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**Lowe Stokes.** From an article by Eugene Chadbourne found on the internet.

*This classic old-time fiddler is a bit of a mystery man, showing up as the senior member of a band formed in 1918 by fellow fiddle genius Clayton McMichen, one of the regular sidekicks of Lowe Stokes over the years.*

*At first called the Lick the Skillet Band, then the Old Hometown Band, this double-fiddle group eventually morphed into **Gid Tanner & the Skillet Lickers**, one of the most famous and well-loved of old-time groups from this era that managed to be recorded. But if the saga of Stokes is to be believed, life on the road with this band was more about licking one's wounds than licking skillets. On one tour, the trouble-bound Stokes was stabbed perilously near the heart as the nasty consequence of a love triangle, then was shot in the hand in a drunken altercation a few days later while still healing from the earlier wound. This was something of a gory preliminary to the next Skillet Lickers tour, where the poor Stokes would have his hand shot off completely. Luckily, a fellow fiddler in the outfit was a skilled engineer and was able to design a special hook that allowed Stokes to hold his bow despite the injury. This was something of a distinction obviously, with old-time music fans decades later still commenting on the wonders of seeing "a photograph of Lowe Stokes, playing one-handed" on fiddle chat rooms in cyberspace. Stokes was mostly known as a sideman. In the **Skillet Lickers**, he played alongside guitarist and singer Riley Puckett and mandolinist Ted Hawkins, fiddlers Bert Layne and Gid Tanner, as well as the aforementioned McMichen. He also worked in the group **Seven Foot Dilly & His Dill Pickles**, led by fellow North Georgia fiddler John Dilleshaw. There was a series of recordings Stokes did as front man for his band, the **North Georgians**, including titles such as "I Wish I Had Stayed in the Wagon Yard," "Home Brew Rag," "Wave That Frame," and "Take Me to the Land of Jazz." Many of these recordings were collected for a series of reissues on the Document label. He also recorded with cowboy singer Hugh Cross.*

*In 1925, poet Stephan Vincent Benet wrote a poem, entitled "The Mountain Whippoorwill," which was based on seeing Stokes win a fiddle contest in Atlanta the year before. Not quite as timeless as a piece of poetry, Stokes nonetheless was feeling fit enough to fiddle at the 1982 Brandywine festival, leaving ecstatic fans still guessing about his exact age. He remains one of the classic icons of old-time fiddling, an important influence to all new generations of players taking on this genre.*

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This photo found on the internet. November 2012. *Bluegrass Music and Artwork*. Photo and story posted by Richard L. Matteson Jr. His website is [www.BluegrassMessengers.com](http://www.BluegrassMessengers.com).

July 7, 1925. Clayton McMichen's **Home Town Boys**. Mac (fiddle), Lowe Stokes (guitar), Bob "Punk" Stevens (banjo), Bob Stevens Jr (clarinet). This was the studio photo at Columbia's studio in Atlanta. A month later, Stevens was killed in an auto wreck, causing the end of the band.

*Lowe Stokes was not a regular performer in Mac's Home Town Boys. Lowe was playing guitar for Mac because they were friends and at one time roommates for a year. In fact, Stokes was one of the best fiddlers—period. No one portrayed the tune "Hell Broke Loose in Georgia" better than Stokes. The wild and wooly Stokes was crazy as hell and loose in Georgia. According to Bert Layne, Lowe had more "nerve" than any man he knew.*

*Lowe Stokes born May 28, 1898, was the sixth of seven children born to Jacob Stokes, who was a fiddler and farm laborer, born in 1848. The Georgia Old-Time Fiddlers' conventions has been credited with launching his career when he defeated Fiddlin John Carson to win the coveted 1924 fiddle competition. To prove that was no fluke, Lowe won the next year.*

*When Stokes beat Carson in 1924 he won playing Carson's tune "Hell Broke Loose in Georgia." Many credit Lowe with inspiring the Charlie Daniels' song "The Devil Went Down To Georgia" which is reportedly loosely based on the famous competition.*

*After poet Stephen Vincent Benet read a 1924 article in the Literary Digest describing Stokes victory, he penned his 1925 poem, "The Mountain Whippoorwill" (Or, How Hill-Billy Jim Won the Great Fiddlers' Prize) which begins:*

*Up in the mountains, it's lonesome all the time,  
Sof' win' slewin' thru' the sweet-potato vine.  
Up in the mountains, it's lonesome for a child,  
Whippoorwills a-callin' when the sap runs wild.*

Stokes learned the long bow style from Joe Lee then moved from Cartersville to Atlanta. He met T.M. "Bully" Brewer who invited Lowe to stay with him. Brewer, an accomplished guitarist and singer, wanted to learn the fiddle. "You can come on home with me," said Brewer, "and teach me to play the fiddle and you can stay with me forever."

Although Stokes lived with Brewer for three years, he began his recording career with fellow fiddle genius Clayton McMichen, who quickly became Lowe's regular sidekick, his roommate for one year and protégé. Lowe, who also hung around Mays Badgett's fiddle repair shop, probably met Mac there. Mac began visiting the shop in 1916.

In 1928 he replaced McMichen's cousin Bert Layne and became the third fiddle in the Skillet Licker band. Frank Walker, Columbia's A & R man, started a Skillet Licker session with two fiddles instead of three. Walker knew something was missing so he sent Mac to find Stokes. With the talented Stokes in the line-up, Stokes played lead and Mac the high harmony.

Charles Wolfe wrote that "Often Stokes used a mute on his bridge to better match McMichen's sound; [Stokes] also said that this idea of [McMichen playing a close harmony to the individual notes of the melody] came from his listening to jazz fiddler Joe Venuti, who was then in his heyday." [Charles Wolfe: *The Reluctant Hillbilly*]

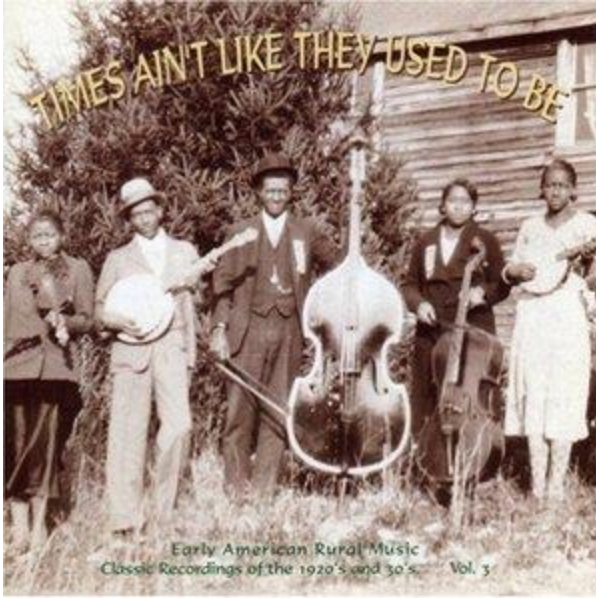
By 1930 Stokes was married and lived in Chattanooga, Tennessee. He was offered a retainer by Brunswick to back up any singer or group that need a little punch. [Charles Wolfe: *Classic Country*]

On one tour around 1930, the trouble-bound Stokes was stabbed perilously near the heart as the nasty consequence of a love triangle, then in a drunken altercation at a bootlegging joint a few days later was shot in the upper arm while still healing from the earlier wound. "Lowe knocked him clear out of the place and onto the ground out there," said Layne, "and he'd shot Lowe. It hit him about here in the arm so Lowe he liked to beat him to death with his own gun."

