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and RON WILLIAMS

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PINE BREEZE CENTER

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Asheville, NC

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Funded by the  
Tennessee  
Arts Commission



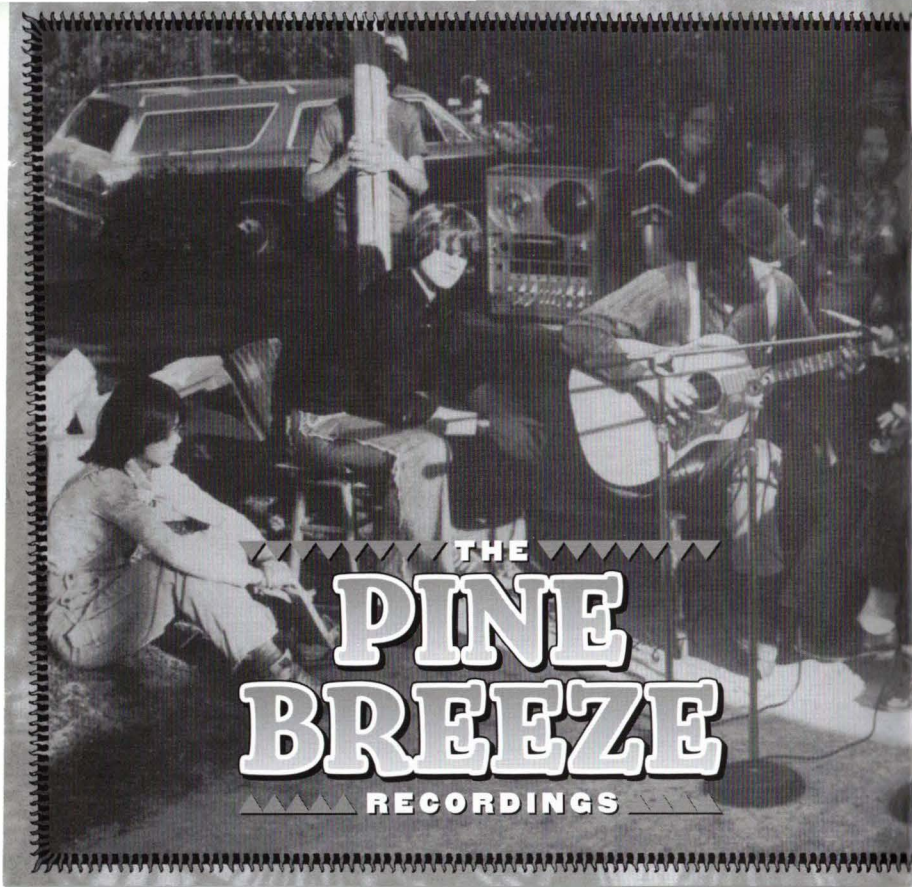
JCA-1003  
*Jubilee*  
RECORDS

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Jubilee Community Arts  
Knoxville, Tennessee  
ISBN 0-9710664-3-4

# THE PINE BREEZE

## RECORDINGS





THE  
**PINE  
BREEZE**  
RECORDINGS



Photo courtesy of Kathy Pfeffer.

## Between 1975 and 1981,

the students of Pine Breeze Center in Chattanooga, TN, released eight LPs of field recordings of local traditional musicians. This was a time when oral history projects and student projects documenting local traditions were a popular educational activity. Pine Breeze was not a regular high school; Pine Breeze Center was a State residential facility serving 23 East Tennessee counties' most severe emotionally disturbed adolescents.

In 1975, I had attended a workshop presented by a young English professor, Charles Wolfe, from Middle Tennessee State University. The topic was using traditional music as a starting point in creative writing lessons for high school students. What I got out of his lecture was a rationale to get my boss to allow me to drive my students around the county looking for old folks to document their musical traditions—which sounded like a lot more fun than what I was then doing as an evening teacher-counselor at Pine Breeze.

