



THAT'S WHY WE'RE MARCHING

WORLD WAR II AND THE AMERICAN FOLK SONG MOVEMENT

FEATURING WOODY GUTHRIE AND OTHER ARTISTS

INCLUDES: THE ALMANAC
SINGERS, LEAD BELLY, TOM
GLAZER, CISCO HOUSTON,
PETE SEEGER, JOSH WHITE,
AND OTHERS





Smithsonian
Folkways

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FEATURING WOODY GUTHRIE AND THE ALMANAC SINGERS, LEAD BELLY, TOM GLAZER, CISCO HOUSTON, PETE SEEGER, JOSH WHITE, & OTHERS

Although Woody Guthrie, Lead Belly, Pete Seeger, Josh White and others had a tremendous influence on American folk music after 1945, few people have ever heard the songs they composed and sang during the World War II period, from 1940-1945. These historic recordings, many recently discovered among the Folkways acetate masters, present the conflicts, the hopes, and the way songs were used to raise morale during World War II by major performers better known for other songs and styles.

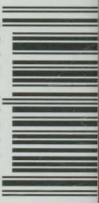
1. **FREEDOM ROAD** Josh White
2. **TALKING SAILOR** Woody Guthrie
3. **BALLAD OF OCTOBER 16** Almanac Singers/
Pete Seeger
4. **BILLY BOY** Almanac Singers/Josh White
5. **PLOW UNDER** Almanac Singers/Pete Seeger
6. **I'M GONNA PUT MY NAME DOWN**
Tom Glazer
7. **WHAT ARE WE WAITING ON (WHAT ARE WE
WAITING FOR)** Woody Guthrie*
8. **CITIZEN C.I.O** Union Boys/Tom Glazer/
Josh White
9. **SINKING OF THE REUBEN JAMES**
Woody Guthrie

10. **YOU BETTER GET READY** Union Boys/Burl Ives*
11. **IF YOU WANT TO DO YOUR PART** Lead Belly*
12. **MOVE INTO GERMANY** Union Boys/
Sonny Terry/Brownie McGhee*
13. **SO LONG IT'S BEEN GOOD TO KNOW
YOU (DUSTY OLD DUST)** Woody Guthrie*
14. **MARTINS AND COYS** Union Boys*
15. **MR. HITLER** Lead Belly*
16. **SALLY DON'T YOU GRIEVE** Woody Guthrie
and Cisco Houston
17. **JIMMY LONGHI STORY** Vincent "Jimmy" Longhi*
18. **WHEN THE YANKS GO MARCHING IN**
Woody Guthrie, Cisco Houston and Sonny Terry*
19. **ROUND AND ROUND HITLER'S GRAVE**
Almanac Singers*
20. **THE FUHRER** Josh White*
21. **MISS PAVLICHENCKO** Woody Guthrie*
22. **NATIONAL DEFENSE BLUES** Lead Belly, Terry,
McGhee and Dupree*
23. **GEE BUT I WANT TO GO HOME** Lead Belly
24. **LOOKING FOR A HOME** Pete Seeger*
25. **NOW THAT IT'S ALL OVER** Pete Seeger*

*previously unreleased recordings

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THAT'S WHY WE'RE MARCHING WORLD WAR II AND THE AMERICAN FOLK SONG MOVEMENT

FEATURING WOODY GUTHRIE AND THE ALMANAC SINGERS, LEAD BELLY, TOM GLAZER, CISCO HOUSTON, PETE SEEGER, JOSH WHITE, & OTHERS
COMPILED BY JEFF PLACE AND GUY LOGSDON; ANNOTATED BY GUY LOGSDON AND JEFF PLACE

- FREEDOM ROAD** Josh White (Words by Langston Hughes, music by Emerson Harper/Musette Publishers)
- TALKING SAILOR** Woody Guthrie (WoodyGuthrie/Sanga Music Inc., BMI)
- BALLAD OF OCTOBER 16** Almanac Singers/Pete Seeger (Millard Lampell & Lee Hays/Stormking Music Inc., BMI)
- BILLY BOY** Almanac Singers/Josh White (Lee Hays & Pete Seeger/Stormking Music Inc., BMI)
- PLOW UNDER** Almanac Singers/Pete Seeger (Pete Seeger & Lee Hays/Stormking Music Inc., BMI)
- I'M GONNA PUT MY NAME DOWN** Tom Glazer (Tom Glazer and Baldwin Hawes/Songs Music, Inc., ASCAP)
- WHAT ARE WE WAITING ON (WHAT ARE WE WAITING FOR)** Woody Guthrie* (Woody Guthrie/Woody Guthrie Publications Inc., BMI)
- CITIZEN C.I.O** Union Boys/Tom Glazer/Josh White (Tom Glazer/Songs, ASCAP)
- SINKING OF THE REUBEN JAMES** Woody Guthrie (Woody Guthrie/Woody Guthrie Publications Inc., BMI)
- YOU BETTER GET READY** Union Boys/Burl Ives* (Woody Guthrie/TRO-Ludlow, BMI)
- IF YOU WANT TO DO YOUR PART** Lead Belly* (Huddie Ledbetter/TRO-Folkways Music Publishers, Inc., BMI)
- MOVE INTO GERMANY** Union Boys/Sonny Terry/Brownie McGhee* (Brownie McGhee/Screen Gems, BMI)
- SO LONG IT'S BEEN GOOD TO KNOW YOU (DUSTY OLD DUST)** Woody Guthrie* (Woody Guthrie/TRO-Folkways Music Publishers Inc., BMI)
- MARTINS AND COYS** Union Boys* (Almanac Singers)
- MR. HITLER** Lead Belly* (Huddie Ledbetter-A. Lomax/TRO-Folkways Music Publishers Inc., BMI)
- SALLY DON'T YOU GRIEVE** Woody Guthrie and Cisco Houston (Woody Guthrie/TRO-Folkways Music Publishers Inc., BMI)
- JIMMY LONGHI STORY** Vincent "Jimmy" Longhi* spoken word, courtesy of CityLore
- WHEN THE YANKS GO MARCHING IN** Woody Guthrie, Cisco Houston and Sonny Terry* (Woody Guthrie/Woody Guthrie Publications Inc., BMI)
- ROUND AND ROUND HITLER'S GRAVE** Almanac Singers* (Woody Guthrie, Millard Lampell, and Pete Seeger/Stormking Music Inc., BMI)
- THE FUHRER** Josh White* (Josh White)
- MISS PAVLICHENCKO** Woody Guthrie* (Woody Guthrie/TRO-Ludlow Music Inc., BMI)
- NATIONAL DEFENSE BLUES** Lead Belly, Terry, McGhee and Dupree* (Huddie Ledbetter/TRO-Folkways Music Publishers, Inc., BMI)
- GEE BUT I WANT TO GO HOME** Lead Belly (Huddie Ledbetter/TRO-Folkways Music Publishers, Inc., BMI)
- LOOKING FOR A HOME** Pete Seeger* (Priority Ramblers/Songs Music, Inc., ASCAP)
- NOW THAT IT'S ALL OVER** Pete Seeger* (Pete Seeger/Stormking Music Inc., BMI)

* previously unreleased recordings

INTRODUCTION

The songs in this collection can best be understood against the background of the first decades of the twentieth century. Tumultuous and conflict ridden, afflicted by the worst depression and the most devastating drought in the nation's history, the twentieth century had seen a terrible war (World War I), rapid industrialization, and mass migration of individuals and families from the Southern states to Northern cities as well as from the drought-stricken Midwest to the Far West. Growing industries employed many migrants, and labor unions and other workers organizations expanded as well. For many citizens, the depression itself appeared to signal the inadequacy of capitalism as an economic system. Labor strife, the 1917 revolution in Russia, the formation of the U.S. Communist Party in 1919, and the deep depression strengthened the socialist and communist movements.

In Europe and Asia economic systems were in shambles and national and international conflicts were raging. In 1931 the Japanese occupied Manchuria, beginning their long war against China; the Nazi (National Socialist) and Communist parties had already been locked in conflict in Berlin before Adolf Hitler became Chancellor in 1933; and in 1936 General Franco, aided by Italy and Germany, was engaged in a bloody civil war in Spain. World wide the 1930s was a period of terrible suffering and heated political and ideological debate.

In the United States, the combination of a long history of isolationism and an anti-war movement that had its own specific origins led to strong opposition to any overseas military involvement. The call for the nation's first peace-

time draft, in 1940, aroused strong opposition from both the political left and the political right. Initially, opposition to involvement in what became World War II was strong, as demonstrated in tracks 3-5, but after Pearl Harbor was attacked, on 7 December 1941, virtually the entire nation was united in this world wide war.

