dollar guitar and from that moment, decided to be an entertainer. Charley figured that pickin' a guitar was better than pickin' cotton.

A few years later, Charley came to Washington, D.C. and joined a band in Baltimore, Md. He worked around Baltimore and Washington for several years then returned to Louisiana in 1956. There, for a year, he appeared on the 'Hay Ride' along with George Jones, Johnny Cash, Jimmy Neuman, Elvis Presley and others, plus a Monday TV show with Johnny Horton.

Charley returned to Washington in 1957 and during that year he met John Duffey and they formed the Country Gentlemen. Since then his singing and guitar playing has made its mark. He is reputed by a vast majority to be one of the greatest 'bluegrass' guitarists in the business.

On January 9, 1960, Charley married Mona Grigsby of Washington, D.C. They now make their home in Falls Church, Va.

Charley sings most of the lead and does the m.c. work.

John Duffey was born March 4, 1934 in Washington, D.C., but lived most of his life in Bethesda, Md.

Although an ardent fan of country music, John never played any instrument until the age of seventeen when a neighbor influenced him to learn the guitar. He progressed rapidly until about two years later when he bought a mandolin for ten dollars at the annual post office auction. He set aside the guitar and decided to learn the mandolin, which he has stuck with. John played with several local outfits over numerous radio stations, winning a couple of talent contests but only as an amateur, as music was only a hobby with him.

In mid '57, John swapped fifteen records for a Dobro and learned to play it for his own amusement. At the time he was playing weekeneds with a band on WFMD in Frederick, Md. He took the Dobro along on one of the shows and discovered it to be quite popular with the public and henceforth, it became a part of his music too.

It was not until his meeting with Charley Waller in July '57 that John decided to make music a full time job and enter it professionally. In his relatively short career, he has played and recorded with such artists as Bill Clifton, of whom John speaks very highly.

In December, 1958, John married Marion Cain of Arlington, Va. They have one child, Ginger Marie and they now make their home in Arlington, Va.

Note: A contrasting fact in John's musical career is that his father sang with the Metropolitan Opera Co. for some twenty-five years.

Eddie Adcock was born in June 17, 1938, in Scottsville, Va. He worked on a farm until the age of twelve at

which time he decided to learn the mandolin. He progressed well and began playing and singing for a spiritual show on WCHV in Charlottesville, Va.

A year later, Smokey Graves of WSVS in Crewe, Va., heard Eddie and gave him his first professional job in the entertainment field. He played mandolin with Smokey for a year and then decided to take up the five-string banjo. This was to be the real starting point in Eddie's musical career.

After working with the five-string for only a year, Mac Wiseman offered him a job. He worked with him until Mac decided to change his style of music. This did not appeal to Eddie in the slightest, so he left and went to Washington, D.C. There he started a band and worked out of WARL in Arlington, Va. He also worked quite a bit on his own in this area, appearing on local TV, etc., but he found the going pretty rough around the big city.

Fortunately, Eddie received a phone call from an acquaintance made through Mac Wiseman. He then proceeded to Nashville, Tennessee, to work with the 'daddy' of bluegrass music, Bill Monroe. He played with Bill on the 'Opry' and cut several records with him. Although things were smooth in Nashville, something was missing, so Eddie returned to Wash. to marry his childhood sweetheart, Mildred Gorham of Alexandria, Va.

After his marriage, Eddie more or less 'retired' from music until June, 1959, when Charley Waller and John Duffey aroused him back into the music business. As a member of The Country Gentlemen, Eddie has had a

chance to play his own original style of banjo along with the usual 'conformists' style. His unusual playing will undoubtedly mark a new era in banjo 'pickin'."

Eddie sings baritone with the band.

Jim Cox was born April 3, 1930 in Vansant, Va. He was raised on a farm with his four sisters and three brothers in an atmosphere of country music. His whole family was musically inclined and they would often sing and play together.

Jim started out on the banjo in the old time 'claw hammer' style and later on decided to learn the guitar. He played and sang for some time around his home town mostly on a non-professional basis.

At the age of eighteen, Jim enlisted in the Army and was stationed at Fort Benning, Georgia. There he met a band called The Valley Troubadours and began playing with them. They had a regular radio program, were booking several stage shows and Jim became the featured singer with the band. They went on to gain a TV show in Columbus, Georgia. But, just as his musical career was beginning to brighten, the Korean War broke out and he was transferred to the atomic plant in Hanford, Washington. From there he was sent to Korea where he was wounded and returned to the states.