I really had not thought deeply about this whole idea. I had naively assumed that we

would easily find local traditional musicians, who had been waiting anxiously over the years for a group of emotionally disturbed adolescents and their longhaired teacher to pull up in a State van in their front yard to record their performances of fiddle tunes and ballads passed down through the centuries.

Amazingly, it turned out that this was what happened.

The first Pine Breeze LP of traditional music was funded by a \$600 grant from the Tennessee Arts Commission that then State Folklorist, Linda White, had finagled to get us. The seven LPs that followed were all paid from the sales of the previous releases making the project essentially self-supporting.

All the tracks were recorded by 13 to 18 year old students diagnosed as emotionally disturbed and being treated in a residential facility. All the recording equipment was consumer quality and much of it was used and old and not at all ideal for field recording. These students set up and ran all the equipment, did the mixing and the editing. They helped write some of the liner notes, took many of the photos, helped design album covers, and kept track of orders.

While we became quickly aware we were recording some significant material, it did not

change our approach to the way we did the recordings. We were very fortunate that some respected folklorists and traditional music historians "took care" of us by documenting and otherwise ensuring some academic commentary on the stuff we were collecting. However,

I truly believe that much of the material we were able to record was because we were NOT professional folklorists, and the old folks felt called to do their best to help us!

There was no reason to think that the Traditional Music Project at Pine Breeze Center

would ever document any traditional musicians, much less release a series of eight nationally recognized and acclaimed field recordings of significant historical value. These recordings presented here are proof that there is magic in the music.



Photo courtesy of Pine Breeze Students.

## MUSICIANS AND THE MUSIC

Eldia Barbee was the first traditional musician we located and recorded. With “beginner’s luck” we found a fiddler who was exceptional both in his skill and repertoire. As a person, he became one of my best friends, and we performed together often for all sorts of events. He could have been regarded as a Pine Breeze Center staff member and teacher because he was constantly working with the students. Since every new group of students I taught practiced learning to record with Eldia, we have more recordings of him than any other musician. This collection represents only a small part of the many fine recordings existing of Eldia’s fiddling.

Eldia was the youngest of Frank and Molly Barbee’s seven children. Both Frank and Molly were exceptional fiddlers, and all but one of their children became skilled musicians. Older brother Jim was the fiddler in the brothers’ string band in the 1920s and 30s. Oscar played banjo, and Eldia was designated to play the relatively new role of string band guitarist. As exceptional a fiddler as Eldia was, he always

claimed (and his older brother Oscar concurred) that Jim and his sister, Elzia, were more skilled fiddlers. Being female, Elzia did not perform in public, but managed to pass on her musical talents to her children, Lela Davis, Maudie Ford, Ruth Myers, and Jimmy Bice, who we recorded as The Bice Family.

Eldia was born in old James County, TN, which was incorporated into Hamilton County shortly after he was born, and later was largely flooded over when the Chickamauga Dam was built. Eldia seemed to make his living mostly by trapping muskrat, gathering herbs such as ginseng, and raising Nubian goats. He lived with his wife, Hazel, and occasional children and grandchildren in a mobile home in a hollow on Lovelady Road in Soddy, TN.

Eldia played most of the older tunes, such as “Citico,” “Cripple Creek,” “Sourwood Mountain,” “Bile Them Cabbage Down,” and “Flatwoods” in what he called a “flat” key or “even” key where he tuned his fiddle in open G (DGDG) or A (EAEA) high to low. This was his favorite tuning. He would brace his fiddle against his chest (not under his chin) to play.

Homer, and older brother, Calvin Chastain, were in many ways much like Eldia and Oscar. Homer not only played fiddle, but made



Eldia Barbee. Photo courtesy of Ron Williams.



Homer and Calvin Chastain. Photo courtesy of Pine Breeze Students.

fiddles too. Calvin was probably the most skilled banjo player we recorded. He had an almost blues-like feel to his playing; he used a lot of flatted 7ths and 3rds when he played. Calvin played using finger picks: a thumb pick and a finger pick on his index finger. He played with his thumb and index finger, up-picking with his finger.