That's Why We're Marching captures the emotions of the period, an era of demonstrations for labor organization, for food, for pensions, for peace, and then, suddenly, for war and for victory.

THE AMERICAN PROTEST SONG MOVEMENT

The United States has a long history of topical song (see: John Greenway, *American Folksongs of Protest* [Philadelphia: University of Pennsylvania Press, 1953], and R. Serge Denisoff, *Great Day Coming: Folk Music and the American Left* [Urbana: University of Illinois Press, 1971]); in fact, our nation was born out of protest. Topical songs, often published in newspapers or pamphlets, were widely used to rally support for a cause. Joe Hill, a prolific songwriter and labor organizer for the International Workers of the World, once wrote, "A pamphlet is never read more than once, but a song is learned by heart and repeated over and over." Stimulated by the labor movement—especially strife in the Southern textile mills and coal mines—protest songs were re-introduced to urban audiences in the late 1920s by Margaret Larkin singing the songs of Ella Mae Jenkins.

Topical songs frequently were based on arrangements of popular songs and well-known hymns, usually adapting a familiar melody or theme and giving it a new twist. Sometimes ironic, sometimes humorous, the songs were rarely

subtle; they had to communicate to large numbers of people and needed to be memorable enough to be easily learned.

The rapid social and economic changes of the twentieth century created a legion of topical songs, from the I.W.W. song book of labor songs to wry songs about how popular the elderly would become once the "old-age pension checks come to their door" (New Löst City Ramblers, *Songs of the Depression* [Folkways 5264]). World War II had its own songs—songs written or performed by musicians who either were already famous or would later become famous for very different kinds of repertory. The songs on this recording have a particular importance because they mark the meeting and creative interaction of a generation of musicians (and their recording company) that would have a strong influence on American music.

In March 1940, the actor Will Geer organized a benefit concert in New York City to raise funds for migrant laborers in California. Two major figures in twentieth century American music met at that concert: Pete Seeger and Woody Guthrie. Other major figures in what would become the U.S. folk song movement of the 1940s-1960s were also there: Burl Ives, Josh White, Alan Lomax, Lead Belly, and others.

These musicians, from many parts of the country, brought to the turbulent political scene of New York City a diversity of musical styles and personal backgrounds. They met and played together often, sometimes in the studio of young Moses Asch. Asch had built and engineered his own studio and formed a record company called Asch Records (later he would found or participate in Asch-Stinson, Asch-Signature-Stinson, Disc, Folkways, and other labels); he was dedicated to

recording music and sounds that many other commercial recording companies ignored as unprofitable. Most of the tracks on this recording were made in his studio. The evidence is preserved in a recording log kept by Asch that came with the original acetate masters acquired by the Smithsonian Institution along with the Folkways Record Company in 1987.

In early 1941 Pete Seeger and Lee Hays organized the Almanac Singers, a group composed of any singer who might be with them when a program was requested. They specialized in re-introducing neglected rural American music styles to urban audiences, as well as in writing folksong-based labor and anti-war songs. In July 1941 they recorded *Deep Sea Chanties and Whaling Ballads* (General Records G-20) and *Sod Buster Ballads* (General Records G-21). In April 1941 they raised enough money to record the album *Songs for John Doe*, recorded by Keynote Records but released under the Almanac label. These anti-war songs, particularly the "Ballad of October 16," offended many who heard them (three songs from that album are in this collection), but expressed a widespread concern about entering another war. Even as they were recording *Songs for John Doe*, however, the members of the Almanacs were discussing with concern the Nazi invasions in central Europe and the Japanese invasion of China. The political left was divided in its thinking into a variety of factions and did not act as a single group. Many pacifists were reconsidering their opinions even before 22 June 1941, when Hitler broke his pact with Stalin and invaded the Soviet Union. Two days later, Roosevelt declared the Soviet Union to be a new ally, and the Almanac Singers, many other activists, and many members of the U.S. Communist Party

encouraged intervention. Only a few pacifists and the right-wing isolationists remained adamantly opposed to involvement in Europe. Many who owned copies of *Songs for John Doe* broke them, and the Almanac Singers became writers and singers of anti-Hitler songs.

On 7 December 1941, when the Japanese bombed Pearl Harbor, the United States responded by declaring war with Japan, and on 11 December Germany and Italy declared war against the United States. World War II became a bloody reality to the nation and unified citizens in a common cause, a unity rarely seen before or since. The songs in this collection represent a wide range of attitudes and reactions: anti-war songs, anti-Hitler and anti-fascism songs, patriotic songs, songs encouraging patriotism and support for the war effort, and songs sung by the military. They were not necessarily well-known songs, for—other than Tom Glazer—they were mostly written by singer/songwriters who deliberately shunned the contemporary popular music styles that most Americans sang and heard in favor of styles with a more traditional rural origin. The decision of these singer/songwriters to write in the more traditional, "folk" idiom makes them an early part of the "folk music revival" which continued to grow after the war. The songs here represent a period of U.S. history that continues to be controversial and a form of musical expression that influenced music around the world.

ABOUT THE SINGERS

The *Almanac Singers* started in the early spring of 1941 with Pete Seeger and Lee Hays making appearances around the New York City area. Millard Lampell soon joined them, more as a songwriter than as a singer, and during the summer Woody Guthrie began singing with them. In the fall of 1941 they rented a three-story house and soon had an ever-changing group of musicians/singers performing with them, including Arthur Stern, Bess Lomax, Baldwin "Butch" Hawes, John "Peter" Hawes, Sis Cunningham, Charley Polachek, and many others who went to the Almanac House for music. The group disbanded when most of its members left New York City to serve in the war. Pete Seeger and Lee Hays went into the armed forces; Woody Guthrie, Cisco Houston, and Pete Hawes joined the Merchant Marine; and Baldwin Hawes worked in a factory as a welder. That left the women and several others unfit for combat service who devoted themselves to other activities for the duration of the war.

Tom Glazer (1914–): Born in Philadelphia, Pennsylvania, Glazer first heard folk songs from his mother; he studied music, including classical as well as folk music, and learned to play a variety of instruments. He was not a participant in the anti-war movement. He went to work at the Library of Congress one week before the war started and worked there during the early war years. He became acquainted with Alan Lomax and other folk singers/collectors through his job at the Library, before he moved to New York. Glazer became a well-known radio and television personality and children's songwriter/performer; he also wrote pop songs for numerous singers, among them Frank Sinatra.

Woody Guthrie (1912–1967): A native of Okemah, Oklahoma, Guthrie traveled the Southwest as a teenager. He started writing songs while living in Pampa, Texas, and eventually became America's best-known writer of "folk" and protest songs. He wrote many war songs: "Dirty Overalls," "It's Up to You," "Look Out, Hitler," "Beat Hitler Blues," "I'll Fight for the U.S.A.," and "Bombing of Pearl Harbor." For additional information, see: Woody Guthrie, *Bound for Glory* (New York: E. P. Dutton & Co., 1943), *Pastures of Plenty: A Self-Portrait*, edited by David Marsh and Harold Leventhal (New York: Harper-Collins Publishers, 1990), and also Joe Klein, *Woody Guthrie: A Life* (New York: Alfred A. Knopf, 1980). He is featured on a number of Smithsonian/Folkways Recordings including *Folkways*, *The Original Vision* (SF 40001), *Long Ways to Travel: The Unreleased Folkways Masters 1944–1949* (SF 40046), *Woody Guthrie Sings Folk Songs* (SF 40007), *Woody Guthrie, Songs of Sacco and Vanzetti* (SF 40060) *Woody Guthrie, Struggle* (SF 40025).

Baldwin "Butch" Hawes (1919–1971): Born in Cambridge, Massachusetts, Hawes was a talented artist who became a member of the Almanac Singers through the influence of his older brother, John "Peter" Hawes. He worked as a commercial artist as well as a singer/songwriter and became a close friend of Woody Guthrie. After the war, he and his family moved back to Cambridge and later to California, where he continued working as a commercial artist.

Bess Lomax Hawes (1921–): Born in Austin, Texas, the daughter of John A. Lomax, she grew up with music as a way of life, and studied classical piano. She helped her father and brother Alan

transcribe folk tunes, and while a college student frequented the Almanac House, where she sang with the Almanac Singers and met Butch Hawes. They were married in 1942. In the 1970s she worked for the National Endowment for the Arts and became Director of the Folk Arts Division before retiring in 1992.

John "Peter" Hawes (1917–1973): The older brother of Butch Hawes and an original member of the Almanac Singers, he joined the Merchant Marine during the war and eventually lived in Puerto Rico. He and his brother were sons of John B. Hawes, the editor of *Boy's Life* and author of novels for young men, and were descendants of George Washington Cable, the nineteenth-century Southern author who championed the rights of African Americans.

