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TIME FOR A SECOND HELPING: *BEST OF THE FLATT & SCRUGGS TV SHOW*, SPONSORED BY MARTHA WHITE, BOWS TWO NEW VOLUMES

Volumes Three and Four to Be Released by Country Music Hall of Fame® and Museum and Shanachie Entertainment on October 9

NASHVILLE, Tenn., August 2, 2007 – Music fans who are hungry for more episodes of the seminal Flatt & Scruggs TV Show will be sated on October 9 when the Country Music Hall of Fame® and Museum and Shanachie Entertainment release the *Best of the Flatt & Scruggs TV Show, Volume Three* and *Volume Four*. Like their critically acclaimed predecessors (volumes one and two), which were released last March, each volume contains two 30-minute episodes of the classic bluegrass TV program. Volumes three and four contain shows from 1961 and 1962, when legends Lester Flatt and Earl Scruggs and their Foggy Mountain Boys were at the peak of their prowess and popularity. *Volume Three* features two performances by seven-year-old prodigy Ricky Skaggs; *Volume Four* includes the television debut (at age eight) of Earl's son Randy Scruggs. (Complete song notes for each volume are included below.)

Until the late 1980s, it was believed that no copies of this groundbreaking series had survived. In 1989, however, advertising executive Bill Graham discovered and donated to the Museum 24 intact shows. Soon after, 12 more were acquired from another source. The shows were innovative on several levels: Each show's mix of uptempo tunes, comedy bits, spotlight instrumentals and occasional guest performances was a template that subsequent country variety shows would follow. Additionally, the Martha White in-show advertising and accompanying cooking demonstrations were precursors to modern product placement.

Titled *Flatt & Scruggs Grand Ole Opry*, the show ran from 1955 until 1969, when the pair ended their partnership to take separate musical paths. These shows illustrate the band's greatness as a well-oiled performing unit. "Those were good years," Scruggs said of the era captured on these programs. "Basically, we had a good time with each other... There's nothing like that on the air now, I don't reckon."

Volumes five through eight are scheduled for release next year.

If you are interested in receiving a review copy, please contact Tamara Saviano at (615) 400-0388 or Tsaviano@comcast.net.

Accredited by the American Association of Museums, the Country Music Hall of Fame® and Museum is operated by the Country Music Foundation, a not-for-profit 501(c)(3) educational organization chartered by the state of Tennessee in 1964. The Museum's mission is the preservation of the history of country and related vernacular music rooted in southern culture. With the same educational mission, the Foundation also operates CMF Records, the Museum's Frist Library and Archive, CMF Press, Historic RCA Studio B, and Hatch Show Print.

More information about the Country Music Hall of Fame® and Museum is available at www.countrymusichalloffame.com or by calling (615) 416-2001.

Best of the Flatt & Scruggs TV Show: Volume 3

November or December 1961: Recorded in January 1959, "CRYING MY HEART OUT OVER YOU" was a modest hit for Flatt & Scruggs in 1960. When Ricky Skaggs revived it in 1982, however, the song became his first #1 record. "I AIN'T GONNA WORK TOMORROW" and "WILDWOOD FLOWER" come from the Carter Family. Flatt & Scruggs recorded the former on the evening of February 3, 1961, after taping two TV shows during the day. To Earl Scruggs's sweet guitar work on "Wildwood Flower," Cousin Jake Tullock mischievously and briefly adds a Jew's harp effect, which he creates using only a finger and his mouth. Uncle Josh Graves joins Scruggs for a banjo-Dobro pairing on "HOME SWEET HOME." Fiddler Paul Warren chooses "TWINKLE LITTLE STAR," and he duets with Scruggs on "SALLY JOHNSON" (to which Jake briefly adds mandolin, prompting Earl to remark, "He's trying to break up our act"). Tullock and Graves team up on the Cowboy Copas tune "YOU LIVE IN A WORLD ALL YOUR OWN." Lester Flatt takes the lead in five-part harmony treatments of two gospel numbers: the Carter Family's "I'M ON MY WAY TO CANAAN'S LAND"

(recorded by Flatt & Scruggs in August 1959) and “LORD, I’M COMING HOME,” a turn-of-the-century hymn, popular in country and bluegrass circles, but never recorded for commercial release by Flatt & Scruggs. Before the show closes out, the band does “IF I SHOULD WANDER BACK TONIGHT,” a song Lester performed solo during his tenure with Bill Monroe’s Blue Grass Boys. Flatt & Scruggs recorded the song in 1952, but the version here is the newer, swinging Dobro-driven arrangement they gave the song when they re-cut it in February 1961 at the same session as “I Ain’t Gonna Work Tomorrow.”