The Skillet Licker session of December 7, 1930 was Stokes last as a leader, and it was almost his last, period. On Christmas Day that year he was involved in a shooting incident near Cartersville, Georgia. Stokes never cared to talk about it afterwards.

According to Juanita, "Lowe was a ladies man. He was always getting into a scuffle over some woman. He was with some woman when her husband come home and pulled out his pistol. Lowe tried to grab the gun but the gun went off and blew off most of his hand. When Daddy heard about it he went to Lowe's house in Cartersville to find Lowe sitting in chair in his front yard drinking whiskey—while the doctor was taking the rest of his hand off!"

According to Bert Lane, after hearing the news, Bert hurried to Cartersville and found Stokes "sittin' up in a barber chair getting a shave! I never saw a man with such a nerve in all my life." Within a year or so he was playing again, using a prosthetic metal attachment devised for him by McMichen.



Album cover of “Times Ain’t Like They Used to Be, Vol 3: Early American Rural Music” by various artists such as Blind Willie Johnson, Ashley’s Melody Men, Frank Hutchinson, Jelly Jaw Short, East Texas Serenaders, Carlisle Brothers, Sleepy John Estes, Luke Highnight and His Ozark Strutters, Wilmer Watts & Kibekt Eagles, Son House, Allison’s Sacred Harp Singers, Lowe Stokes, Fiddlin’ John Carson and His Virginia Reel..., Uncle Dave Macon & His Fruit Jar Drinkers and more.



“Times Ain’t Like They Used to Be, Vol 1: Early American Rural Music” Yazoo Records. Photo and information found on Yazoo website: [www.yazoorecords.com](http://www.yazoorecords.com). Various artists include:



G.B. Grayson and Henry Whitter



Winston Holmes



Prince Albert Hunt

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“Times Ain’t Like They Used to Be: Early American Rural Music – Classic Recordings of the 1920s & 30s, Vol 7. Shenachie Entertainment label.

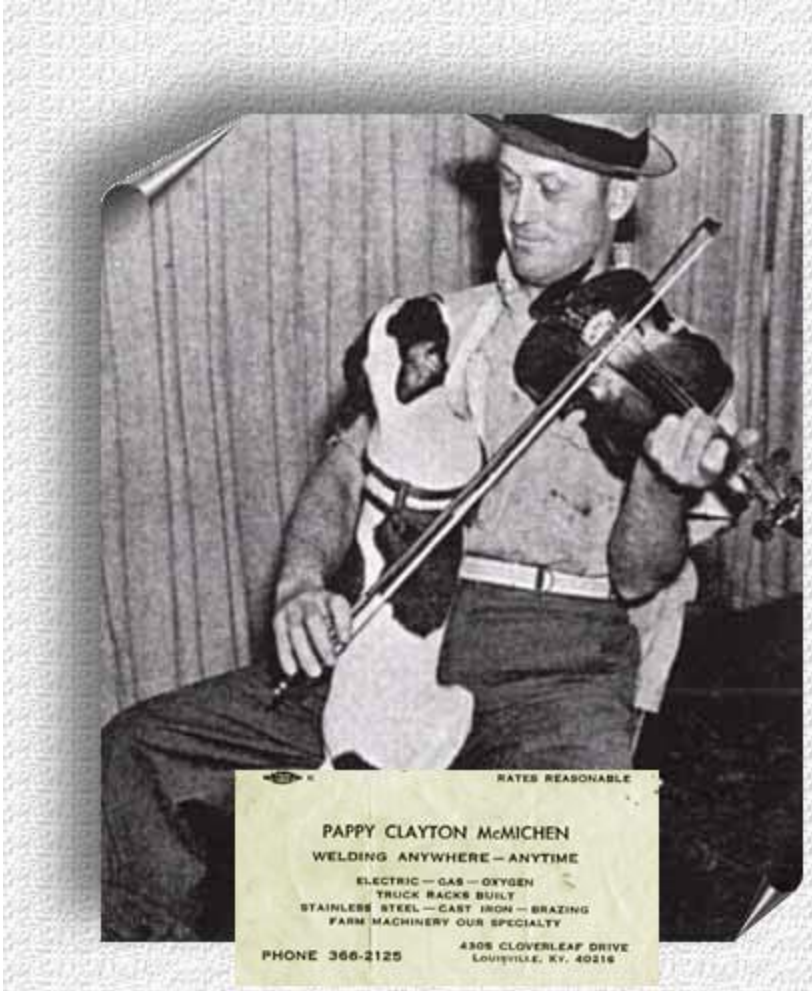


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**Clayton McMichen.** Photos found on the internet.



[www.hillcountry.blogspot](http://www.hillcountry.blogspot)



<http://www.1001tunes.com/fiddlers/photoarchiveNEW1.html>



[http://de.wikipedia.org/wiki/Clayton\\_McMichen](http://de.wikipedia.org/wiki/Clayton_McMichen)



[http://www.digplanet.com/wiki/Clayton\\_McMichen](http://www.digplanet.com/wiki/Clayton_McMichen)

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Images of Clark Kessinger. Found on the internet.



<http://www.last.fm/music/Clark+Kessinger>

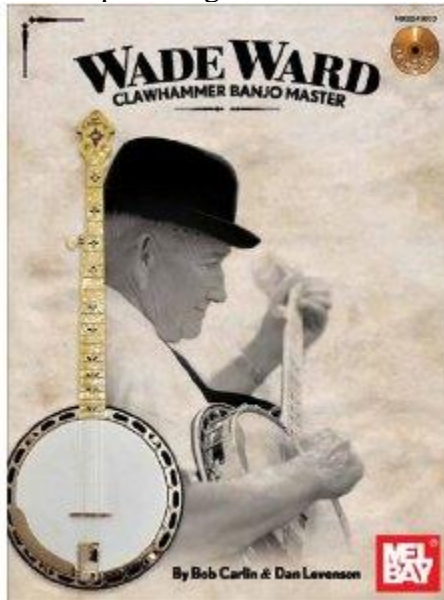
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Images of Wade Ward. Found on internet.