Lee Hays (1914–1981): Born in Little Rock, Arkansas, the son of a Methodist minister, Hays was a youth of independent thought and expression. He attended a labor college, Commonwealth, in Mena, Arkansas, and traveled to New York City in 1936, where he became interested in folk music. With his strong bass harmony he sang with different groups before meeting Pete Seeger in 1940. He was an original Almanac Singer and later became a member of the Weavers. He was also a songwriter and author of short stories; for additional information, see: Doris Willens, *Lonesome Traveler: The Life of Lee Hays* (New York: W. W. Norton & Co., 1988).

Cisco Houston (1918–1961): Houston was born in Delaware but grew up in California and had experience in theatre before turning to music. As a close friend of Woody Guthrie, Houston traveled with him and seconded him vocally and on the

guitar. Because of his singing ability, Houston eventually recorded solo, and became an influential singer in the urban folk revival; more information about his life and twenty-nine of his songs are available on *Cisco Houston: The Folkways Years 1944–1961* (Smithsonian/Folkways 40059).

Burl Ives (1909–1995): Born in Jasper County, Illinois, he became one of the most popular singers of folk songs and a well-known actor. He grew up hearing and singing traditional songs. After traveling around the country and trying a few years of college, he went to New York and became a part of the folk music community, recording with many of the singers in this collection. He served eighteen months in the Army as an entertainer in Special Services; he later appeared in many movies and Broadway productions and recorded hundreds of traditional songs for Decca Records, Columbia Records, and other labels. For additional information, see: Burl Ives, *Wayfaring Stranger* (New York: Whittlesey House, 1948).

Lead Belly (1889–1949): Born in Louisiana as Huddie Ledbetter, he learned to play his first instrument, the Cajun accordion, at the age of five, and eventually became known as "the king of the twelve-string guitar." For more information, see: Charles Wolfe and Kip Lornell, *The Life and Legend of Lead Belly* (New York: HarperCollins Publisher, 1992). Lead Belly is featured on *Folkways*, *The Original Vision* (SF 40001), *Leadbelly Sings Folk Songs* (SF 40010), *Lead Belly's Last Sessions* (SF 40068/71) and *Where Did You Sleep Last Night? The Lead Belly Legacy 1* (SF 40044).

Alan Lomax (1915–): Born in Austin, Texas, where he lived his boyhood years, Lomax joined his father, John A. Lomax, on a song-collecting

tour in 1933, and became a co-collector/author with his father. In 1937 he became assistant curator of the Archive of Folk Song in the Library of Congress, where in April 1940 he recorded the now famous interviews with Woody Guthrie and Lead Belly. As a performer as well as a leading folksong scholar and record producer, Lomax became one of the best known and most influential figures in the urban folk revival.

Vincent "Jimmy" Longhi (1916–): Born in New York City, Longhi has been a prize fighter, ladies' stocking salesman, merchant seaman, lawyer, and politician, as well as playwright. During World War II he shipped out in the merchant marines with Woody Guthrie and Cisco Houston. After the war he wrote plays and worked as a lawyer. His book, *Woody, Cisco, & Me*, about his experiences during World War II will be published by University of Illinois Press in 1996.

Brownie McGhee (1914–): Born in Knoxville, Tennessee, McGhee gained his musical skills from his father and uncle. After working on the family farm as well as in medicine, minstrel, and carnival shows, he became an itinerant street performer in the 1930s. In 1940 he teamed up with Sonny Terry and moved to New York City, where they became popular recording and performing artists and familiar figures in the folk music scene. He can be heard on: *Brownie McGhee, The Folkways Years 1945–1959* (Smithsonian/Folkways 40034) and *Brownie McGhee and Sonny Terry Sing* (Smithsonian/Folkways 40011).

Pete Seeger (1919–): Born in New York City into a musical family, Seeger devoted his life to folk and topical music. As a young man, he heard the sounds of the Southern-style banjo; since then, he

has been singing and playing, studying, collecting, and writing America's music. He can be heard on more Folkways recordings than any other musician. He served as a private in the Army during the war and was stationed in the Pacific. For additional information, see: Pete Seeger, *Where Have All the Flowers Gone* (Bethlehem, PA: Sing Out, 1993), and David King Dunaway, *How Can I Keep from Singing: Pete Seeger* (New York: McGraw-Hill Book Co., 1981). Pete Seeger recorded over fifty albums for Folkways (write for a full list). Among those reissued on Smithsonian/Folkways are *American Industrial Ballads* (SF 40058), *Darling Corey and Goofing-Off Suite* (SF 40018), *Singalong Live at Sanders Theatre, 1980* (SF 40027/28), *Traditional Christmas Carols* (SF 40024), and children's albums including *Abiyoyo and Other Story Songs for Children* (SF 45001), *American Folk Songs for Children* (SF 45020), *American Game and Activity Songs for Children* (SF 45025), *Birds, Beasts, Bugs and Little Fishes* (SF 45021), *Birds, Beasts, Bugs, and Bigger Fishes* (SF 45022), *Folk Songs for Young People* (SF 45024), and *Song and Play Time* (SF 45023).

Sonny Terry (1911–1986): Born in Greensboro, Georgia, as Saunders Terrill, he moved with his father at the age of three to a farm near Durham, North Carolina. Two separate accidents caused his blindness, and by 1927 he turned to harmonica playing (learned from his father) and music for his career. In 1940 he moved in with Lead Belly in Greenwich Village, where they were soon joined by Brownie McGhee, and the three of them with Woody Guthrie performed for a short time in 1941 as the Headline Singers. Though best known as McGhee's musical partner, Terry

recorded with numerous Asch/Folkways artists, and can be heard on *Sonny Terry, The Folkways Years 1944–1963* (Smithsonian/Folkways 40033) and *Brownie McGhee and Sonny Terry Sing* (Smithsonian/Folkways 40011).

Union Boys: This is the “performer name” assigned by Moses Asch for a series of recordings made in 1944; the artists included Pete Seeger, Josh White, Burl Ives, Tom Glazer, Sonny Terry, Brownie McGhee, Baldwin “Butch” Hawes, and possibly others. In a recent interview, Tom Glazer had only vague memories of the name and no recollection of public performances as the “Union Boys.”

Josh White (1914–1968): Born in Greenville, South Carolina, the son of a strict minister, Joshua Daniel White grew up amid poverty and violence. At age eight he became “lead boy” for a blind singer. During the next ten years, he led many legendary blind singers, including Blind Lemon Jefferson. He developed a distinctive guitar style and took pride in his diction. His first documented recording was in New York City in 1932, under the name “Joshua White, the Singing Christian.” He also recorded under the name “Pinewood Tom.” During World War II, he became President Roosevelt's favorite singer and was a frequent visitor to the White House. For a few years his brother Billy was Mrs. Roosevelt's chauffeur. For additional information, see: Robert Sheldon, *The Josh White Song Book* (Chicago: Quadrangle, 1963).

ARCHIVIST'S REMARKS

JEFF PLACE

During the last ten years buyers of audio recordings have seen the vinyl LP replaced by the compact disc as the medium of choice for home listening. The replacement of one format by another has occurred repeatedly in the audio world. Wax cylinders were replaced by 78 rpm discs, which were in turn replaced by LPs (“Long Playing records,” as they were called). Cassettes were introduced in the 1960s, the CD in the 1980s. The same evolutionary processes also occurred in recording studio masters for these formats.

Magnetic audiotape technology did not exist before World War II, but first came into use for audio recording in the late 1940s. Before then, most mastering had been done directly onto discs. With the exception of Jim Longhi's narrative and the Almanac Singers tracks, all the music on this project was recorded by Moses Asch during the 1940s on various types of discs. There were several sorts of disc technology: some machines recorded directly onto aluminum discs, others, including the recordings here, were recorded onto acetate or shellac discs.

Most master discs were recorded at about 78 rpm and consequently could not hold more than three minutes of music. Selections that ran longer often had to be broken up into two parts. Later on, but still before he moved to magnetic tape, Asch used 33 1/3 rpm masters to record longer pieces on disc.

Acetate discs of the type used for recording these tracks consisted of an aluminum or glass base covered with a layer of lacquer. During the war, when many of these discs were recorded, the glass base was used, because metal was dedicated



to military uses. With the passage of time, the lacquer may begin to peel off the base like old paint, so it is important that acetate discs be transferred to a more stable medium as soon as possible. Shellac discs are more stable than acetate and are more like the vinyl discs we are familiar with. They are, however, quite brittle. Here at the Smithsonian we have undertaken the slow and laborious task of transferring the nearly 5,000 acetates in the collection. I would like to thank Lance Watsky and Pete Reiniger for their assistance in doing this work.