Homer played many of the same tunes that Eldia performed, including local ones such as "Citico." But he played all of them a bit different and in an individual way. Homer had this

internal rhythm in his bowing that was seductive and entrancing. Homer Chastain played with emphasis on rhythm and with less variation and notes than Eldia. Recording at Homer's house was fun, much like the sessions at Oscar Barbee's home. Homer's wife made pretty good biscuits, too!

On one Sunday afternoon in 1977, my wife, Sandra, and I were following up on a vague lead of some old-time fiddler living up on Flat Top Mountain—on Walden's Ridge above Soddy-Daisy. We eventually became lost around the Hendon's Chapel vicinity. I saw a "safe" looking white frame house close to the church, so I stopped to ask for directions. As I knocked on the door, I thought it nice that the residents were playing some old-time record on the turntable. The music stopped when Florrie Stewart opened the door, banjo in her

hand. Somehow by sheer cosmic fortune, I had stumbled into 1889. It was also fortuitous that I could play clawhammer banjo; they weren't used to company, and I don't think my verbal skills would have been all that was needed as I

tried to explain that I'd like to bring some kids up to her house to record her, her son-in-law Blaine Smith, and her son Willie Brandon. I finally asked if I could borrow her banjo and play a couple of tunes with Blaine and Willie. I



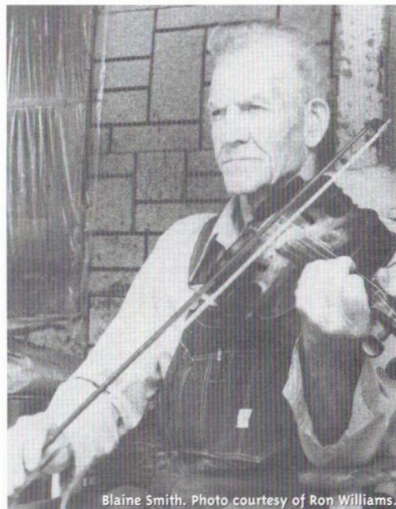
Florrie Stewart. Photo courtesy of Ron Williams.

wasn't impressive, but I either surprised them enough that I knew some of the tunes, or played just well enough to convince them to allow me to come back.

Blaine Smith was a large, rawboned, powerful man. He didn't say much, nor gave the impression that he wanted to say much to strangers. I didn't ask too many questions. Before the next time I visited them, I asked some folks about Blaine. Folks didn't want to say much about Blaine. I did get this story (it turned out not to be completely true, which I didn't know until 25 years later) that Blaine had been recently released from Brushy Mountain Maximum Security State Penitentiary for murdering a man who stumbled across his moonshine operation. This information did not make me want to ask too many "oral history" kinds of questions. I stuck to talking with Blaine about fiddle tunes. It turned out that Blaine had some pretty strong opinions about how those should be played, too. I then decided to keep things simple with questions such as, "What key?"

Many years later, in 2003, I discovered that several of the Pine Breeze recordings of Blaine had become popular with a younger generation of old-time musicians, particularly on the West Coast. Blaine was thought to be a small man

since his fiddle seemed so immense in the picture of him. Blaine didn't play a fiddle; Blaine played a viola. It was tuned nearly to standard violin pitch and the strings were a good half inch off the fingerboard. It took a powerful grip to press the strings solid to the fingerboard to get a clean sound. Blaine played the instrument effortlessly. Blaine (as far as I know) never played out a lot in the community.



Blaine Smith. Photo courtesy of Ron Williams.