[http://en.wikipedia.org/wiki/Wade\\_Ward](http://en.wikipedia.org/wiki/Wade_Ward). 1937 photo.



**"Wade Ward – Clawhammer Banjo Master" Book/CD set. By Bob Carlin and Dan Levenson**

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**Images of Alan Lomax. Found on internet.**



<http://www.telegraph.co.uk/culture/music/worldfolkandjazz/9051860/Alan-Lomax-collection-goes-online.html>



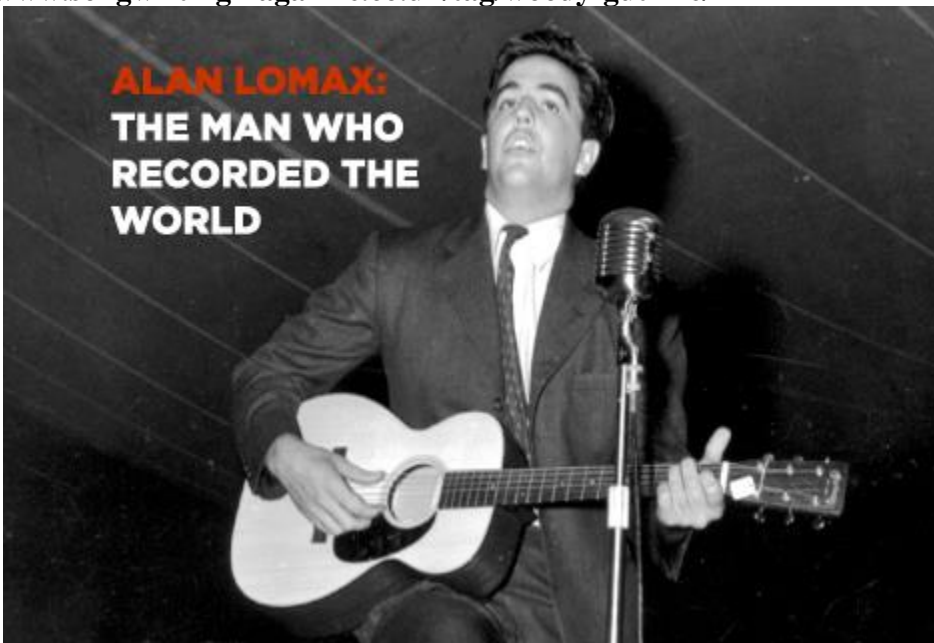
<http://www.washingtoncitypaper.com/blogs/artsdesk/music/2010/05/04/tomorrow-john-szwed-discusses-folklorist-alan-lomax-the-man-who-recorded-the-world/>



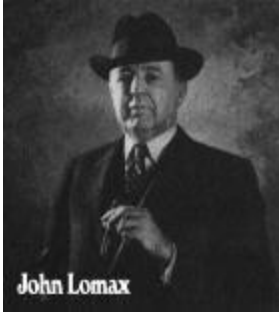
[http://www.dazebao.org/news/index.php?option=com\\_content&view=article&id=2158:alan-lomax-il-migliore-anno-della-mia-vita&catid=71:letteratura&Itemid=167](http://www.dazebao.org/news/index.php?option=com_content&view=article&id=2158:alan-lomax-il-migliore-anno-della-mia-vita&catid=71:letteratura&Itemid=167)



<http://www.songwritingmagazine.co.uk/tag/woody-guthrie/>



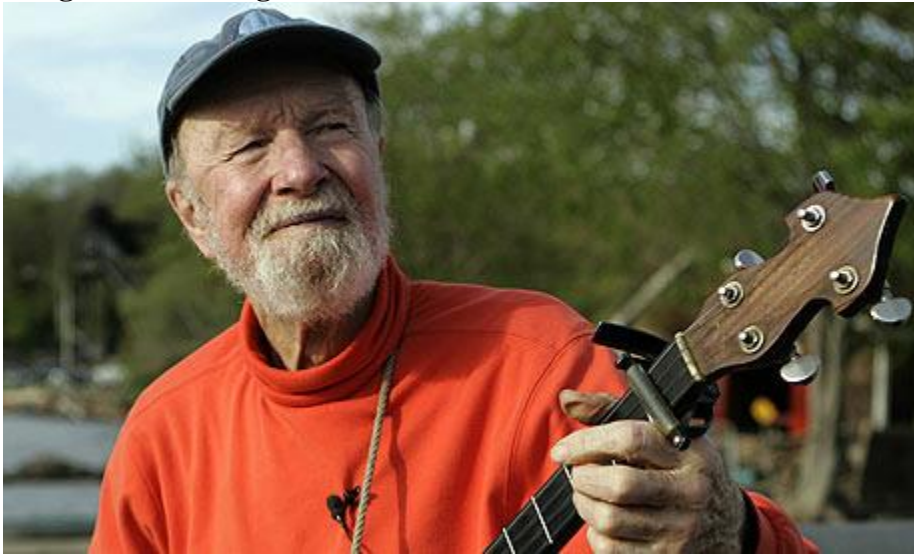
<http://www.standingatthecrossroads.nl/nieuws/alan-lomax-man-recorded-world-31-januari-1915-19-juli-2002.html>



[http://theblustrail.com/artists/mus\\_jal.htm](http://theblustrail.com/artists/mus_jal.htm)

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**Images of Pete Seeger.** Found on the internet.



<http://www.guardian.co.uk/music/2009/feb/12/pete-seeger-school-board-apology>

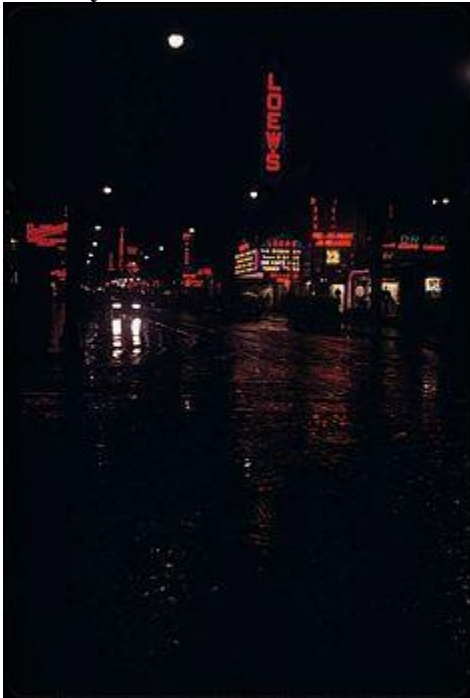


<http://www.rollingstone.com/music/artists/pete-seeger>




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**History of Loew's Theaters.** Found on the internet: [Wikipedia.org](https://en.wikipedia.org/wiki/Loew's_Theaters).