The appearance of magnetic tape marked a revolutionary change in recording, because uninterrupted performances could be much longer. Different sections could also be spliced together to create another recording without re-recording the entire performance. During a late recording

session with Lead Belly in the fall of 1948 (re-issued as *Lead Belly's Last Sessions* in 1994 [Smithsonian/Folkways SF40068/71]), the participants were amazed by Frederick Ramsey Jr.'s new reel-to-reel tape machine and their comments to that effect can be heard on tape. Lead Belly asks repeatedly, "Is that thing not over yet?"

During the 1940s, Moses Asch's studio was an open house to many of the recording artists in the New York area. Asch's recording log is a fascinating list of many of the top jazz and folk music performers of the day. Visitors included Burl Ives, Josh White, Sonny Terry and Brownie McGhee, Langston Hughes, James P. Johnson, Mary Lou Williams, Coleman Hawkins, and Pete Seeger among others. Woody Guthrie and Cisco Houston recorded over a hundred sides for Asch during a two-week period in 1944, including the ones on this disc. Woody Guthrie would drop by Asch's office whenever the spirit moved him. Woody would often get up in the morning, read the newspaper, and then sit down at his typewriter and reel off a number of topical ballads. Many of these typewritten pages are now stored in the archive at the Smithsonian, and many of the songs were recorded for Asch. Others were not. Among Woody's songs thought never to have been recorded are "Beat Hitler Blues," "Bombing of Pearl Harbor," "Freedom Fire," "I'll Fight for the U.S.A.," "A Letter to A. Hitler from a Good Union Worker," "Roll on to Victory," "Talking Hitler," and "War Bond Gal of Mine."

During the summer of 1990, Lori Taylor, Leslie Spitz-Edson, Alex Sweda, Suzanne Crow, and I went through the approximately 5,000 master recording discs which had been in the possession of Moses Asch. We gently set down the needle on each disc for a brief moment and tried to discover

the contents (acetates do not bear repeated playing). Most of the recordings on this CD were rediscovered during this procedure. During the compilation of Woody Guthrie's *Long Ways to Travel: The Unreleased Folkways Masters 1944-1949* (Smithsonian/Folkways 40046), Guy Logsdon and I used Logsdon's biblio-discography to discover which Guthrie recordings had never been released. We decided not to use the World War II topical material at that time but to save it for this recording.

Some of these masters were released on the Asch and Disc labels, both of which went out of business in the 1940s. Others were either planned for release at the time of bankruptcy or were not released because they came from informal or loose sessions. We decided that these recordings were worth issuing. They represent a vibrant era in the New York folk music scene and the strong feelings of its participants during the war years.

JEFF PLACE

Archivist, Center for Folklife Programs & Cultural Studies, Smithsonian Institution

For further information on acetates and their preservation see:

Gilles St. Laurent, "The Preservation of Recorded Sound Materials," *Association for Recorded Sound Collections Journal*, (Fall 1992): pp. 144-156.



A radio production of "The Martins and the Coys." From left to right, Wade Mainer, banjo; Red Rector, mandolin; unknown fiddle player; probably Fred Smith, guitar; Cisco Houston, guitar; women of the Coon Creek Girls; Woody Guthrie, guitar; Lee Hays (partially obscured head behind Woody Guthrie); Sonny Terry (harmonica); Burl Ives; Lily Mae Ledford, banjo. Photograph courtesy of Woody Guthrie Productions.

ABOUT THE SONGS

Titles of some songs were not on the master disc, but we have attempted to provide an accurate title, followed by personnel and instrumentation. Credits are provided for lyrics and tunes when known, as are the title and discographic information of the original issue. Previously unissued titles are designated by an asterisk. The date of the recording session is followed by the matrix number, if available, and by the number assigned by the Smithsonian Institution, Center for Folklife Programs & Cultural Studies (CFP&CS) Archive, as well as the size and type of the master recording. When "Moses Asch/Folkways Archives" is used, it indicates that the item is in the collection obtained from the Moses Asch estate and is housed in the Smithsonian Institution, CFP&CS Archive.

1. FREEDOM ROAD Josh White, vocal/guitar (Words by Langston Hughes, music by Emerson Harper [sheet music title is "I'm Marching Down Freedom Road," Musette Publishers, copyright 24 June 1942]; from *Songs of Citizen C.I.O.*, sponsored by the National C.I.O. War Relief Committee, Asch Records 349 [label #349-3B], 78 rpm; recorded 19 June 1944, matrix MA 154, Smithsonian Acetate #146, 12" shellac)

Josh White referred to this song as a "rousing plea for true democracy," which to him was a democracy with no color line. While written as a marching song for democratic freedom in the war years, it also served as a song that encouraged marching to destroy Jim Crow laws and to build an interracial democracy. White's musical interpretation makes it a powerful up-tempo marching song.

Langston Hughes (1902-1967), African American poet, journalist, and novelist, was born in

Joplin, Missouri, but spent most of his childhood in Lawrence, Kansas. In the 1920s he earned recognition as a leading African American writer, and in the 1930s he became a vocal and literary supporter of the political left. World War II pulled him toward a centrist political position in his literary expression. He can be heard on *The Voice of Langston Hughes* (Smithsonian/Folkways Recordings 47001), issued in 1995.

While living in Kansas, Hughes's mother became friends with Toy Harper, the wife of Emerson Harper, who was a musician and composer. Hughes referred to them as his "adopted aunt and uncle." By the early 1940s, when he moved to New York City, the Harpers already had an apartment in Harlem, so for a few years he lived with them. In 1942, their combined efforts resulted in "Freedom Road." For information about the album *Songs for Citizen C.I.O.*, see #6, "I'm Gonna Put My Name Down," in this collection, and for words and music see: Robert Sheldon, *The Josh White Song Book* (Chicago: Quadrangle, 1963), pp. 162-163.

2. TALKING SAILOR Woody Guthrie, vocal/guitar
Alternate title: "Talking Merchant Marine."
(Words and music by Woody Guthrie; from *Woody Guthrie*, Asch Records 347 [label #347-1A], 78 rpm; recorded 19 April 1944, matrix MA 20)

Woody Guthrie wrote numerous "talking blues" lyrics, of which "Talkin' Dust Bowl" is the earliest known example. According to Pete Seeger, Woody learned this style of composition and performance from the recordings of the country music artist Robert Lunn; no doubt the style had its origins in African American music. In *Talkin' Union* 6 (April 1983): 4, Pete Seeger wrote, "We'd [Almanac Singers] all met Woody

Guthrie a short while before, and been mightily impressed with his 'Talking Blues' form: two lines that rhyme, two more that rhyme, then two or three irregular, free form lines following as a comment, before the next stanza." This statement indicates that this form of blues was introduced to the urban folksong revival by Woody Guthrie.

He recorded this song under the title "Talking Sailor," but since his theme was fighting the war in the Merchant Marine and being a member of the National Maritime Union, the song became "Talking Merchant Marine." He wrote, but did not record, other war "talking blues" such as "Talking Hitler to Death" and "Talking Hitler's Head Off." For lyrics under the title "Talking Merchant Marine," see: *California to the New York Island*, edited by Millard Lampell (New York: Oak Publications, 1958), p. 39, and *Woody Guthrie Folk Songs* (New York: Ludlow Music, 1963), pp. 78-79.

3. BALLAD OF OCTOBER 16 Almanac Singers:
Pete Seeger, lead vocal/banjo; Peter Hawes, guitar; Peter Hawes, Lee Hays, and Millard Lampell, chorus vocals
(Words by the Almanac Singers [Millard Lampell and Lee Hays], music adaptation of "Jesse James;" from *Songs for John Doe* Almanac Records [Keynote 102, label #1103-A], 78 rpm; recorded March 1941)

In the late 1930s, F.D.R. maintained a position of neutrality in the European war; in the summer of 1940, he made it clear that he was no longer neutral, but that the United States would not become a participant. In one speech he said, "I hate war." However, he started programs to bolster defensive capabilities. One action to strengthen the military was to register all men

between the ages of twenty-one and thirty-five. He took his plan to Congress, and the first peacetime conscription law in the history of the United States was passed in mid-September 1940. On 16 October 1940, it was reported that 16,500,000 men had registered for the draft.

The Almanacs used selective service registration and the phrase, "I hate war," for their most damning song against F.D.R. This song was later held against them. The *John Doe* album was released a few weeks before Hitler ordered the invasion of the Soviet Union, and, when news of the invasion spread across the nation, the album was shelved, but not forgotten. A few months later, when the Almanacs were singing anti-Hitler songs, the media reported that "left-wing/communist singers" had changed their tune from anti-war to pro-war songs. For additional



information, see: Pete Seeger, *Where Have All the Flowers Gone* (Bethlehem, PA: Sing Out, 1993), pp. 19-22.