We recorded Lee Trentham because of Jim Speir. Jim was a good old-time banjo player, guitarist, and upright bassist, and could scratch out some fiddle tunes. He was an exceptional woodcarver who used no tools other than a pocket knife. He, along with his wife Iva, who handcrafted exquisite dolls, became close friends and we visited them often. Jim introduced us to Lee and J. D. Perkinson, who played banjo in the up-picking style. Lee was born in Elkmont, TN, in the heart of the pre-national park Smoky Mountains. He was a bit younger than the other fiddlers we recorded and played in a different style—more choppy rather than the long bow style prevalent around Chattanooga and North Georgia.

Lee was one of those people whose joy of life was contagious. The few times we recorded him at J. D. Perkinson's home in Meigs County seemed more like a party with food, stories, jokes, and dancing. He genuinely enjoyed the company of others and enjoyed entertaining everyone with his music. We never got a chance to get Lee into remembering older, more traditional aspects of his music and upbringing. He came from a log cabin mountain upbringing that undoubtedly would have been worth documenting.

Russ Vandergriff's personality was similar to Lee Trentham's. He was a descendant from one of early settlers of Chattanooga. He lived on the "back side" of Signal Mountain, the part of the mountain that wasn't inundated by the recently wealthy. Those long time traditional residents were not highly regarded by many of the newly arrived upper class home owners.

Ella Hughes lived on Flat Top Mountain and was around 80 years old when we recorded her. We found her by way of Ruby Duncan's master's thesis in the Hamilton County (Chattanooga) Public Library. She was more educated and prosperous than most of the folks we recorded. Traditional ballads had passed through the maternal side of her family for at least five generations. These included many of the Child ballads along with the more recent Appalachian ballads and songs and the play party songs. Ella had typed the lyrics to all of the ones she remembered and had placed them in her "ballad book," which she pulled out during our first visit. Once again, the Pine Breeze Traditional Music Project had stumbled across an unexpected but rich source of material. One of her daughters was present during the recording sessions at Ella's home. She remembered a couple of songs, but it was clear

that Ella would be the last generation of her family to learn the ballads.

Clay Turner, the 88 year-old singer/banjo player, lived in Cleveland, TN. We recorded Clay performing three selections by himself. Those appeared on the third Pine Breeze LP. Even at 88, Clay was an excellent banjoist and had a great voice. We never were able to follow up on him, but what little I remember of him talking about his musical past was that he had performed in dance halls and rough places often in his youth.

Bob Douglas learned guitar from a black railroad worker around 1910-1915 and joined with his father, Tom Douglas, to play dances around Walden's Ridge and the Sequatchie Valley, near Chattanooga. They performed often and were a widely respected fiddle band in the early part of the 1900s. Bob learned to fiddle and started his own band. They had a more contemporary pop style and performed regionally on radio during the 1940s.

In the early 1970s, Bob recognized that there was a performance market for old-time fiddling, particularly fiddling contests, and he worked to remember the tunes he played with his father when he was young. Since Bob had been a professional musician for years, his technical skill, ease with an audience, and his father's reper-

toire of regional tunes proved to be a winning combination. From 1975 to his death at age 101 in 2001, Bob regularly won fiddle contests and had an active performing career.

Charles Wolfe asked us to go to McMinnville and record Peanut Cantrell. According to Charles, Peanut was one of only two authentic traditional hammered dulcimer players known in Tennessee. Peanut was also a person who enjoyed our company— particularly the students—and was appreciative of us coming to hear him. He had built his own hammered dulcimer; the frame appeared to be made from wall molding. He was a bit shy and self-deprecating when playing for us. McMinnville was far enough away from Chattanooga that we only made one trip. I recently found out that he was a cousin of Brent Cantrell, the Director of Knoxville's Jubilee Community Arts.