Loew's Theatre, Toronto, Ontario, 1945

Loews Theatres, aka Loews Incorporated (originally Loew's), founded in 1904 by Marcus Loew and Brantford Schwartz, was the oldest theater chain operating in North America until it merged with AMC Theatres on January 26, 2006. From 1924 until 1959, it was also the parent company of Metro-Goldwyn-Mayer Studios. The Loews name is still used by AMC in many markets. Its slogan was "Thank you for coming to Loews, sit back and relax, enjoy the show!!!"

which was used in the chain's theater policy ads from the 1980s through the 1990s, when Sony rebranded the chain.

The company was originally called "Loew's", after the founder, Marcus Loew. In 1969, when the Tisch brothers acquired the company, it became known as "Loews".

Loew's Theatres Incorporated was founded in 1904 in Cincinnati, Ohio, by entrepreneur Marcus Loew. Loew founded a chain of nickelodeon theaters which showed short silent films in storefront locations. Soon the successful enterprise grew to include deluxe vaudeville houses and finally lavish movie palaces. Loew's theaters were found in cities from coast-to-coast, but primarily in East Coast and Midwest states.

To provide quality films for his theaters, Loew founded Metro-Goldwyn-Mayer Pictures (MGM) in 1924, by merging the earlier firms Metro Pictures, Goldwyn Pictures and Louis B. Mayer Productions. Loew's Incorporated served as distribution arm and parent company for the studio until the two were forced to separate by the 1948 U.S. Supreme Court ruling "United States v. Paramount Pictures, Inc.". The two companies officially split in 1959.

In 1985, when federal regulations had been relaxed, Tri-Star Pictures (then a joint venture co-owned by Coca-Cola, also owners of Columbia Pictures at the time, CBS, and Time Inc.) acquired the Loews theater chain from Loews Corporation, the successor company to the original firm founded by Marcus Loew. Loews Corporation by this time was a holding company owned by brothers Robert and Laurence Tisch highly diversified in non-entertainment business interests ranging from hotels to insurance. CBS left Tri-Star in 1985, and HBO left the venture and Tri-Star merged with Columbia Pictures in 1987, resulting in the formation of Columbia Pictures Entertainment.

Upon the full acquisition of Tri-Star to Columbia Pictures, and when Columbia was bought from Coca-Cola by Sony in 1989, Sony inherited the theaters as well. For a while, Loews operated under the Sony Theaters banner. Coincidentally, a Sony-led partnership would later acquire MGM in 2005.

In 1994, Sony partnered with Magic Johnson to form Magic Johnson Theaters, a mini-chain of theaters specifically geared toward the inner cities, particularly in Los Angeles. A year before, Sony Dynamic Digital Sound was installed in several theaters since the parent company used it as a marketing ploy to promote Sony's cinema sound division, which shut down in 2002.

In 1998, Cineplex Odeon Corporation merged with Loews Theaters to form Loews Cineplex Entertainment. The combined company was one of the largest movie exhibitors in the world, with theaters in the United States, Canada, Mexico, South Korea, and Spain. In 2001, though, the company declared Chapter 11 as a result of absorbing Cineplex's financial woes.

In 2002, Onex Corporation and Oaktree Capital Management acquired Loews Cineplex. In 2004, they sold it, minus its Canadian assets, to a private group of investors which included the Carlyle Group.

In 2005, AMC Theatres announced that it would merge with Loews Cineplex Entertainment and that the merged company would adopt the AMC name. The Loews name would remain a brand under the new company. At the time of the merger, Loews operated 198 theaters with 2,235 screens. It is not affiliated with its former parent, the Loews Corporation.

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## Little Jody Rainwater



The Blue Ridge Mountain Boys, Jody with mandolin and Woody Hauser with guitar (at right of microphone)

**Jody Rainwater** aka **Little Jody Rainwater** (born **Charles Edward Johnson** [Surry County North Carolina](#) 1920 — died [Richmond Virginia](#) December 24 2011) was an American bluegrass musician and radio personality



Little Jody Rainwater with Curly Seckler at WSVS in Crewe October 25 2008. This photo from [www.curlyseckler.net](http://www.curlyseckler.net)





Curly Seckler and Jim Shumate enjoy a backstage conversation at the Bluegrass in Wilkes Festival. May 9 2009. Shumate was the first fiddle player with the Foggy Mountain Boys in 1948. He left the band just prior to Curly's joining in early 1949. Photo found at curlyseckler.net



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**Curly Seckler and Ralph Stanley** photo. September 12 2011 at the Bill Monroe Centennial Celebration Owensboro KY. Photo found at [www.curlyseckler.net](http://www.curlyseckler.net).



Curly Seckler and Charlie Monroe circa 1946. Photos found on [www.curlyseckler.net](http://www.curlyseckler.net)



Foggy Mountain Boys circa 1955

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### wikimedia

**Shape notes** are a [music notation](#) designed to facilitate congregational and community singing. The notation introduced in 1801 became a popular teaching device in American [singing schools](#). Shapes were added to the note heads in written music to help singers find pitches within major and minor scales without the use of more complex information found in key signatures on the staff.

Shape notes of various kinds have been used for over two centuries in a variety of music traditions mostly sacred but also secular originating in New England practiced primarily in the Southern region of the United States for many years and now experiencing a renaissance in other locations as well.

The idea behind shape notes is that the parts of a vocal work can be learned more quickly and easily if the music is printed in shapes that match up with the [solfège](#) syllables with which the notes of the

musical scale are sung. For instance in the four-shape tradition used in the [Sacred Harp](#) and elsewhere the notes of a C major scale are notated and sung as follows:



A skilled singer experienced in a shape note tradition has developed a fluent triple mental association which links a note of the scale a shape and a syllable. This association can be used to help in reading the music. When a song is first sung by a shape note group they normally sing the syllables (reading them from the shapes) to solidify their command over the notes. Next they sing the same notes to the words of the music.

The syllables and notes of a shape note system are relative rather than absolute; they depend on the key of the piece. The first note of a major key always has the triangular Fa note followed (ascending) by Sol La etc. The first note of a minor key is always La followed by Mi Fa etc.

The first three notes of (any) major scale – fa sol la – are each a tone apart. The fourth to sixth notes are also a tone apart and are also fa sol la. The seventh and eighth notes being separated by a semitone are indicated mi-fa. This means that just four shape notes can adequately reflect the "feel" of the whole scale.

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**The Barn Dance Phenomenon.** Here are some of the radio stations which loved country music enough to have their own, probably live, barn dance radio show.