4. BILLY BOY Almanac Singers: Josh White, lead vocal/guitar, and Millard Lampell, response vocals; Pete Seeger, chorus vocal/banjo; also singing the chorus: Peter Hawes and Lee Hays (Words by the Almanac Singers [Lee Hays and Pete Seeger], music adaptation of "Billy Boy"; from *Songs for John Doe*, Almanac Records [Keynote 102, label #1101-B], 78 rpm; recorded March 1941)

In the 1930s and 1940s, any child who attended a public grade school knew this song. It can be classified as a childhood song, a courting song, or a response song, and since the song was brought to the United States from England, it can also possibly be considered a comic variant of the English ballad, "Lord Randall." Its popularity and simplicity made "Billy Boy" perfect for rewording into an anti-war song. The lyrics express the sentiments of pacifism. For lyrics that were rewritten as an anti-Korean War song, see: *Sing Out!* 1 (4):16 (August 1950).

5. PLOW UNDER Almanac Singers: Pete Seeger, lead vocal/banjo; Peter Hawes, guitar; Lee Hays, Peter Hawes, and Millard Lampell, chorus vocals (Words and music by the Almanac Singers [Lee Hays and Pete Seeger]; from *Songs for John Doe*, Almanac Records [Keynote 102, label #1103-B], 78 rpm; recorded March 1941)

The re-election of F.D.R. in November 1940, for his third term, gave him confidence that the citizens of the United States endorsed his beliefs and policies. He took his Lend-Lease Act to Congress in January 1941, seeking approval to sell defense weapons to any country fighting for

principles that were vital to the defense of the United States. Isolationists on the political right, the political left, and in the Communist Party opposed the Act. One isolationist senator said that it "will plow under every fourth American boy." The statement was based, in part, on continuing criticism of the New Deal AAA program that paid farmers to plow under crops and to destroy animals. It was a quotable phrase to fight involvement in the European war, and the Almanacs used their creative talents to turn the statement into an anti-war song. For additional information, see: Pete Seeger, *Where Have All the Flowers Gone* (Bethlehem, PA: Sing Out, 1993), p. 22.

6. I'M GONNA PUT MY NAME DOWN Tom Glazer, vocal/guitar (Words by Tom Glazer and Baldwin "Butch" Hawes, music adaptation of Woody Guthrie's "Hard Traveling"; from *Songs for Citizen C.I.O.*, Asch Recordings 349 [label #349-3A]; recorded 19 June 1944, matrix 153-1)

Tom Glazer was commissioned by the Congress of Industrial Organizations (C.I.O.) to write a series of songs about how the C.I.O. was helping the war effort. It was a public relations program to show that their members were as loyal as all other citizens, and was issued as "Sponsored by The National C.I.O. War Relief Committee" with funds dedicated to buying war bonds.

Even though the credit line states that this song was written by Butch and Bess Hawes, both Tom Glazer and Bess Lomax Hawes recalled that Glazer and Butch Hawes wrote the lyrics. The phrase "Put My Name Down" was repeated to encourage buying war bonds and/or any other activity that needed support on the home front.

Glazer sought the assistance of Woody Guthrie

in writing and producing the collection, but, according to Glazer, Woody worked alone or with Cisco Houston (and occasionally with Lead Belly or Butch Hawes), liked to sing his own songs, and did not like to be told what to sing—so he turned down the project. Glazer then asked Josh White to participate; the songs were written by Glazer (with the exception of "Freedom Road" and assistance with this one) and were sung by Josh White and Glazer with Butch and Bess Hawes joining them for one song (#8 in this collection).

7. WHAT ARE WE WAITIN' ON? Woody Guthrie, vocal/guitar Alternate titles: "Great and Bloody Fight," "Good People, What Are We Waiting On," and "Western Front." Previously unreleased track (Words by Woody Guthrie, music adaptation of "John Henry"; recorded 19 April 1944, MA 13, Smithsonian Acetate #96, 12" acetate on glass)

There are four manuscripts of this song in the Asch/Folkways Archives with four possible titles, but Woody eventually used "What Are We Waiting On." He wrote it in 1942 while living with and appearing as one of the Almanac Singers. The earliest manuscript was typed on Almanac stationery with a Detroit, Michigan, address; Bess Lomax, Butch Hawes, Charley Polachek, and Arthur Stern had moved to Detroit to use their voices and union songs among the auto workers. They did not stay long, and it was in New York City where Woody used the letterhead. The Almanac slogan was printed at the bottom of the page, "A Singing Army Is A Winning Army." Woody wrote the lyrics emphasizing that labor unions would defeat fascism and Hitler.

8. CITIZEN C.I.O. Josh White, vocal/guitar; Tom Glazer, vocal; Bess Lomax Hawes, chorus vocal/mandolin; Butch Hawes, chorus vocal

(Words and music by Tom Glazer; from *Songs for Citizen C.I.O.*, Asch Records A 349 [label #349-1A]; recorded 19 June 1944, matrix 155, Smithsonian Acetate #147, 10" shellac)

In this song, Glazer emphasized that the membership of the C.I.O. was as diverse as the population of the United States and that the union was fighting the war as diligently as other patriotic citizens. All religions were found in the C.I.O. as well as "black and white and in between the two."

Bess Lomax Hawes did not recall involvement in this recording, but her voice and mandolin are distinctive. It is probable that Butch Hawes joined in singing the chorus; see song #6, "I'm Gonna Put My Name Down" for more information.

9. SINKING OF THE REUBEN JAMES Woody Guthrie, vocal/guitar (Words by Woody Guthrie and the Almanac Singers, music adaptation of "Wildwood Flower"; from Woody Guthrie, *Bound for Glory*, Folkways FP 78/1, 1956 [FA 2481, 1961]; recorded 25 April 1944, matrix MA 80, Smithsonian Acetate #2481, 10" shellac)

On 31 October 1941, the U.S. Navy reported that a Nazi U-boat torpedoed the destroyer Reuben James; under the command of Lieutenant Commander H. L. Edwards, the ship sank west of the Iceland coast with only forty-four of the 120 crewmen rescued.

Woody Guthrie was living in the Almanac House when he wrote his tribute to the lost sailors. He had trouble with the song, for he wanted to list all of the lost seamen's names in the text. After a rehearsal in which the Almanacs commented that the song was too long with all of the names in it, one of the Almanacs suggested using "What were their names?" instead of listing

the names. Millard Lampell wrote the last verse; therefore, credits usually read "by Woody Guthrie and the Almanac Singers." Even though Woody adapted "Wildwood Flower" for the verse melody, the tune for the chorus (according to Pete Seeger) was composed by Woody. Lyrics are available in many song books, including: *Woody Guthrie Songs*, edited by Judy Bell and Nora Guthrie (New York: TRO Ludlow Music, 1992), p. 47; see also: Pete Seeger, *Where Have All the Flowers Gone* (Bethlehem, PA: Sing Out, 1993), p. 26.

10. YOU BETTER GET READY Union Boys: Burl Ives, lead vocal; Brownie McGhee, guitar; Sonny Terry, harmonica; chorus: Brownie McGhee, Tom Glazer, and Pete Seeger. Previously unreleased track, alternate titles: "Sing on, Brother, Sing" and "The Devil Song" (Words and music by Woody Guthrie; recorded March 1944, matrix 618, Smithsonian Acetate #756, 10" shellac)

Comparing Hitler with the Devil was an ideal analogy for Woody's imagination. Using the repetitive style of gospel songs with the encouraging line "Sing on, Brother, Sing," he recalls a dream in which the Devil says that he and "Hell" are tame compared to Hitler and fascism, and if Hitler is defeated, the Devil agrees not to raise "hell on earth no more." The song that Woody adapted has not been identified, but on one manuscript in the Moses Asch/Folkways Archives, he wrote, "new words to an old folk song," along with "War Songs Are Work Songs."

He wrote it in 1942, and apparently wanted to use the title "The Devil Song," but when Alan and Elizabeth Lomax included it in "The Martins and the Coys" (see: #15 in this collection), they referred to it in their notes as "Sing on, Brother,

Sing." Moses Asch marked out the other titles and penciled in "You Better Get Ready"; Asch often used better judgement than Woody in giving a song a title. For the lyrics and melody line, see: *Woody Guthrie Folk Songs* (New York: Ludlow Music, Inc., 1963), pp. 251-252.