Jim then came to Alexandria, Va., where he met and married Frances Creel. After his discharge from the service, he decided to take up his music again, only this time, with the bass fiddle.

In the early part of 1958, Jim heard The Country Gentlemen were looking for a bass man and immediately rendered his availability to them. He was hired on the spot and has been with them ever since.

Jim possesses an excellent voice and although he does very little part singing, he renders many fine solos with the band. This, along with his superb bass playing, has made him a mainstay with The Country Gentlemen.

Jim and Frances have two sons,
Jimmie Jr., and Larry. They make
their home in Alexandria, Va.

'Roving Gambler'

This comes from the song 'The
Journeyman' or 'The Roving
Journeyman.' In the song he
describes his way of life and particu-
larly his success with the girls. The
journeyman has become a gambler, a
soldier, even a guerilla of the Civil
War. Fairly persistent through all the
versions are the lines of the girl's dia-
logue with her mother.

Roving Gambler:

Bennie & Vallie Cain *Adelphi 47*
Welby Toomey *Gennett 6005*
Harkreader & Moore *Paramount 3235*
(The Gambler's Dying Words)
'Old Time Corn Shuckin' *Blue Ridge Corn*
Shuckers Vi 20835
Vernon Dalhart *Victor*
also see *Archives of American Folk*
Song—Library of Congress

'Roving Gambler'

arr. John Duffey

I am a rovin' gambler, I've gambled
all around
Whenever I meet with a deck of
cards
I lay my money down—
Lay my money down, lay my money
down.

I had not been in 'Frisco many more
weeks than three
When I met up with a pretty little
girl
She fell in love with me—
Fell in love with me, fell in love with
me.

She took me in her parlor, she cooled
me with a fan
Whispered low in her mother's ear
'I love this gambling man'—
Love this gambling man, love this
gambling man.

Oh, daughter oh, dear daughter, how
can you treat me so
Leave your dear old mother
And with a gambler go—
With a gambler go, with a gambler
go.

Oh, mother oh, dear mother, I'll tell
you if I can
If you ever see me coming back
I'll be with the gambling man—

With the gambling man, with the
gambling man.

I left her in 'Frisco, I wound up in
Maine
I met up with a gambling man
We got in a poker game—
Got in a poker game, got in a poker
game.

He put his money in the pot and
dealt the cards around
I saw him deal from the bottom of
the deck
So I shot that gambler down—
Shot that gambler down, shot that
gambler down.

Now I'm down in prison, got a num-
ber for my name
The warden said as he locked the
door
'You've gambled your last game'—
Gambled your last game, gambled
your last game.

'The Little Sparrow'

This song is related to the Scottish 'O
Waly, Waly, Gin Love be Bonny',
which was regarded as very old at
the beginning of the eighteenth cen-
tury. It is often called 'Come All You
Fair and Tender Ladies' from its
opening line. It is distinguished from
other songs of a like spirit by the
image of the bird and generally, by
the likening of love to a fair dawn
that turns into bad weather. It is a
favorite in the Southern Mts.

Come All You Fair and Tender Ladies:

Carter Sisters *Col. 47680*
see *Archives of American Folk*
Music—Library of Congress.

'The Little Sparrow'

arr. John Duffey

Come all ye fair and tender ladies
Take warning how you court your
men
They're like a star on a summer
morning
They first appear and then they're
gone.

They'll tell to you some lovely story
And they make you think that they
love you well

Then away they'll go and court some
other
And leave you there in grief to dwell.

I wish I was a little sparrow
And had wings to fly so high
I'd fly away to my false true lover
And when he'd ask I would deny.

Love is handsome, love is charming
Love is pretty while it's new
But love grows cold as love grows
older
And fades away like morning dew.

'Drifting Too Far'

The theme was suggested by Rev. J.T.
Richardson. George W. Sebren
claimed to be the owner in 1923.
Charles Moody & Stamps-Baxtor
Quartet copyrighted an arrangement
in 1944.

Drifting Too Far From the Shore:

Burchfield Bros. *Capitol 40011*
Monroe Bros. *Bb B6363*
The Story of the Lawson Family

'Drifting Too Far'

arr. John Duffey

Out on the perilous deep
Where dangers silently creep
And storms so violently sweep
You're drifting too far from the shore.

Today the tempest rolls high
And the clouds over-shadow the sky
Sure death is hovering nigh
You're drifting too far from the shore.

Why meet a terrible fate
Mercies abundantly wait
Turn back before it's too late
You're drifting too far from the shore.

'Weeping Willow'

An instrumental arrangement by
John Duffey, the tune taken from the
song 'Bury Me Beneath the Willow.'