	Washington D.C.	Town and Country Time
	Los Angeles CA	Town Hall Party
AFRS	Armed Forces Radio Station	Country Style
CHNS	Halifax, Nova Scotia	
CKIX-FM	St. John's, Newfoundland	Bluegrass Country
KARK	Little Rock AR	
KFBI	Wichita KS	
KFNF	Shenandoah IA	
KRLD	Dallas TX	Big D Jamboree
KSTP	Minneapolis MN	Sunset Valley Barn Dance
KVOO	Tulsa OK	Saddle Mountain Round-Up
KWKH	Shreveport LA	Louisiana Hayride
KXEL	Waterloo IA	
WAAF	Omaha NE	
WAE	Hammond IN	
WALB	Albany GA	
WAYS	Charlotte NC	
WBAP	Fort Worth TX	Saturday night Stampede
WBBB	Burlington NC	

WBIG	Greensboro NC	
WBIR-TV	Knoxville TN	Cas Walker Show
WBLN	Bloomington IL	Hillbilly Jamboree
WBT	Charlotte NC	Crazy Water Crystals Barn Dance
WBTM	Danville VA	Possibly Shenandoah Barn Dance
WCHS	Charleston SC	Old Farm Hour
WCOP	Boston MA	
WCTV-TV	Tallahassee FL	
WCYB	Bristol VA	Farm and Fun Time
WDAE	Tampa FL	
WDBJ	Roanoke VA	Top O' the Morning (TV)
WDVA	Danville VA	Virginia Barn Dance
WEAR-TV	Pensacola FL	
WFBC	Greeneville NC	
WFHG	Bristol TN	
WFIL	Philadelphia PA	Sleepy Hollow Ranch
WFMD	Frederick MD	
WGAY	Washington D.C.	Gay Time (TV)
WGOV	Valdosta GA	Lowndes County Jamboree
WGRV	Greeneville NC	
WGST	Augusta GA	
WHAS	Louisville KY	Renfro Valley Barn Dance (KY)
WHKY	Hickory NC	
WHN	New York City	
WHO	Des Moines IA	Iowa Barn Dance Frolic
WHOW	Clinton IL	Corn Belt Country Style
WISE	Asheville NC	
WIVK	Knoxville TN	Cas Walker Show
WJHG-TV	Panama City FL	
WJHL	Johnson City TN	
WJHL	Johnson City/Elizabethton TN	Barrel of Fun
WJKS	Gary IN	
WJLS	Beckley WV	
WJTV	Jackson MS	
WJR	Detroit MI	Big Barn Frolic
WLOS		
WLS	Chicago IL	National Barn Dance
WLW	Cincinnati OH	Boone County Jamboree, Renfro Valley Barn Dance
WMMN	Paramount WV	
WMNC	Morganton NC	
WMOX	St. Louis MO	Hill Billy Champions
WMT	Cedar Rapids IA	
WNAO	Raleigh NC	

WNER	Live Oak FL	Suwanee River Jamboree
WNOX	Knoxville TN	Tennessee Barn Dance
WNOX	Knoxville VA	Mid-Day Merry-Go-Round, Cas Walker Show
WNVA	Norton VA	
WOAY	Oak Hill WV	
WOWL-TV		
WOWO	Ft. Wayne IN	Hoosier Hop
WPAQ	Mount Airy NC	
WPFB	Middletown OH	
WPTF	Raleigh NC	Carolina in the Morning (TV)
WROL	Knoxville TN	Dinner Bell Show
WROL	Knoxville TN	Cas Walker Show
WROM	Rome GA	
WRVA	Richmond VA	Old Dominion Barn Dance, New Dominion Barn Dance
WSAV-TV	Savannah GA	
WSB	Atlanta GA	WSB Barn Dance
WSB	Atlanta GA	Crossroad Follies
WSFA-TV	Montgomery AL	
WSJS	Winston-Salem NC	Noonday Jamboree
WSM	Nashville TN	Grand Ole Opry
WSM	Nashville TN	Barn Dance (before the Opry)
WSOC	Gastonia NC	Wayside Program
WSVA	Harrisonburg WV	
WSVS	Crewe VA	
WTVY	Dothan AL	
WVLK	Versailles VA	Jamboree, Kentucky Mountain Barn Dance
WVOP	Valdosta GA	
WWNC	Asheville NC	Crazy Water Crystals Barn Dance
WWNC	Asheville NC	Mountain Music Time
WWNC	Asheville NC	Old Original Farm Hour
WWVA	Wheeling WV	Wheeling (Largest, original) Jamboree

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**Billy Joe Foster** died January 23, 2013. Article from *Bluegrass Today* online magazine. Author John Lawless.



We have learned that [Billy Joe Foster](#), noted Oklahoma picker, passed away today at 51 years of age. A talented multi-instrumentalist, Foster played fiddle with Bill Monroe, bass with Country Gazette, and several instruments with Ricky Skaggs & Kentucky Thunder. He was also the banjo player with a band called Special Edition in the 1980s, which featured future country star Joe Diffie, plus Craig and Terry Fletcher.

Billy Joe had been diagnosed with [multiple sclerosis](#) a few years ago, but the limited information we have at this time indicates he finally succumbed to pneumonia. Rest in peace, Billy Joe Foster.

**The story behind the song “Atlanta Is Burning.”** *Bluegrass Today* online magazine. Author Richard Thompson.

| January 22, 2013

The song *Atlanta Is Burning* is based in part on an event during the American Civil War. It was written by Aubrey Holt of the Boys from Indiana, a band that Holt along with his uncle, Harley Gabbard formed in 1973.



“I wrote (the song) in 1974 after watching the movie *Gone With The Wind* for the first time. I had heard so much about the movie and it certainly lived up to everything I had heard about it. It hit me really hard and the [next](#) morning I wrote *Atlanta Is Burning*.

I was not particularly into Civil War things...I guess the movie just inspired me to write. That’s the way most of my songs come...I have to be inspired by something. *Atlanta* became our most requested song as we toured the festival circuit for 20 some years.”

From the band’s inception, the Boys from Indiana was one of the most original bluegrass bands on the festival circuit. The core of the band was comprised of the three Holt brothers; Aubry (guitar, bass and vocals), Jerry (bass and vocals), and Tom (bass, guitar mandolin and vocalist). They were joined by Dobro®-playing uncle Harley Gabbard. The original line-up also included fiddler Paul “Moon” Mullins, and Noah Crase on banjo.

Aubrey Holt’s songs, whether they be sacred or secular, were a very important feature of the band’s repertoire right from the start. Holt’s writing was so prolific that, by the late 1970s, he had contributed half of the songs on their first five albums. Additionally, their tight vocal harmonies made the Boys from Indiana very popular with audiences.

Holt’s songs depict the country people who moved from rural areas to urban cities to make a living in the Midwest, while still holding dear the music and memories of home.



The battle for Atlanta, the Gate City of the South, came at the end of a series of brutal battles on the western front of the Civil War.