Lela Davis, Maudie Ford, Ruth Myers, and Jimmy Bice were the children of Eldia Barbee's sister, Elzia. Eldia claimed that Elzia was a better fiddler than he. Ruth and Jimmy had performed in some road houses and juke joints when they were young, but when we met them, they only performed sacred music at their church in Soddy, TN. At the time of this writing, Lela, Ruth, and Jimmy are still

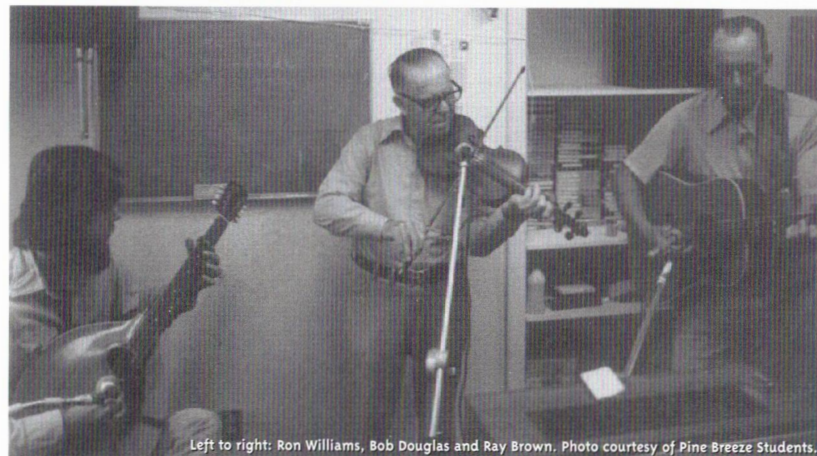
alive, and Ruth (who is now 72 years old) can still play guitar and sing wonderfully.

For all the people we recorded during the life of the Traditional Music Project, music was an integral part of their lives. Their music lives on; and those who listen to these recordings, and know the story of how they came to be, are enriched because of the Traditional Music Project of Pine Breeze Center.

—Ron Williams, Red Bank, TN

#### ACKNOWLEDGEMENTS

The Traditional Music Project never would have been successful without the support of many people. Dan Predmore, Principal of the Pine Breeze Center, 1977-79; Charles Wolfe of MTSU; Libby Wann of the Chattanooga Times; and Joe Wilson of the National Council for the Traditional Arts were especially important to the project. I would like to thank Alan Jabbour and Kerry Blech who kindly offered suggestions for these notes.



Left to right: Ron Williams, Bob Douglas and Ray Brown. Photo courtesy of Pine Breeze Students.

## NOTES ON TUNES & SONGS

by Charles Wolfe

The fiddle tune repertoire of Eldia Barbee, who was the most prolific and best-known of fiddlers heard here, was large and varied.

A number of them, to be sure, are archetypal favorites known to fiddlers throughout the South and Midwest: tunes like CACKLIN' HEN, CUMBERLAND GAP, LIZA JANE, and SOURWOOD MOUNTAIN. But there are many other numbers that are rarely heard and some that appear to be unique to Eldia's music. Living and performing in the rugged hills northeast of Chattanooga, Eldia picked up a number of tunes that were unique to the rich fiddling tradition of the Sequatchie Valley/Hamilton County/North Georgia axis, and were favorites of some of the great fiddlers who flourished there decades ago.

For instance, the piece CITICO was named after a creek in Monroe County, right on the Tennessee-North Carolina line, just a few miles from the borders of the Great Smoky Mountain National Park. It was a favorite of Lowe Stokes, one of the greatest of southern fiddlers in the 20s, who performed and record-

ed with the famed band The Skillet Lickers. Stokes lived for a time in the Chattanooga area, and in 1930 put together a studio band called The Swamp Rooters to make the first record of CITICO. Eldia probably patterned his KATY HILL on the record (1925) of another area fiddler, Allen Sisson, from Polk County and Ducktown. Another tune named after a local geographical feature is BLACK OAK RIDGE, the original name given to a steep ridge in Anderson County that later lent its name to the atomic town of Oak Ridge. GEORGE GANN is equally rare, though it bears some resemblance to a north Georgia tune known to The Skillet Lickers, "Georgia Gal." Lowe Stokes and The Skillet Lickers are also probably the source for Eldia's pre-western swing version of IDA RED.