Weeping Willow/Bury Me Beneath the Weeping Willow:

Monroe Bros. *BB7093*
Burnett & Rutherford *Col. 15113 (143094)*
Carter Family *Vi 21074*
also see *Archives of American Folk*
Song—Library of Congress

'Weeping Willow' (Instrumental)

arr. John Duffey

'Tomorrow's My Wedding Day'

Ain't Going to Work Tomorrow:
Carter Sisters *Cal 48557*
Carter Family *M.W. 7019*

Wilma Lee & Stoney Cooper *Col. 20686*
Ellen Smith

'Tomorrow's My Wedding Day'

arr. John Duffey

I'm goin' all around this country
I'm goin' all around this world
I'm goin' all around this country,
Lord
For the sake of one little girl.

Chorus:

I ain't gonna work tomorrow
I ain't gonna work today
I ain't gonna work tomorrow, Lord
'Cause that is my wedding day.

I love my mom and poppa too
I love my mom and poppa too
I love my mom and poppa too
But I'd leave them both to go with
you.

I'm leaving you this lonesome song
I'm leaving you this lonesome song
I'm leaving you this lonesome song
'Cause I'm gonna be long gone.

'The Story of the Lawson Family'

The precise origin of this song is
unknown but the following article
taken from 'The New York Times' of
Dec. 26 & 27, 1929, gives the facts
relevant to this ballad: 'Walnut Cove,
No. Carolina, Dec. 25, (AP)—
Becoming suddenly insane, a Stokes
County farmer today slew his wife
and six children and, after having
laid them out for burial, went into a
patch of woods near his home and
killed himself. The body of C.D.
Lawson, the father and husband, was
found about half a mile from the
home with a shotgun wound in his
chest.'

'Greensboro, N.C., Dec. 26,
(AP)—The theory that a blow on the
head a year ago caused Charles D.
Lawson, a Stokes Co. farmer, to
become suddenly insane yesterday
and kill his wife and six children was
dismissed today. Physicians who
removed the brain of the man found
no trace of a blow on the head. The
examination, however, revealed a
low grade degenerative process in
the middle of the brain.'

The Story of Charlie Lawson:

Morris Bros. BB7903
The Carolina Buddies Col. 15537
The Little Sparrow

'The Story of the Lawson Family'

It was on last Christmas evening
The snow was on the ground
At his home in North Carolina
The miner he was found.

His name was Charlie Lawson
He had a loving wife
But they never knew what caused
him
To take his family's life.

They say he killed his wife at first
While the little ones did cry
'Please papa won't you spare our
lives
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'd killed them all.

They did not carry him to jail
No lawyer would he pay
They'll have his trial in another land
On the final judgment day.

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

And now farewell kind friends and
home
I'll see you here no more
But when we meet in another land
Our troubles will be o'er.

'Turkey Knob'

An original instrumental by Eddie
Adcock named after a spot near his
hometown of Scottsville, Va.

'Turkey Knob' (Instrumental)

by Eddie Adcock

'Paul & Silas'

Red Allen Kentucky 4-591

'Paul and Silas'

arr. John Duffey

Paul and Silas down in jail, all night
long
Paul and Silas down in jail, all night
long
Paul and Silas down in jail, all night
long
Who shall deliver for me.

That old jail just reeled and rocked,
all night long
That old jail just reeled and rocked,
all night long
That old jail just reeled and rocked,
all night long
Who shall deliver for me.

That old jailer he locked the door, all
night long
That old jailer he locked the door, all
night long
That old jailer he locked the door, all
night long
Who shall deliver for me.

Hebrew children in the fiery furnace,
all night long
Hebrew children in the fiery furnace,
all night long
Hebrew children in the fiery furnace,
all night long
Who shall deliver for me.

'Ellen Smith'

This ballad (also called 'Poor Ellen
Smith' and 'Poor little Ellen') tells of
an occurrence around Mt. Airy,
North Carolina, about August, 1893.
A man by the name of Peter De Graff
was convicted of murdering Ellen
Smith by Forsyth Superior Court
Judge Winston. When De Graff
appealed to the North Carolina
Supreme Court, on several technical-
ities, the verdict of the lower court
was affirmed. Chief Justice Shepard
alludes to the flight of the prisoner
to Roanoke and New Mexico and his
subsequent return to North Carolina,
and to a letter found in the bosom of
the dead woman, alleged to be in the
handwriting of the prisoner. De Graff
supposedly composed this song
while in prison awaiting his execu-
tion.