From Chattanooga, Tennessee, to the banks of the Chattahoochee River, General William Tecumseh Sherman’s federal forces battled with the Confederate army, commanded by General Joseph Johnson, to take every bloody mile in the sweep towards Atlanta, which by 1864 was second only to the capital Richmond in importance to the ailing Jefferson Davis-led [government](#). Utilizing various strategies Sherman outwitted the defensive Johnson, gaining ground first by swinging to the enemy’s left, then after a feint to the left, went right to find a relatively undefended stretch of river and crossed just eight miles from Atlanta against very little resistance.

Before long, Davis became so disenchanted by Johnson’s retreat – this time to Peachtree Creek, just five miles from the city – that he replaced him with the more aggressive General John Bell Hood. If Atlanta was going to fall to the Yankees, it would only do so after a good fight.



In three battles over eight days, Hood beat off Sherman's advances, but in the process he suffered 15,000 casualties, 150% more than the opposition. At this point Sherman began a siege of Atlanta, launching long range artillery fire as inhabitants of the city began to flee.

In the first part of August each of the forces tried futile attacks on the other's rear, and the Union infantry probed unsuccessfully toward the railroad south of Atlanta. Then on August 26 the blue corps suddenly disappeared, thought by Hood to have retreated when in fact they had marched south to cut across both roads and rail beyond the Confederate defenses.

When realization hit Hood he launched an assault but the Yankees were too strong and the rebels were repulsed with heavy losses. The following day, Sherman counter-attacked, mauling the rebels.

On September 1, Hood evacuated Atlanta torching everything in the city that was of military significance, and was government sensitive. On September 2 Sherman's army entered Atlanta. In less than four months and at the cost of 31,000 casualties the heart of the South had been taken.

On [November 15, 1864](#), General Sherman gave orders to burn all public buildings, machine shops, depots, and arsenals in Atlanta. While setting out for Savannah that same day Sherman stated, "Behind us lay Atlanta, smoldering and in ruins, the black smoke rising high in the air and hanging like a pall over the ruined city."

*Gone With The Wind* was a 1939 epic block-buster adapted from the book of the same name written in 1936 by Margaret Mitchell. It starred heart-throbs of the day Clarke Gable (playing the part of Rhett Butler) and Vivien Leigh (Scarlett O'Hara).

*Atlanta Is Burning* © Aubrey Lee Holt. (Lemco Music Publishing Co., BMI). Copyright reserved.

Two years we've been fighting though it seems like a hundred  
 Away to the south there's a home I once knew  
 Where my loved ones are waiting for a word from the Captain  
 That the battle has ended for the gray and the blue

I left dear old Georgia on the first day of April  
 The grass in the valley was just turning green  
 I married my Sally just a week before leaving  
 We now have a baby that I've never seen

She wrote me a letter that told of our baby  
 He's just like his daddy is the words that it said  
 But that's been so long now that it seems like forever  
 And Lord I'm so homesick I wish I were dead

Atlanta is burning the horizon is flaming  
 The thunder of cannons in the distance I hear  
 I think of my Sally and the son that she gave me  
 If I could just see her and the baby so dear

A bullet has found me and the darkness is falling  
 The pain is unreal and my body so weak  
 The Captain is calling but I cannot answer  
 My thoughts wander southward as I go to sleep  
 My thoughts wander southward as I go to sleep

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2/3/2013 message from **Doyle Lawson** on Facebook

50 years ago today I began my professional career in bluegrass. I arrived in Nashville on a Trailways bus in the wee hours of the morning and called out to Jimmy Martin's house to tell him that I had arrived. Barbara said that he wasn't home but knew that I was due in and when he called in, she would tell him to come and get me. After waiting for a good while, I began to wonder if he was going to show and if he didn't, how I was going to get back to east TN as I didn't have bus fare to get back home.

But in walks Jimmy accompanied by the banjo player I was hoping to replace, Billy Edwards (a great and underrated banjo picker in my opinion) who moving back to High Point, NC. So we get into Jimmy's car and he said "get your banjo out of the case," and I said "here?" And he said "Yes Here!! (with authority). I get it out and he told me to play Cripple Creek, I did and he said, "you're hired"!

My first thought was, well that was pretty easy. Boy was I ever wrong. Rehearsals were intense to say the least. But I wouldn't change a thing if I could. I was so fortunate to have started my career with one of the best that's ever been. For an 18 year old kid from east TN to be onstage in 1963 with Jimmy Martin, Paul Williams, Lois Johnson and Kirk Hanserd was an experience I have never forgotten. And then to be able to go to work with the man whose banjo playing I so admired and patterned my banjo playing after, Mr. Tone and Timing, JD Crowe. I spent around 5 years plus in JD's band and we were always looking for ways to be innovative and yet keep the roots of bluegrass music intact.

In 1971 I was asked to become a member of The Country Gentlemen and it was an important move in my career. I had long admired their music because they were known to think outside the box when it came to song selection. Charlie Waller was one of the greatest vocalists our music has ever had. Bill Emerson made every note count in his banjo picking and had an ear for a good song, second to no one. Bill Yates laid down a solid bass rhythm for us to pick to and possessed a work ethic that you rarely see. Incredible stamina who could and did go that extra mile so often needed in those days. It was an exciting time for me.

In 1979 I felt the need to try my wings solo and so began what will soon be 34 years of being a band leader. And it has been an exciting and joyful journey with a few rough spots along the way. As you well know, there has been numerous personnel changes over the years but that's to be expected. I suppose that I'm like most folks in that I would rather things stay the same but I know they won't and I do think that many times it only adds to the excitement of my musical journey. I have tried and continue to try and keep my music fresh and innovative for your listening pleasure. I know that some have questioned some of my undertakings but I truly feel that I have stayed within the boundaries of the bluegrass music that our first generation folks put down. I have gone back and listened to our pioneers' recordings and feel good about my efforts.

And so here I am, 50 years later and I am as excited about the music in every aspect, as I was at the beginning. From the depths of my heart, I thank everyone who ever stood on stage with me and those who work behind the scene, all of the people who have shown your support by coming to the concerts and buying the recordings, and most of all almighty God and His only begotten Son Jesus for watching over me and guiding my footsteps when I may have taken the wrong road of life. God bless you all and stay with me , it's a great ride!

Doyle Lawson

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**James "Chick" Stripling** (1916-1970) was a well known old time fiddler, comedian, and buck dancer in the years 1938-1966. Stripling was born in Tifton, Virginia March 4, 1916. Chick started working fiddle contests, square dances and random radio shows in the early part of his career. Gene Stripling (no



relation) hired Chick on the spot in 1939 to work at Atlanta's radio station WSB for the *Barn Dance Show*. Chick worked there for the better part of eight years and was one of the most popular fiddler/comedians to be heard in Atlanta. He would periodically leave the *Barn Dance Show* to tour with Bill Monroe, and by 1958 he asked Jim and Jesse McReynolds if he could start working on a Valdosta radio show at WVOP. He was also known to work with Flatt and Scruggs, toured with Ernest Tubb and played the fiddle for Johnny Carson at political rallies in the 1946 race for governor in Georgia. Chick also played the bass fiddle for Jimmy Martin and the Stanley Brothers in 1962. One of his last jobs was in 1966, playing with the New River Boys as a comedian. Stripling died November 19, 1970 in Virginia.