11. IF YOU WANT TO DO YOUR PART Lead Belly, vocal/twelve-string guitar. Previously unreleased track (Words and music by Huddie Ledbetter [chorus adapted]; recorded 29 April 1942 [radio show recorded by Moses Asch], Smithsonian #271, 12" acetate on aluminum)

This song is an excellent example of Lead Belly's musical memory and genius. When he introduced it on a network radio show, the announcer called it a "world premier of a new war song just created by Huddie Ledbetter." It has the characteristics of immediate creativity, for he used a popular war slogan, "Do Your Part"; he mixed rhythms, moving rhythmically back and forth from verse to chorus; and for his chorus, he apparently used lines and the melody from "Don't Bite the Hand That's Feeding You," written in 1915 (words by Thomas Hoier, music by Jimmie Morgan [New York: Leo Fiast, Inc., 1915]) and used as an anti-immigrant/patriotic song:

If you don't like the stars in Old Glory,
If you don't like the Red, White, and Blue,
Then don't act like the cur in the story,
Don't bite the hand that's feeding you.

It was popular during and after World War I, but actually recorded as early as 1916 by Walter Van Brunt for the Edison label. Bands such as the Light Crust Doughboys in Fort Worth, Texas, used it in their annual Armistice Day radio programs in the 1930s, and both Gene Autry and

Jimmy Wakely recorded it in the early days of World War II. Where and when Lead Belly heard it is not known—he may have heard it in the oral tradition. He had the memory skills to learn a song upon hearing it one time. If he liked a song, it became his. He wove new ideas and possibly some lyrics he had heard before into his own patriotic song.

12. MOVE INTO GERMANY Union Boys: Brownie McGhee, lead vocal/guitar; Sonny Terry, harmonica; Josh White, vocal harmony/guitar. Previously unreleased track (Words and music by Brownie McGhee; recorded March 1944, matrix 617, Smithsonian Acetate #763, 12" acetate)

This is one of the greatest blues trios ever assembled for recording one song—Josh White, Brownie McGhee, and Sonny Terry. The music is a traditional blues pattern, and the lyrics contain commonly used blues phrases such as "takes a rockin' chair to rock." This phrase and a melody somewhat similar to the one used in this song can be heard in Hank Williams's early country hit "Move It on Over" (recorded 21 April 1947).

13. SO LONG, IT'S BEEN GOOD TO KNOW YOU Woody Guthrie, vocal/guitar; Cisco Houston, vocal harmony. Previously unreleased track (Words and music by Woody Guthrie, recorded [probably] 19 April 1944, matrix [probably] MA 3, Smithsonian Acetate #756, 12" shellac)

Woody Guthrie wrote his well-known Dust Bowl version under the title "Dusty Old Dust" on 1 April 1940 during one of his early trips to New York City, and his first recording of the song a few weeks later for RCA Victor carried the same title. As the song became better known, Woody changed the title to "So Long, It's Been Good to

Know You," and through the 1940s, he wrote at least four different versions, two of which are war songs.

He also typed many different manuscripts of the song, six of which are in the Moses Asch/Folkways Archives. On the manuscript for this version he typed: "November 10th 1942 was the historic and momentous occasion of the setting down and making up this here song." His second war version was written on 15 January 1943 using the theme of "sacrifice" for victory:

Well, fighting a war is a serious thing,
But still we've got time to laugh and to sing;
A lot of luxuries I must sacrifice,
But if Uncle Sam says it, I'll sacrifice twice.

Woody composed the tune for the chorus, but for the verses he may have adapted the melody of "Billy the Kid," a song written by Rev. Andrew Jenkins on 20 January 1927 and recorded for two different labels by Vernon Dalhart (Marion Try Slaughter) a few weeks later. Dalhart's popularity quickly disseminated the song across the country. Professional singers and folklorists have assumed the ballad to be traditional, and through the song transmission process, indeed, it has become a traditional song. Woody probably learned it as a Western folk song and adapted the melody, wrote a chorus, and created his own new song.

14. THE MARTINS AND THE COYS Union Boys: Pete Seeger, vocal/banjo; Burl Ives, vocal/guitar; Alan Lomax, vocal; Tom Glazer, vocal; Sonny Terry, harmonica; possibly others. Previously unreleased track (Words by the Almanac Singers, music adaptation of "Hatfields and McCoys"; recorded March 1944, matrix 616, Smithsonian Acetate #754, 12" acetate)

The Almanac Singers assigned a few of their

songs to the songwriter and song publisher, Bob Miller; he published them under the title *Songs of the Almanac Singers* (New York: Bob Miller, Inc., 1942). One of the songs was "The New Hatfields and the Coys," in which the feuding families gave up their feud to join hands in fighting Hitler; Cousin Abner even agreed to stay "sober until the shooting's over." The theme came from the legendary Kentucky family feuds: the Martin-Tolliver feud and the Hatfield-McCoy feud.

Elizabeth and Alan Lomax took this theme and wrote a musical radio play; she wrote the dialogue and he arranged the music, and the song was rewritten as "The Martins and the Coys," which also became the title of the radio "contemporary folk tale." No network in the United States would carry the show, so Alan Lomax arranged to record it in the Decca studio for broadcast by the British Broadcasting Corporation (BBC).

The cast was a mixture of excellent actors along with folk and country musicians. Burl Ives and Woody Guthrie were both singers and actors; Will Geer, Helen Claire, and other actors helped carry the narrative; the musicians also included Pete Seeger (on furlough from the U.S. Army), Cisco Houston, Sonny Terry, Tom Glazer, Carson J. Robison, Arthur Smith, Lily May Pearson and the Coon Creek Girls, Rosalie Allen, and others.

Five of the songs used in the production are in this collection, for Lomax assembled the songs he considered to be appropriate anti-Hitler songs. Woody Guthrie either wrote them or played a major role in their composition. However, the versions in this collection are not the original BBC recordings. The musicians, as listed in the credits, recorded the songs for Moses Asch as singles, not as the radio play "The Martins and the Coys."

15. HITLER SONG Lead Belly, vocal/twelve string guitar. Previously unreleased track, alternate title: "We're Gonna Tear Hitler Down" and "Hitler Song" (Words and music by Huddie Ledbetter; no recording date, no matrix, Smithsonian Acetate #258, 12" acetate on aluminum)

Composer, singer/musician, and contemporary of the individuals represented in this collection, Earl Robinson considered this song by Lead Belly to be one of the best examples of song composition during World War II. Lead Belly changed the often used line "I'm gonna tear your playhouse down," and made it "We're gonna tear Hitler down." With his heavy walking bass movement on the guitar, singing counter to notes played, and playing an uptempo chorus that accented his repetition within the chorus, he delivered a powerful prophetic message to the master of the "Super Race." A shorter version can be heard on *Easy Rider, Lead Belly's Legacy, Vol. 4* (Folkways FP 34, reissued as FA 2034). For the lyrics and melody line, see: *The Lead Belly Songbook*, edited by Moses Asch and Alan Lomax (New York: Oak Publications, 1962), p. 68.

16. SALLY DON'T YOU GRIEVE Woody Guthrie, lead vocal/guitar and Cisco Houston, harmony vocal/guitar (Words and music by Woody Guthrie; from *Songs for Victory: Music for Political Action*, Asch Records A 346 [label #346-3A], 78 rpm; recorded 19 April 1944, matrix 34, Smithsonian Acetate #123, 12" shellac)

Woody claimed this as his song, but on a manuscript dated 1942 in the Asch/Folkways Archives, Woody typed "and the Almanac Singers." However, that was the time when the Almanacs often claimed "communal" composition

(what Bess Lomax Hawes has referred to as a "speeded-up folk process"). Subsequent manuscripts (one with the "Library of People's Songs" stamped on it) list Woody as the only author, and according to Pete Seeger it was, indeed, entirely Woody's composition. On a manuscript dated 10 April 1938 and with different verses (the chorus is basically the same) in a private collection, Woody wrote "Original Song."

On another manuscript typed after his 1944 recording session, Woody wrote, "We bought two big guitars for which we are still in debit. This was one of the first songs we knocked off on the new guitars. Cisco sung sort of a rooftop tenor and knocked off a deep bass on his guitar while I led off on the tune and jumped around on my high strings."

While the phrase "Don't you grieve after me" has the tone of an African American gospel song, its roots could lie in white gospel music, for in the now-legendary July 1927, Bristol, Tennessee, recording sessions, Ernest Phipps and "His Holiness Quartet" recorded a song by that title. There is no doubt that Woody's tune came through the folk/gospel song process, but where and when he learned it is not known. For the lyrics and melody, see: *Sing Out!* 12(5):42 (December-January 1962).

There is an unissued recording in the Smithsonian collection of Lead Belly singing "Molly, Don't You Grieve" with lyrics similar to Woody's, but since Woody knew the song before he met Lead Belly, it is probable that Lead Belly modified Woody's version to fit his own opinions and style.