SAIL AWAY, LADIES was popularized by another musical legend from the south middle Tennessee area, Uncle Dave Macon. But FRANK BARBEE HORNPIPE is a wonderful, complex, and virtually unknown tune that came down through Eldia's family.

The best-known fiddler in the Chattanooga area in the 20s was Jess Young, a coal miner from Whitwell who went north to record some spectacular records in 1925. Homer Chastain does one of these tunes:

SMOKE BEHIND THE CLOUDS. He also pays homage to Allen Sisson in playing his MUDDY ROAD TO DUCKTOWN, a tune which was widely known in the area and which local legend dates to the Civil War. GREENBACK DOLLAR, is the title of two songs widely known in Tennessee; Homer's version is one often called "I Don't Want Your Greenback Dollar" or "East Tennessee Blues." CHICKEN ON A LIMB, Calvin Chastain's banjo solo, seems to be a ver-

sion of the classic "Coal Creek March," a well-known chording piece from the 1920s. DANCE ALL NIGHT (WITH A BOTTLE IN YOUR HAND) was a north Georgia favorite, recorded by over a dozen Georgia bands in the early days.

Bob Douglas, with his frequent radio work and recording, had the most varied repertoire of the modern Chattanooga area fiddlers. He too learned from the great Jess Young and preserved his SEQUATCHIE VALLEY.



Left to right: Florrie Stewart, Blaine Smith and Willie Brandon. Photo courtesy of Charles Wolfe.

SHOOT THE TURKEY BUZZARD was rare in the older days, though it was recorded by Doc Roberts and known to Doc Watson's father-in-law Gaither Carlton in North Carolina. DURANG'S HORNSPIPE dates from a printed source in 1785, where it is credited to a composer named Hoffmaster. DURHAM'S REEL is a more modern tune, reputedly written by 1940's radio fiddler Buddy Durham. CLIMB THE GOLDEN STAIRS is derived from an 1884 gospel song by Monroe Rosenfield that was often recorded in the 20s both as a vocal and an instrumental.

The second volume of the collection starts with HICKMAN'S BOYS, a Civil War ballad also known as "The Downfall of Fort Donelson." The 1862 battle on the Cumberland River included three Confederate regiments composed of men from Hickman County, Tennessee, and this is probably the source of the title. Ella Hughes offers two very old and unusual ballads. The first, which she calls THE POOR SCOTCHEE, is a version of "Young Hunting," an ancient Scottish ballad that was collected by Child (No 68), but which had apparently died out in Great Britain. It survived in America, however, and appears in numerous collections, including that of Cecil Sharp. THE PRINCE'S BOY is a very old version

of the ballad more commonly known as "The Oxford Boy," in a text that may date back as far as 1700. Later the ballad morphed into one of the best-known southern murder ballads, "The Knoxville Girl." JOHNNY WAS A MILLER, SHOOT THE BUFFALO, CHASE THE SQUIRREL, GREEN COFFEE and WEEVILY WHEAT are all fragments of old play-party songs; these were 19th-century children's entertainments that were part dance, part game, and part song. Details on how they were played, as well as other texts and histories, are found in B.A. Botkin's classic book "The American Play-Party Song." BABY YOUR TIME AIN'T LONG is Eldia's bluesy version of "Roll on Buddy," a favorite with early country performers, and was first recorded by the Virginia band The Hill Billies.

Turning to the fiddle music of Blaine Smith, we encounter a repertoire that is almost unique to the Walden's Ridge/Sequatchie Valley area. A BOTTLE OF WINE AND GINGER CAKE, almost surely a Scots-Irish import, appears in the Phillips Collection of North American Fiddle Tunes, and is still played today by fiddlers from the North and South alike. CHOCTAW BILL seems unique to Blaine's repertoire; it seems to have been named after a famous Texas preacher named

William Robinson (1808-1898), but whether the preacher actually played it is not known. CINCINNATI is another Smith tune picked up by younger bands; it was also known and played by the legendary black string band led by John Lusk from the head of the Sequatchie Valley, who recorded for the library of Congress. CHATTANOOGA (or OLD CHATTANOOGIE) was also known to the Lusk band, as well as to area radio fiddler Bob Douglas and by Eldia.