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Clell Summey (**Cousin Jody**) born James C. Summey Dec 11, 1914 near Sevierville TN. D. 1976. Best known as a comedian, Clell Summey started out as a Dobro player at WNOX and the *Mid-Day Merry-Go-Round* in Knoxville. He soon became a member of Roy Acuff's **Crazy Tennesseans**. When Acuff auditioned for the *Grand Ole Opry* on Feb 5, 1938, Summey backed him as he sang "The Great Speckled Bird," the song that made Acuff a permanent member of the *Opry*. It was the first time the Dobro had been played on this stage; thus he helped establish a distinctive sound in country music.

His next move was in Nashville with Pee Wee King's **Golden West Cowboys**. He started doing comedy with Oral Rhodes as **Odie and Jody**. Later he joined **Lonzo and Oscar** as Cousin Jody, the toothless rube comic, playing what he called his "biscuit board," an electric steel guitar that resembled a piece of two-by-four. The bass player with this band was Tommy Ward. He recorded on Starday, and on television shows: *The Kate Smith Show*, *Ed Sullivan Show*, *Steve Allen Show*, *Dave Garroway Show*.

He performed on his own at the *Opry* until cancer slowed him down and caused his death in 1976.

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**The Difference Between bluegrass, old-time, and Celtic bands.** Found on the internet-contribution by folkfestival.org. National Folk Festival, Rhythms of the World: Folk Arts Education Online. 3/2013.

#### **The Music:**

Old Time and Celtic songs are about whiskey, food and struggle. Bluegrass songs are about God, mother and the girl who did me wrong. If the girl isn't dead by the third verse, it ain't Bluegrass. If everyone dies, it's Celtic. Old Time and Celtic bands have nonsense names like "Flogging Molly", "Fruit Jar Drinkers" and "Skillet Lickers" while Bluegrass bands have serious gender-specific name like "Bluegrass Boys", "Clinch Mountain Boys" and "Backwoods Babes." The most common Old Time keys are major and minor with only 5 notes (modal). Bluegrass uses these, plus Mixolydian and Dorian modes, and a Celtic band adds Lydian and Phrygian modes.

A Bluegrass band has between 1 and 3 singers who are all singing about an octave above their natural vocal range. Some Old Time and Celtic bands have no singers at all. If a Celtic band has a singer, it is usually either a bewhiskered ex-sailor, or a petite soprano. A Bluegrass band has a vocal arranger who arranges three-part harmonies.

In an Old Time band, anyone who feels like it can sing or make comments during the performance. In a Celtic band, anyone who speaks during a performance gets "the look", and songs are preceded by a call for silence and a detailed explanation of their cultural significance. Bluegrass tunes & songs last 3 minutes. Old Time and Celtic tunes & songs can be any length, and sometimes last all night.

#### **The Instruments:**

##### **Banjo**

A Celtic banjo is small and quiet. An Old Time banjo is open-backed, with an old towel (probably never washed) stuffed in the back to dampen sound. A Bluegrass banjo has bell bronze Mastertone tone ring and a resonator to

make it louder. A Celtic banjo weighs 4 pounds, an Old Time banjo weighs 5 pounds, towel included and a Bluegrass banjo weighs 40 pounds. A Celtic banjo has only 4 strings. A Bluegrass banjo has five strings and needs 24 frets. An Old Time banjo needs no more than 5 frets, and some don't need any. A Bluegrass banjo player has had spinal fusion surgery on all his vertebrae, and therefore stands very straight. If an Old Time banjo player stands, he slouches. A Celtic banjo player has a brace to relieve his carpal tunnel syndrome and remains seated to maintain stability while cross-picking as fast as possible after several pints. An Old Time banjo player can lose 3 right-hand fingers and 2 left-hand fingers in an industrial accident without affecting his performance. A Celtic banjo player flat picks everything. A Bluegrass banjo player puts jewelry on his fingertips to play. An Old Time banjo player puts super glue on his fingernails to strengthen them. Never shake hands with an Old Time banjo player while he's fussing with his nails.

### **Fiddle**

The Bluegrass fiddler paid \$10,000 for his fiddle at the Violin Shop in Nashville. The Celtic fiddler inherited his fiddle from his mother's 2nd cousin in County Clare. The Old Time fiddler got theirs for \$15 at a yard sale. Celtic and Bluegrass fiddles are tuned GDAE. An Old Time fiddle can be in a hundred different tunings. Old Time fiddlers seldom use more than two fingers of their left hand, and use tunings that maximize the number of open strings played. Celtic and Bluegrass fiddlers study 7th position fingering patterns with Isaac Stern, and take pride in never playing an open string. An Old Time fiddle player can make dogs howl & incapacitate people suffering from sciatic nerve damage. An Old Time fiddle player only uses 1/8 of his bow. The rest is just there for show.

### **Guitar**

An Old Time guitarist knows the major chords in G and C, and owns a capo for A and D. A Bluegrass guitarist can play in E-flat without a capo. The fanciest chord an Old Time guitarist needs is an A to insert between the G and the D7 chord. A Bluegrass or Celtic guitarist needs to know C#aug+7-4. A Celtic guitarist keeps his picks in his pocket. Old Time guitarists stash extra picks under a rubber band around the top of the peg head. Bluegrass guitarists would never cover any part of the peg head that might obscure the gilded label of their \$3,000 guitar.

### **Mandolin**

It's possible to have an Old Time or Celtic band without a mandolin. However, it is impossible to have a true Bluegrass band without one. Mandolin players spend half their time tuning their mandolin and the other half of their time playing their mandolin out of tune. Old Time and Celtic mandolin players use "A" model instruments (pear-shaped) by obscure makers. Bluegrass mandolin players use "F" model Gibsons that cost \$100 per decibel.

### **Bass**

A Celtic band never has a bass, while a Bluegrass band always has a bass. An old, Old Time band doesn't have a bass, but new time Old Time bands seem to need one for reasons that are unclear. A Bluegrass bass starts playing with the band on the first note. An Old Time bass, if present, starts sometime after the rest of the band has run through the tune once depending on the player's blood alcohol content. A Bluegrass bass is polished and shiny. An Old Time bass is often used as yard furniture.