17. JIMMY LONGHI STORY Vincent "Jimmy" Longhi This came from a radio interview in New York City in the City Lore series "American Talkers," produced by Steve Zeitlin, and broadcast by National Public Radio. It has no Smithsonian number.



Jim Longhi, Mrs. Sala, Cisco Houston, Woody Guthrie at the liberation of Palermo, Italy.

Vincent "Jimmy" Longhi shipped out with Woody Guthrie and Cisco Houston as merchant marine sailors. He met Woody through Cisco, and, having views about politics and life similar to theirs, he signed up for sea duty with them. Longhi tells of their experiences in a 420-page manuscript titled "With Woody, Cisco and Me"

(soon to be published by The University of Illinois Press).

Longhi was born in New York and completed his college education during the early war years, which was in vivid contrast to the lives and experiences of Woody and Cisco. Similar interests and wartime events cemented their lasting friendship, a friendship that Longhi enjoys sharing with the flair of a great raconteur. After the war, Longhi earned a law degree and continues to practice law in New York City.

18. WHEN THE YANKS GO MARCHING IN Woody Guthrie, lead vocal/mandolin; Cisco Houston, harmony vocal/guitar; Sonny Terry, harmonica. Previously unreleased track (Words by Woody Guthrie, music adaptation of "When the Saints Go Marching In"; recorded 25 April 1944, matrix 122, Smithsonian Acetate #758, 10" shellac)

The first album of Woody Guthrie's songs and singing produced by Moses Asch was issued in late 1944 as *Woody Guthrie* (Asch Records 347). Asch intended to issue this song and at least one other war song in the collection; however, for unknown reasons he pulled the two songs and used other recordings. There is reason to believe, although with no hard evidence, that Asch planned to issue an album of Woody's war songs; perhaps the war ended before he finished the project.

On a manuscript of this song in the Asch/Folkways Archives, Woody typed, "New words to an old holy roller song, by Woody Guthrie." "Holy roller" was and is a term used for members of religious sects who, upon feeling the presence of the "Holy Spirit," jump, shout, dance, roll on the floor or ground, and faint from seizures; Woody was well versed in this method of religious expression. The

gospel song, "When the Saints Go Marching In," has been equally popular as a Dixieland jazz tune.

19. ROUND AND ROUND HITLER'S GRAVE Almanac Singers: Pete Seeger, lead vocal/banjo; Sis Cunningham, accordion; singing the chorus, probably Millard Lampell, Arthur Stern, Sis Cunningham, and possibly Woody Guthrie. Previously unreleased track.

(Words by Woody Guthrie, Millard Lampell, and Pete Seeger, music adaptation of "Old Joe Clark" by Woody Guthrie; radio show "This Is War" recorded 14 February 1942 by Moses Asch, Smithsonian Acetate #1477, 16" acetate on aluminum)

On 14 February 1942, the radio show "This Is War" opened with "Round and Round Hitler's Grave." Moses Asch recorded the first broadcast of the song, which included a strong orchestra ending; however, the day after that broadcast, a New York paper ran "Commie Singers Try to Infiltrate Radio." According to Pete Seeger, it was the last job that the Almanac Singers were offered, since many of them went to war. Even so, it has been written that Norman Corwin, popular, award-winning radio personality, hosted a show that opened and closed with the song each week throughout the war years.

The old breakdown tune "Old Joe Clark" has hundreds of verses, many made up on the spot by imaginative rhymesters for immediate humor with most never entering tradition. The Almanacs appropriately used the tune for their most successful anti-Hitler song. According to Gordon Friesen in *Broadside* (No. 8, 30 June 1962), it was "a real product of co-operative effort." According to Bess Lomax Hawes, the Almanacs would sit around and sing a song like this, taking turns contributing verses. The best lyrics were remembered

and kept in the later performances. The Almanacs as a creative group claimed the lyrics in this case, but Woody Guthrie and Millard Lampell were the primary writers. In *California to the New York Island* (New York: Guthrie Children's Trust Fund, 1958), edited by Millard Lampell, the credits are given to Woody and Lampell, with music adapted by Woody; also see: Pete Seeger, *Where Have All the Flowers Gone* (Bethlehem, PA: Sing Out, 1993), p. 28.

20. THE FUHRER Josh White, vocal/guitar. Previously unreleased track.

(Composer of words and music not found; recorded circa 1945, matrix 1000, Smithsonian Acetate #761, 10" shellac)

This lament of a German soldier states his anguish, homesickness, and desire to go home, "Back to Berlin," which could be the title. No information has been found about this song, other than the title, "The Fuhrer," assigned by Moses Asch, but through the emotionally expressive voice and guitar of Josh White, it is self-explanatory.

21. MISS PAVLACHENCKO Woody Guthrie, vocal/guitar. Previously unreleased track (Words and music adaptation of "Roll on the Ground" by Woody Guthrie; recorded circa 1946, Smithsonian Acetate #194, 12" acetate on glass)

The siege of Leningrad was an heroic moment in the war, and one that kept the American public's attention riveted on the war in the Soviet Union for months. The heightened emotions and admiration for the courage of the Soviet civilians and soldiers are present not only in the song but also in the event it describes.

Liudmila Pavlichenko (as spelled in the *New York Times*; another spelling is Lyudmila) was a lieutenant in the Soviet Army and in May 1942

was cited by the Southern Red Army Council for killing 257 German soldiers. She was invited to appear before the International Student Assembly being held in late August in Washington, D.C., where she received a hero's welcome. A shooting match between her and Sergeant Alvin York, the United States' World War I hero, was discussed as a benefit for the Army and Navy relief societies. Later she attended a C.I.O. meeting and made appearances and speeches in New York City. When she left for her trip back to the Soviet Union, she was presented with a Colt automatic pistol, a hero's gift.

The manuscripts in the Asch/Folkways Archives do not have a date or any comments by Woody; it is assumed that he wrote the song in late 1942, but no recording was made until Moses Asch recorded what was probably the first People's Songs "Union Hootenanny" in Town Hall, New York City, Thursday evening, 9 May 1946. This cut is a selection from Woody's performance that evening. For the lyrics and melody line, see: *Woody Guthrie Folk Songs* (New York: Ludlow Music, Inc., 1963), pp. 88-89.

22. NATIONAL DEFENSE BLUES Lead Belly, vocal/twelve-string guitar; Sonny Terry, harmonica; Brownie McGhee, guitar; Willie "The Lion" Smith, piano; George "Pops" Foster, bass. Previously unreleased track
Alternate title: "Defense Blues"
(Words and music by Huddie Ledbetter; recorded circa June 1946, matrix D 386 [alternate take, 2], Smithsonian Acetate #292, 10" shellac)

Lead Belly recorded one version of this song in 1944, but how much earlier he wrote it is not known. According to Charles Wolfe and Kip Lornell in *The Life and Legend of Lead Belly* (New

York: HarperCollins Publishers, 1992, p. 209), he worked in a defense plant, but this song is not about his experiences. It is one of the few songs about women who worked in the plants: "I had a little woman, working on the National Defense."

Moses Asch brought together another outstanding blues combination for this recording session. The first take was issued as a single record, Disc B5085; the selection on the A side was "Diggin' My Potatoes." This version, cut 2, is previously unissued. A later variant, which includes additional verses about the results of the post-war demobilization and the return of male workers to the factory, can be heard on *Lead Belly's Last Sessions* (Smithsonian/Folkways 40068/71) disc 2, track 5; for the lyrics and the melody line, see: *The Leadbelly Songbook*, edited by Moses Asch and Alan Lomax (New York: Oak Publications, 1962), p. 92.

23. ARMY LIFE Lead Belly, vocal/twelve-string guitar; unidentified vocal group
Original title: "I Want to Go Home"; Alternate titles "Gee, But I Want to Go Home" and "I Don't Want No More of Army Life"
(New words and music arrangement by Huddie Ledbetter; from *Easy Rider, Lead Belly's Legacy, Vol. 4* (Folkways FP 34, reissued as FA 2034); recorded circa May 1944; also recorded on *Lead Belly's Last Sessions* SF 40068/71).

This sentiment was, and is, the prevalent attitude among most military personnel drafted for warfare, no matter what branch of service or what country is their home. It may have been the most popular military song to circulate among servicemen in World War II. It is an American adaptation of a British song written by Lieutenant Gitz Rice during World War I. For addi-

tional information, see: Edward Arthur Dolph, "Sound Off" (New York: Farrar & Rinehart Inc., 1942), pp. 99-101, and John A. and Alan Lomax, *Folk Song U.S.A.* (New York: Duell, Sloan and Pearce, 1947), pp. 115, 124-125; for Lead Belly's lyrics, see: *The Leadbelly Songbook*, edited by Moses Asch and Alan Lomax, (New York: Oak Publications, 1962), p. 66.