After his execution the feeling was so
great both for and against De Graff,
that it was considered a misde-
meanor to sing the song in a gather-
ing of any size as it always fomented
a riot.

Poor Ellen Smith:
Molly O'Day & The Cumberland
Mtn. Folks Col. 20629
Henry Whitter Ok 40237 (72985a)
Kykes Magic City Trio Brunswick
Cecil Suratt and Smitty Smith King
5226
Library of Congress

'Ellen Smith'

Poor Ellen Smith, how was she
found
Shot through the heart lying cold on
the ground.

Her clothes were all scattered and
thrown on the ground
The blood marks the spot where
poor Ellen was found.

They picked up their rifles and hunt-
ed me down
They found me a-loafing all around
the town.

They picked up her body and carried
it away
And now she is sleeping in some
lonesome old grave.

I got a letter yesterday, I read it today
The flowers on her grave have all
faded away.

Someday I'll go home, and say when
I go
On poor Ellen's grave, pretty flowers
I'll stow.

I've been in this prison for twenty
long years
Each night I see Ellen through my
bitter tears.

The warden just told me that soon
I'll be free
To go to her grave 'neath that old
willow tree.

My days in this prison are ending at
last
I'll never be free from the sins of my
past.

Poor Ellen Smith, how was she
found
Shot through the heart lying cold on
the ground.

'The Long Black Veil'

An original composition by Wilkins
and Dill.

'The Long Black Veil'

by Dill and Wilkins

Ten years ago on a cold dark night
There was some one killed 'neath the
town hall light
The people that saw, they all agreed
That the slayer who ran looked a lot
like me.

The judge said son what is your alibi
If you were somewhere else then you
won't have to die
I spoke not a word though it meant
my life
For I had been in the arms of my
best friend's wife.

The scaffold was high and eternity
near
She stood in the crowd and shed not
a tear
And sometimes at night when the
cold winds moan
In a long black veil, she cries o'er my
bones.

She walks these hills in a long black
veil
She visits my grave when the night
winds wail
Nobody knows, nobody sees
Nobody knows but me.

'Honky Tonk Rag'

An original instrumental by John
Duffey.

'Jesse James'

Probably the exploits of no other
American bandit are so widely cele-
brated as those of this Missouri out-
law of the years immediately follow-
ing the Civil War. After about fifteen
years of successful operations on
banks and trains he was shot by one
of his own gang, Robert Ford, for the
sake of the \$10,000 reward offered
by the governor of the state. James
was living at the time (1882) in St.
Joseph, Missouri, under the name of
Howard. One day, so the story goes,
James climbed a stepladder to
straighten his wife's picture on the
wall and Ford, who was in the house
at the time, seized the opportunity to
shoot him.

There are several versions of the song and this is an excerpt from the most well-known one.

Jesse James:

George Reneau (*The Blind Musician of the Smokey Mtns.*)

Voc. 14897

B.L. Lunsford Ok 40155 (8578a)

Grandpa Jones King 847

Marc Williams (*The Cowboy Crooner*)

Brunswick 269

Whitey & Hogan *Cowboy CR1301*

Toby Stroud & The Blue Mtn. Boys *New*

Star N-100

see also *Archives of American Folk*

Song—Library of Congress

'Jesse James'

arr. by John Duffey

Jesse James was a lad who robbed
many a man
He stopped the Glendale train
He took from the rich and he gave to
the poor
He'd a heart and a hand and a brain.

Chorus:

Jesse had a wife to mourn all her life
Three children they were brave
'Twas that dirty little coward that
shot Mr. Howard
And laid poor Jesse in his grave.

It was on a Wednesday night when
the moon was shining bright
That they stopped the Glendale train
The people they did say for many
miles away
It was robbed by Frank and Jesse
James.

It was Robert Ford, that dirty little
coward
I wonder how he feels
For he ate of Jesse's bread and he
slept in Jesse's bed
Then he laid poor Jesse in his grave.

It was on a Saturday night when
Jesse was at home
Talking to his family brave
Robert Ford came along like a thief
in the night
And laid poor Jesse in his grave.

'Have Thine Own Way'

This hymn was taken from 'The Modern Hymnal' (pub. 1926) of Fifth Baptist Church, Wash., D.C. It was written about 1900 by George C. Stebbins.

'Have Thine Own Way'

arr. John Duffey

Have thine own way, Lord, have
thine own way
Thou art the potter, I am the clay.

Mould me and make me after thy
will
While I am waiting, yielded and still.