January 1962: Seven-year-old musical prodigy Ricky Skaggs plays mandolin on the Flatt & Scruggs favorite “FOGGY MOUNTAIN SPECIAL,” and he picks and sings the Osborne Brothers bluegrass standard “RUBY.” Little Ricky seems both uncannily composed for a seven-year-old and awed by seeing himself on a studio monitor. Flatt sings the Tompall Glaser tune “I DON’T CARE ANYMORE,” which the group recorded in 1958. Warren fiddles “CACKLIN’ HEN” early in the show and closes the proceedings, with Scruggs, on a fiddle-banjo duet rendition of “DANCE ALL NIGHT WITH A BOTTLE IN MY HAND.” Curly Seckler gets a moment in the limelight on “YOU TOOK MY SUNSHINE,” written by Tommy Scott in 1939, when Curly and Tommy worked with Charlie Monroe on WWVA in Wheeling, West Virginia. The traditional tune “CUMBERLAND GAP” was a string-band staple and a longtime favorite in Scruggs’s repertoire. In August 1960, soon after his second appearance at the Newport Folk Festival, the band recorded the song for the album *Foggy Mountain Banjo*. Scruggs, Seckler, Tullock, and Warren sing harmony with Flatt on “GO HOME,” which Lester describes as “one side of our latest Columbia record.” Released in fall 1961, “Go Home” reached #10 on the country chart. “I WONDER HOW THE OLD FOLKS ARE AT HOME,” appears as “HOMESTEAD ON THE FARM” on the Flatt & Scruggs collection *Songs of the Famous Carter Family*.

Best of the Flatt & Scruggs TV Show: Volume 4

Show #18: No date appears on this program, but a show identified as #21 is dated June 1961, and the repertoire on this show suggests that it comes from the same period. “GROUND SPEED” and “CABIN ON THE HILL” were recorded in January and April 1959, respectively. “That’s got ’em, Earl,” Lester Flatt proclaims after “Ground Speed.” “That’s really laying the thumb to the old five-string.” The Flatt favorite “I KNOW WHAT IT MEANS TO BE LONESOME” is an early twentieth century Tin Pan Alley tune cut for Decca by Pete Cassell in 1941 and for King by Clyde Moody in 1947. “NINE POUND HAMMER” was popular with many artists, including the Monroe Brothers, Grayson & Whitter, Ernest V. Stoneman, and Merle Travis. Flatt & Scruggs recorded the traditional tune in March 1962 and released it the same year, on the album *Folk Songs of Our Land*. “THINKING ABOUT YOU” comes from a 1952 recording session at Nashville’s Castle Studio and here features the three-part harmony of Flatt, Earl Scruggs, and Curly Seckler. Fan favorite “SALTY DOG BLUES” reaches back even further, to 1950, when the group recorded it in Tampa for Mercury Records as “Old Salty Dog Blues.” Flatt & Scruggs opened their December 1962 Carnegie Hall concert with the crowd-pleasing number. Uncle Josh Graves and Cousin Jake Tullock duet on the Tommy

Collins tune “DOWN, DOWN, DOWN,” a song closely associated with Rose Maddox. Paul Warren contributes the lively fiddle workout “CACKLIN’ HEN.” “LORD, I’M COMING HOME” is a turn-of-the-century hymn popular in country and bluegrass circles but never recorded for commercial release by Flatt & Scruggs.

March 1962: Eight-year-old Randy Lynn Scruggs, Earl’s second son (for whom he named “Randy Lynn Rag”) makes his television debut on this show. Using Mother Maybelle Carter’s autoharp, Randy plays “WILDWOOD FLOWER,” prompting Flatt to observe with a smile, “He’s a little Scruggs all right. He don’t believe in missing a note.” Randy joins the band again for “HOMESTEAD ON THE FARM” (“I WONDER HOW THE OLD FOLKS ARE AT HOME”). He would go on to have his own successful musical career. Flatt & Scruggs open the show with the traditional tune “SHADY GROVE” (titled “Going Back to Harlan” on the live album recorded at Vanderbilt University in 1963). Seckler would exit the band within days of this taping, and Hylo Brown supplements the talent lineup with performances of the sacred number “TO MY MANSION IN THE SKY,” released by Jimmie Davis in 1953 on Decca, and “HOW COULD YOU FORGET SO SOON,” one side of Brown’s final Capitol single, released in 1960. “HE WILL SET YOUR FIELDS ON FIRE” is a gospel favorite, recorded by Smith’s Sacred Singers, the Monroe Brothers, the Johnson County Ramblers, the Maddox Brothers & Rose, and Bill Monroe, among others. It was in the band’s set list for the December 1962 Carnegie Hall concert but did not make the cut for the original live album (though the full concert has been issued on CD). Flatt & Scruggs recorded an instrumental version of “LONESOME ROAD BLUES” at the August 11, 1960, session for the album *Foggy Mountain Banjo*. Graves and Tullock lead into a comedy routine with “RUN LITTLE JOHNNY,” featuring more of Warren’s vigorous fiddle interludes. Warren and Scruggs close the show with one of their favorite traditional fiddle tunes, “LEATHER BRITCHES.”