24. I'M A-LOOKIN' FOR A HOME Pete Seeger, vocal/banjo; Butch Hawes, vocal/guitar; Lee Hays, Dock Reese, and Hally Wood, vocals. Previously unreleased track
(Words by the Priority Ramblers [many of the lyrics in this version were written by Bernie Asbell], music adaptation of "Boll Weevil"; no recording date, no matrix, Smithsonian Acetate #816, 16" acetate on aluminum)

The war years created a dramatic change in the work force. Women often left the security of living with parents in smaller towns and moved to work in support of the war effort. They worked at jobs that had been "men's work." Men not called to military service often turned to defense plant work in larger cities. With the influx of women and men in defense work, combined with the population growth rate and a moratorium on domestic home construction, housing became a problem—even before the war ended "NO VACANCY" signs were common. When servicemen/women returned home, they also confronted the problem of housing, and the sign "NO VACANCY" became a discouraging reality for them.

This is another advertised, but not produced, recording in the 1947 Disc/Asch catalog. The description was "Nationally known 'Hootenanny' singers...swap rousing topical ballads—folk songs worried for today—progressive songpower for peo-

ple. With guitars and Seeger's driving solo-banjo." The title and album number were to be *Roll the Union On—Recorded with Peoples Songs, Inc.*, Asch Album 370, label #303A.

The Priority Ramblers was a group of "amateur" musicians who were government employees in Washington, D.C. and who were organized and named by Alan Lomax to help the war effort. According to Tom Glazer, the membership changed frequently and included Glazer, Bernie Asbell, Jackie Gibson, Edna Crumpley, and others. At the invitation of Eleanor Roosevelt, they performed twice at the White House during parties she gave for the soldiers guarding the White House; they recorded for the Library of Congress, but never made any commercial recordings. Glazer recalled that the idea to write a parody of "Boll Weevil" came from Alan Lomax and that each member contributed verses. They did not necessarily collaborate as a group writing each verse.

For the lyrics and melody line, see: *The People's Song Book* (New York: People's Songs, Inc., 1956), p. 111.

25. NOW THAT IT'S ALL OVER (HE'LL GO BACK TO SELLING SHOES) Pete Seeger, vocal/banjo. Previously unreleased track
(Words and music by Pete Seeger; no recording date, no matrix, Smithsonian Acetate #799, 16" acetate on glass)

This is another recording Asch probably intended to use in *Peter Seeger—Operation Saipan, Soldier Songs*. It is one of Pete Seeger's contributions to building the morale of his fellow servicemen/women, or at least helping them laugh during trying times. He read the words in *Stars & Stripes* (the service newspaper), and "just put a tune to them, plus a little repetition." The

song spread from one unit to another.

Servicemen who had been drafted to fight the war had a common attitude about officers, especially about those who were not career military men and had short-term power. They knew that, when the war was over, the officers would have to return to their regular occupations, which were not always positions of authority.

In his "Report from the Marianas - Number 11 September 16, 1945" (p. 7), Pete Seeger wrote, "...this one received much publicity through Dick Jurgens' Marine Show, which came through here [Marianas]." Jurgens was the leader of a popular dance band based in Chicago that made tours entertaining the troops. Jurgens enjoyed novelty songs:

Shed a tear for some poor colonel
If he doesn't feel himself
Jerking sodas isn't easy
When your eagle's on the shelf.

In retrospect, Pete Seeger decided that his song was a little unfair to shoe salesmen.

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Guthrie, Woody, *Struggle*. Smithsonian/Folkways 40025.

Lets Put the Axe to the Axis. Folkways RBF610.

Songs of the Spanish Civil War Volume I: Songs of the Lincoln Brigade. Folkways 5436.

Songs of the Spanish Civil War Volume II. Folkways 5437.

Love Songs of WWII Vol. 2: You'd Be So Nice to Come Home To. Smithsonian Collection of Recordings RD 109.

We'll Meet Again: The Love Songs of WWII. The Smithsonian Collection of Recordings RD 100 (available through the Smithsonian Institution Press).

The Smithsonian Victory Collection: *The Smithsonian Remembers When America Went to War*. Smithsonian Collection of Recordings RD/RC 106.

Seeger, Pete, *Singalong- Live at Sanders Theater*. Smithsonian/Folkways 40027/28.

ACKNOWLEDGMENTS

The idea for this collection came from Jeff Place. A few years ago, when he and I were listening to and selecting songs for the previously unissued Woody Guthrie songs collection, *Long Ways to Travel, The Unreleased Folkways Masters 1944-1949* (Smithsonian/Folkways 40046), he suggested that we not use any war songs, for there were enough other artists in the Moses Asch/Folkways Archives singing war songs to justify a separate collection. He worked long hours ferreting out the songs and artists in this collection and deserves recognition for his determination and perseverance. -Guy Logsdon

Special appreciation is extended to Pete Seeger, Bess Lomax Hawes, and Tom Glazer for taking time and interest in this project. Thanks also to Harold Leventhal, Vincent "Jimmy" Longhi, Steve Zeitlin, Alan McConnell, Kip Lornell, Harris Wray, Leslie Spitz-Edson, Alex Sweda, Suzanne Crow, Edward Sterrett, Lance Watsky, Cathy Hardman, Pete Reiniger, and the Smithsonian Office of Printing and Photographic Services. We are indebted to Joe Hickerson and the Reference Staff in the Library of Congress, American Folklife Center, Archive of Folk Culture, Washington, D.C. Information other than that obtained in the listed bibliographical sources was gleaned from the research of Lori Elaine Taylor, formerly with the Smithsonian Institution Center for Folklife Programs & Cultural Studies Archive, and the research of Prof. Ronald Cohen and David Samuelson who are compiling a massive collection of songs of the folk music revival. For photographs and advice we are grateful to Nora Guthrie and Woody Guthrie Publications, Inc. For their encouragement and support, we express sincere appreciation to Dr. Anthony Seeger and Matt Walters.

ABOUT THE COMPILERS

Dr. Guy Logsdon is a Smithsonian Institution Research Associate, and in 1990-91 was a Smithsonian Institution Senior Post-Doctoral Fellow compiling a biblio-discography of the songs of Woody Guthrie. He received a two-year grant, 1993-95, from the National Endowment for the Humanities to complete the Woody Guthrie project. Logsdon has written numerous articles about Woody Guthrie and cowboy songs and poetry and authored the highly acclaimed, award-winning book, *"The Whorehouse Bells Were Ringing"* and *Other Songs Cowboys Sing*; his most recent book is *Saddle Serenaders*. Former Director of Libraries and Professor of Education and American Folklife, University of Tulsa, Logsdon works as a writer and entertainer.

Jeff Place has been the head archivist for the Folkways Collection since soon after its arrival at the Smithsonian in 1987 and has overseen the cataloging of the Moses Asch collection. He has a Master in Library Science Degree from the University of Maryland and specializes in sound archives. He has been involved in the compilation of a number of compact discs for Smithsonian/Folkways including Woody Guthrie's *Long Ways to Travel: The Unreleased Folkways Masters 1944-1949*, which won him the 1994 Brenda McCallum Prize from the American Folklore Society. He has been a collector of traditional music for over twenty years. He lives in Virginia with his wife Barrie and daughter Andrea Rose.

CREDITS

Originally recorded by Moses Asch, 1944-1949, except tracks 3, 4, 5, and 17

Conceived and compiled by Jeff Place and Guy Logsdon

Annotated by Guy Logsdon and Jeff Place

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Production assistance by Mary Monseur and Michael Maloney

Edited by Carla Borden

Audio Production supervised by Pete Reiniger

Photographs courtesy of Nora Guthrie

Acetate transfers by Mike Donaldson and Mike Turpin, Recording Laboratory of the Motion Picture, Broadcast and Recorded Sound Division, Library of Congress, and Jeff Place, Center for Folklife Programs & Cultural Studies, Smithsonian Institution

Mastered at Air Show, Arlington, Virginia, David Glasser engineer

Cover photograph of Woody Guthrie and Cisco Houston singing at a patriotic event courtesy of Nora Guthrie

Design Visual Dialogue

Inside photos—graphics from album jackets, record labels, photographs courtesy of Nora Guthrie and Woody Guthrie Publications.

ABOUT SMITHSONIAN/FOLKWAYS

Folkways Records was founded by Moses Asch and Marian Distler in 1948 to document music, spoken word, instruction, and sounds from around the world. In the ensuing decades, New York City-based Folkways became one of the largest independent record labels in the world, reaching 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 generations. 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 expresses its commitment to cultural diversity, education, and increased understanding.

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