Oddly, the hammered dulcimer, with its Persian background, was more popular in middle Tennessee than the elongated, three-string lap dulcimer. One of the few surviving hammered dulcimer players was Peanut Cantrell, who recalled playing in string bands at dances in the region, and even having jam sessions with Uncle Dave Macon (probably the source for his SAIL AWAY LADIES). Cantrell's singing to his dulcimer (as on SUGAR GAL) is very rare in traditional music. The driving short bow style of Lee Trentham shows the influence of radio fiddlers in RUBBER DOLLY and GOING BACK TO HARLAN. His EAST TENNESSEE BLUES might well have come from east Tennessee's champion fiddler Charley Bowman. Clay Turner's fondness for singing old hymns to his banjo accompaniment is

novel and effective; THE OLD ACCOUNT WAS SETTLED LONG AGO, a 1905 hymn, was popularized by gospel singers like The Blue Sky Boys and Welling and McGhee.

Concluding this collection are four stellar examples of family gospel singing by members of the Barbee-Bice Family. What they call GLORY LAND ROAD is not the standard popularized by The Masters Family, "I'm on the Glory Land Road," but an older song dating from the golden age of the Stamps-Baxter shape-note songbooks. HE'LL ROW ME OVER THE TIDE was written by one E.C. Avid back in 1888, but often recorded in the 20s and 30s by the likes of Bela Lam, The Blue Sky Boys, and Kelly Harrell. HE'LL HOLD TO MY HAND sounds like another Stamps-Baxter or James D. Vaughan, but it hasn't been traced with any certainty. POOR WAYFARING PILGRIM has a tangled history; it first appeared in Charlie Tillman's "Revival" songbook in 1891, but its melody goes back to "The Christian Songster" of 1858. One of the best-known and heartfelt of the southern gospel canon, it makes a fitting valediction for this tribute to the Pine Breeze Project.

—Charles Wolfe, Middle Tenn. State Univ.

## TRACK LISTING

All selections in the public domain. In the interest of historical accuracy, CD 2, track 17 is titled as it was commonly and widely known.

### CD ONE

#### Eldia and Oscar Barbee

1. CITICO, 1976 - 1,29,30.
2. CACKLIN' HEN, 1976 - 1,29,30.
3. SUGAR IN THE GOURD, 1976 - 1,3,31.
4. BLACK OAK RIDGE, 5/22/1977 - 1,30.
5. GEORGE GANN, 6/21/1978 - 1,3,31.
6. KATY HILL, 6/21/1978 - 1.
7. LIZA JANE, 6/21/1978 - 1,3,31.
8. POP GOES THE WEASEL, 1977 - 1.
9. CUMBERLAND GAP, 1978 - 1,30.
10. SOURWOOD MOUNTAIN, 1978 - 1,3,31.
11. IDA RED, 6/21/1978 - 1,3,31.
12. SAIL AWAY LADIES, 4/16/1980 - 1,30,28.
13. BILL CHEATHAM, 4/16/1980 - 1,30,28.
14. FRANK BARBEE HORNPIPE, 1978 - 1,31.

#### Homer and Calvin Chastain, and Don Holder

15. SALLY GOODIN, 4/15/1980 - 4,5,6,32.
16. GREENBACK DOLLAR, 6/27/1978 - 4,5,6.
17. CHICKEN ON A LIMB, 1977 - 5.
18. MUDDY ROAD TO DUCKTOWN, 1977 - 4,5,6.

19. JOHN HARDY, 4/15/1980 - 4,5.
20. DANCE ALL NIGHT, 1977 - 4,5,6.
21. NEW RIVER TRAIN, 1977 - 4,5,6.
22. SMOKE BEHIND THE CLOUDS, 1978 - 4,5,6.