Have thine own way, Lord, have
thine own way
Search me and try me, master, today
Whiter than snow, Lord, wash me
just now
As in thy presence, humbly I bow.

Have thine own way, Lord, have
thine own way
Wounded and weary, help me I pray
Power—all power—surely is thine
Touch me and heal me, Savior
divine.

'A Good Woman's Love'

An original composition by Cy
Cobin.

'Good Woman's Love':

Bill Monroe *Decca DL8769*

The Double Eagle

'A Good Woman's Love'

by Cy Cobin

I was a rover on land and on sea
'Til a good woman's love made a new
man of me
Life had no meaning it was all
incomplete
'Til a good woman's love put me back
on my feet.

'Stead of roamin' I go home in the
evening and she's waiting there
And I know that no matter what
happens, she'll always care—
And when the night falls and the
moon shine above
I'm a man with a dream and a good
woman's love.

'The Double Eagle'

(Under the Double Eagle) This was
originally composed as a marching
band number by Josef Franz Wagner
(1856—1908) in 1903.

Under the Double Eagle:

Kessinger Bros. *Brunswick 592*

Blue Ridge Highballers Col 15070

Hank Thompson *Capitol*

also see *Archives of American Folk*

Song—Library of Congress

'The Double Eagle' (Instrumental)

arr. Charlie Waller

'Darling Alalee'

The song is originally from a pre-
Civil War ballad called 'Ella Rhee.' It
is, no doubt, from the Negro-min-
strel stage, though its history is
vague. The chorus is unchanged
from the original but the verses in
this version are of the post-Civil War
era. It is the story of a slave who has
run away from his master but longs
for his love (Alalee, who is undoubt-
edly a slave also) and therefore wish-
es to return.

Sweet Alalee:

Blue Sky Boys Bb6854

'Darling Alalee'

arr. John Duffey

Sweet Alalee, so dear to me
She's gone for ever more
My home was down in Tennessee
Before the cruel war.

Chorus:

Then carry me back to Tennessee
There's where I long to be
Among the fields of yellow corn
With my darling Alalee.

Oh, why did I from day to day
Keep wishing to be free
And from my master run away
And leave my Alalee.

They said that I would soon be free
And happy all the day
And if they'll take me back again
I'll never run away.

Charley Waller guitar and vocals
John Duffey mandolin and vocals
Eddie Adcock banjo and vocals
Jim Cox bass and vocals

Cover photo and design
by John Cohen
Background information on songs by
John Duffey
Recorded by Mike Seeger at studios
of Capitol Transcriptions Inc., 620
11th St. NW,
Washington D.C.

Digitally remastered by Randy Kling
at Disc Mastering, Nashville,
Tennessee.

Originally released in 1960 as
Folkways FA 2409.

About Smithsonian/Folkways

Folkways Records was founded by Moses
Asch and Marian Distler in 1947 to docu-
ment music, spoken word, instruction,
and sounds from around the world. In the
ensuing decades, New York City-based
Folkways became one of the largest inde-
pendent record labels in the world, reach-
ing a total of nearly 2,200 albums that
were always kept in print.

The Smithsonian Institution acquired
Folkways from the Asch estate in 1987 to
ensure that the sounds and genius of the
artists would be preserved for future gen-
erations. All Folkways recordings are now
available on high-quality audio cassettes,
each packed in a special box along with
the original LP liner notes.

Smithsonian/Folkways Recordings was
formed to continue the Folkways tradition
of releasing significant recordings with
high-quality documentation. It produces
new titles, reissues of historic recordings
from Folkways and other record labels,
and in collaboration with other companies
also produces instructional videotapes,
recordings to accompany published
books, and a variety of other educational
projects.

The Smithsonian/Folkways, Folkways,
Cook, and Paredon record labels are
administered by the Smithsonian
Institution's Center for Folklife Programs
and Cultural Studies. They are one of the
means through which the Center supports
the work of traditional artists and express-
es its commitment to cultural diversity,
education, and increased understanding.

You can find Smithsonian/Folkways
Recordings at your local record store.
Smithsonian/Folkways, Folkways, Cook,
and Paredon recordings are all available
through Smithsonian/Folkways Mail
Order, 414 Hungerford Drive Suite 444,
Rockville, MD 20850. Phone 301/443-
2314; fax 301/443-1819 (Visa and
MasterCard accepted). For a free cata-
logue, write: The Whole Folkways
Catalogue, Smithsonian/Folkways
Recordings, 955 L'Enfant Plaza Suite 2600,
Smithsonian Institution, Washington D.C.
20560, phone 202/287-3262, or fax
202/287-3699.