### **Other Instruments**

It is not possible to have a Celtic band without a tin whistle or Bodhran (hand drum) if not several, usually too many of each. Old Time and Bluegrass bands never have either. A Bluegrass band might have a Dobro. An Old Time band might have anything that makes noise including: a tambourine, jaw harp, didgeridoo, harmonica, conga, wash tub bass, miscellaneous rattles & shakers, a 1-gallon jug (empty), or a lap (mountain) dulcimer or a hammered dulcimer. In a Celtic band, it's the musicians that are hammered.

### **Instrumentation**

Except for the guitar, all the instruments in a Celtic band play the melody all the time. In an Old Time band, anyone can play either melody or accompaniment at any time. In Bluegrass bands, one instrument at a time solos, and every else plays accompaniment. Bluegrass bands have carefully mapped-out choreography due to the need for solo breaks. If Old Time and Celtic band members move around, they tend to run into each other. Because of this problem (and whiskey) Old Time and Celtic often sit down when performing, while a Bluegrass band always stands. Because they're sitting, Old Time and Celtic bands have the stamina to play the same tune for 20 minutes for a square or contra dance. The audience claps after each Bluegrass solo break. If anyone talks or claps near an Old Time or Celtic band, it confuses them, even after the tune is over.

### **Personalities and Stage Presence**

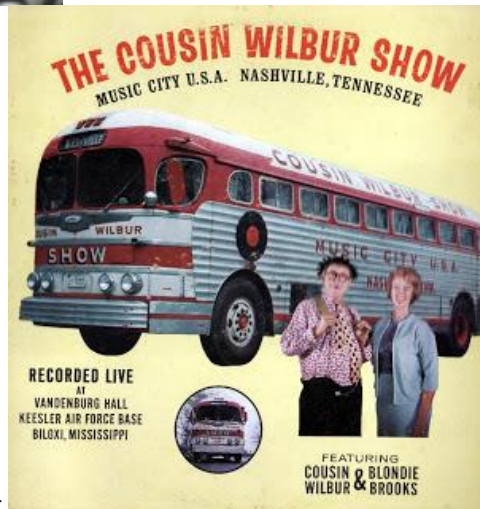
Bluegrass band members wear uniforms, such as blue polyester suits with gray Stetson hats. Old Time bands wear jeans, sandals, work shirts and caps from seed companies. Celtic bands wear tour tee-shirts with plaid touring caps. All this head wear covers bald spots. Women in Bluegrass bands have big hair and Kevlar undergarments. Women in Old Time bands jiggle nicely under their overalls. There are no Women in Celtic bands, only Lassies with long skirts and lacy, high collars and Wenchies in apple-dumplings-on-a-shelf bodices and leather mini-skirts. A Bluegrass band tells terrible jokes while tuning. An Old Time band tells terrible jokes without bothering to tune. Bluegrass band members never smile. Old Time band members will smile if you give them a drink. A Celtic band is too busy drinking to smile, tune or tell jokes. Celtic musicians eat fish and chips, Bluegrass musicians eat barbecue ribs, and Old Time musicians eat tofu and miso soup. Bluegrass musicians have mild high frequency hearing loss from standing near the banjo player. Old Time musicians have moderate high frequency hearing loss from sitting near the fiddler. Celtic musicians have advanced hearing loss from playing in small pubs with all those fiddles, banjos, tin whistles and bodhrans.

### **Festivals and Transportation**

A Celtic band travels in an actual Greyhound bus with marginal air conditioning and then catches a ride from the bus stop to the festival any way they can. A Bluegrass band travels in an old converted Greyhound bus that idles in the parking lot all weekend with the air conditioner running full blast, fumigating the county with diesel exhaust. An Old Time band travels in a rusted-out 1965 VW microbus that blows an engine in North Nowhere, Nebraska. They don't have an Easy-Up, and it's pretty evident that their vehicles don't have air conditioning. Bluegrass players stay on the bus and Celtic musicians stay at the nearest Motel 6, while Old Time musicians camp in the parking lot. The Celtic Band has their name on their instrument cases and a banner for their Easy-Up. The bluegrass band's name and Inspirational Statement are painted on both the side and front of the bus in script lettering. Bluegrass bumper stickers are in red, white and blue and have stars and/or stripes on them. Celtic bumper stickers display fancy knotwork borders, banners, and slogans from the old country. Old Time bumper stickers don't make any sense (e.g. "Gid is My Co-Pilot")

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Bill "Cousin Wilbur" Wesbrooks photo circa 1941. Photo found on the internet (doodah.net)



This photo found on [www.odimusic.net](http://www.odimusic.net)

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#### **Additional Mac Wiseman biography.**

Mac: "I worked as a feature singer from 1944 to 1951 on some pretty impressive shows: The *Opry*, WSB in Atlanta, WNOX *Tennessee Barn Dance*, and KWKH, Shreveport's [*Louisiana*] *Hayride* but found it impossible to get on record. I guess timing is of the essence and in May 1951 I recorded on Dot Records for Mr. Randy Wood of Gallatin, Tennessee. While it seemed like a small venture at the time, this had to be my biggest break in business." *Muleskinner Newsletter*, Vol 7, No. 3, 1976.

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**Asa Martin.** This info found on the internet: [allmusic.com](http://allmusic.com)

Old-time Kentucky singer Asa Martin made many records during the '20s and '30s and was closely associated with the famed fiddler Doc Roberts, for whom he played rhythm guitar. In turn, Roberts frequently played mandolin on Martin's recordings; Roberts' son James even sang duets with Martin under the name Martin and Roberts.

Martin was born in Clark County, Kentucky and grew up listening to the traditional music presented in minstrel shows and vaudeville productions. Inspired to become a performer, he joined a traveling show or two and learned to play guitar. It was during this time that he met

Doc Roberts, who had him sit in on a recording session in Richmond, Indiana. His first solo songs were mostly parodies, such as "The Virginia Bootlegger" and "There's No Place like Home (For a Married Man)." Martin moved to more traditional ballads after he teamed up with James Roberts in the late 1920s, including "Knoxville Girl," "Lilly Dale," and "Give My Love to Nell." Occasionally, the two also sang contemporary old-time style songs, such as "The Little Box of Pine on the 7:29." They continued to record together until 1934, when Martin became the host of the Morning Roundup in Lexington. He returned to recording in 1938, again focusing on comedy songs with the occasional ballad, like the haunting "Harlan Town Tragedy."

Martin quit music after the outbreak of World War II, initially working for a munitions factory in Middletown, Ohio. He retired in 1965 and moved to Kentucky, where he founded the Cumberland Rangers. In 1968, his early contributions were unearthed by music scholars Archie Green and Norm Cohen, who helped arrange a reunion concert between Martin and Roberts. In 1974, Martin and the Cumberland Rangers recorded an old-time music album, *Dr. Ginger Blue*.