#### Bob Douglas and Ray Brown, April/May 1980

23. SHOOT THE TURKEY BUZZARD - 7,8,30,27.
24. SEQUATCHIE VALLEY - 7,8,30,27.
25. DURANG'S HORNPIPE - 7,8,30,27.
26. CLIMB THE GOLDEN STAIRS - 7,8,30,27.
27. DURHAM'S REEL - 7,8,30.
28. DOUGLAS WALTZ - 7,8,32.

### CD TWO

#### Russ Vandergriff, 1976

1. HICKMAN'S BOYS

#### Ella Hughes, 2/27/1978

2. THE POOR SCOTCHEE
3. PRINCE'S BOY
4. ALL AROUND THE CEDAR
5. WEEVILY WHEAT
6. GREEN COFFEE
7. JOHNNY WAS A MILLER
8. CHASE THE SQUIRREL
9. SHOOT THE BUFFALO
10. SHE IS DUMB

#### Blaine Smith and Florrie Stewart

11. A BOTTLE OF WINE AND GINGERCake, 6/23/1977 - 11,13.
12. JEFF DAVIS, 9/22/1977 - 11,12,31.
13. OLD CHATTANOOGA, 9/6/1977 - 11,12,13.
14. CHOCTAW BILL, 9/22/1977 - 11,12,31.
15. CINCINNATI, 9/6/1977 - 11,12,13.
16. CORN IN THE CRIB, 9/23/1977 - 11,12,13.
17. RUN, NIGGER, RUN, 9/24/1977 - 12.

#### J.R. "Peanut" Cantrell, 2/22/1977

18. SAIL AWAY LADIES
19. SUGAR GAL

#### Lee Trentham and J.D. Perkinson

20. GOIN' BACK TO HARLAN, 1976 - 15,16,17.
21. RUBBER DOLLY, 6/7/1978 - 15,16,17.
22. EAST TENNESSEE BLUES, 6/7/1978 - 15,16,17.

#### Clay Turner, 5/10/1977

23. PICK AND A SHOVEL
24. THE OLD ACCOUNT WAS SETTLED LONG AGO

#### Eldia Barbee, 1978

25. BABY, YOUR TIME AIN'T LONG
26. GOIN' TO CHATTANOOGIE

#### The Bice Family

27. GLORY LAND ROAD, 1978 - 22,19,26,33.

28. HE'LL ROLL ME OVER THE TIDE, 1978 - 20,23.

29. HE'LL HOLD TO MY HAND, 1978 - 20,21,25.

30. POOR WAYFARING STRANGER, 1979 - 20,24.

## PERSONNEL

- 1) Eldia Barbee, fiddle; 2) vocal and banjo;
- 3) Oscar Barbee, banjo; 4) Homer Chastain, fiddle; 5) Calvin Chastain, banjo; 6) Don Holder, guitar; 7) Bob Douglas, fiddle;
- 8) Ray "Georgia Boy" Brown, guitar; 9) Russ Vandergriff, vocal and guitar; 10) Ella Hughes, vocal; 11) Blaine Smith, viola; 12) Florrie Stewart, banjo; 13) Willie Brandon, guitar;
- 14) J. R. "Peanut" Cantrell, hammered dulcimer; 15) Lee Trentham, fiddle; 16) J. D. Perkinson, banjo; 17) Jim Speir, guitar;
- 18) Clay Turner, vocal and banjo; 19) Ruth Myers, vocal and guitar; 20) vocal; 21) Jimmy Bice, vocal and guitar; 22) vocal; 23) Lela Davis, vocal; 24) Maudie Ford, vocal;
- 25) Bruce Grant, mandolin and vocal; 26) mandolin; 27) "Box Car" Pinion (prob), bass;
- 28) Claude Redden, guitar; 29) Milton Farriss, guitar; 30) Ron Williams, banjo; 31) guitar;
- 32) mando-cello; 33) Jean Brownfield, vocal