

LEAD BELLY LEGACY VOL. 2

bourgeois blues

LEAD BELLY



Smithsonian
Folkways

Smithsonian Folkways Recordings
Center for Folklife Programs & Cultural Studies
955 L'Enfant Plaza, Suite 2600
Smithsonian Institution
Washington DC 20560
© © 1997 Smithsonian Folkways Records



Smithsonian Folkways

LEAD BELLY BOURGEOIS BLUES

This is volume 2 of a projected 3-volume set of Lead Belly's performances recorded by Moses Asch during the 1940s. The original masters now reside in the Folkways Archive at the Smithsonian Institution. Completely remastered from the best sources in our collections, this recording contains the highest sound quality possible. The liner notes contain extensive annotation and reflections on Lead Belly by his friend, Woody Guthrie. This disc brings you Lead Belly's music as you've never heard it before.

- 1** Fannin Street 3:01 **2** Bourgeois Blues 2:17 **3** Easy Rider 2:50 **4** Alabama Bound 2:16 **5** Don't You Love Your Daddy No More? 3:01 **6** Gallis Pole 2:44 **7** Leavin' Blues 1:29 **8** Midnight Special 2:01 **9** T.B. Blues 3:42 **10** Linin' Track 1:14 **11** Julie Ann Johnson :40 **12** John Henry 2:24 **13** Jim Crow Blues 3:29 **14** Jim Crow #2 2:42 **15** Good Morning Blues #2 2:08 **16** Abraham Lincoln 3:10 **17** Army Life 1:46 **18** Hitler Song 4:32 **19** Careless Love 2:56 **20** Haul Away Joe 2:48 **21** How Do You Know?/Don't Mind the Weather 2:17 **22** Skip to My Lou 2:10 **23** Red Bird 2:54 **24** Out on the Western Plains 1:30 **25** Cowboy Song 1:43 **26** You Can't Mistreat Me 3:13 **27** Diggin' My Potatoes 2:33 **28** John Hardy 2:42

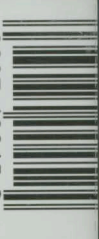


Smithsonian
Folkways

LC 9628

Center for Folklife Programs & Cultural Studies | 1955 L'Enfant Plaza, Suite 2600 NW | DC 20004
Institution | Washington DC 20560 | SF CD 40045 © © 1997 Smithsonian Folkways Recordings

0 9307-40045-2 4



LEAD BELLY BOURGEOIS BLUES

- | | |
|--|--|
| 1 Fannin Street 3:01 | 17 Army Life 1:46 |
| 2 Bourgeois Blues 2:17 | 18 Hitler Song 4:32 |
| 3 Easy Rider 2:50 | 19 Careless Love 2:56* |
| 4 Alabama Bound 2:16 | 20 Haul Away Joe 2:48 |
| 5 Don't You Love Your Daddy No More? 3:01 | 21 How Do You Know?/Don't Mind the Weather 2:17 |
| 6 Gallis Pole 2:44 | 22 Skip to My Lou 2:10* |
| 7 Leavin' Blues 1:29 | 23 Red Bird 2:54 |
| 8 Midnight Special 2:01 | 24 Out on the Western Plains 1:30 |
| 9 T.B. Blues 3:42 | 25 Cowboy Song 1:43 |
| 10 Linin' Track 1:14 | 26 You Can't Mistreat Me 3:13 |
| 11 Julie Ann Johnson :40 | 27 Diggin' My Potatoes (Big Bill Broonzy) 2:33* |
| 12 John Henry 2:24* | 28 John Hardy 2:42* |
| 13 Jim Crow Blues 3:29 | |
| 14 Jim Crow #2 2:42 | |
| 15 Good Morning Blues #2 2:08 | |
| 16 Abraham Lincoln 3:10* | |

*All songs written or arranged by Huddie Ledbetter/TRO-Folkways Music, Inc., BMI, except those marked with **

In 1946 Woody Guthrie, dean of American songwriters, wrote:

Lead Belly is the best living folksinger.

He plays his big twelve-string Stella guitar from sunup to past midnight while writers, actors, singers, dancers, economists, historians, mathematicians, psychologists, politicians, union leaders, and diverse kinds of pretty women and pretty girls gang around him. They fill his apartment at an early hour of the day to join in with him singing and dancing. I doubt if we've ever had a president that had a busier day.

I don't think we've had any president yet that worked any harder at his job than Lead Belly works at his. But I've heard Lead tell me lots of times, "I just don't like this rehearsing business." And, too, his playing and his singing is not what you think of as rehearsing nor practicing. He thinks his singing and playing keeps him warm and limber, loose and easy, keeps him smiling, keeps him friendly. For fifty-eight years now it has kept him one of the warmest, friendliest, loosest and limberest men that I've seen anywhere, and I've seen a lot of men in my day and time.

Lead Belly has had plenty of troubles since the day he was born down in the Louisiana swamplands. He pulled on his first pair of long walking pants when he was pretty young and

went down to the barrelhouse to stand around the counter and listen to the jug bands, guitars, fiddles, pianos, washboards, cowbells, mouth organs, juice harps, and to the voices soaked in bootleg liquor and cheap home brew. He soaked in the sweet and sour sounds, the bitter and the sugary, foaming and bubbling notes, chords and the voices that sung by ear. He saw the looks on the faces of the folks singing long tales and longer stories, funny animal songs, songs about a little black bug just a looking for a pallet made down on your floor.

He got kicked out the door of the barrelhouse lots of times because his face looked too young. He walked down the street, around the corner, up the alley, and sang the songs the folks sang in the hot fires of their passion under the rotten single roof of their two-by-six church, the holy roller, the pentecost, the antifiddlers, the noncomers, the revivalists, the criers, the shouters, the voices and the lips, the faces that sang with only a piano, only an organ, only one old banjo, or chants and hymns unto the spirit of the holy ghost by ear in the slower, heavier, crossed up keys of discord. He played his guitar in the brew joints when he could, in the church when they'd allow it, and when he got kicked out of both doors, the saloon and the church, he carried his guitar home and played it for his own folks, and his own self.

His own folks did not know that their young son, Huddie Ledbetter, would walk and sing on so many streets, would get into jail a few times, would play and sing at so many house dances and not so many country dances, that he would play for so many sukey-jumps, breakdowns, square dances, barn dances, church raffles, saloon and backstreet dances. His folks did not know that his guitar and his love for singing would cause him to have a fight over a pretty girl, nor that he would have to shoot a man with a big long knife in his hand. His folks didn't know that Lead Belly would go to the Sugarland Prison Farm for seven years and some few months. Nobody knew that he would be the best worker in the prison and that he would be the leadman. The men on the work gang and chain gang worked so hard and so fast up and down the cotton row, corn row, in the green shoots, in the bitter roots, canebrake and sorghum camps, singing their worksongs and ballads along with Lead Belly, that they won the friendship of the governor of the state, and Lead Belly even made up a ballad about the governor. The governor liked the men, their worksongs, and Lead Belly so much that he wrote out a pardon for Huddie Ledbetter, and Lead Belly walked out through the gates of the prison, a man that had won his freedom with his singing, his

dancing, his playing, or picking the guitar.*

I don't know Lead Belly's story from his birthing day up to now. I've read it in the books by John and Alan Lomax. You can go to the bookshelf and read his life from day unto day, I suppose, in more books than one. I lived with Lead Belly and Martha several months back in '42 at their place over on East Ninth Street in New York's Town. I still sleep a night once in a while at Lead's when I get lost, stranded, strayed, and left out in the weather, as oftentimes happens to us that live by the pick or the pluck of the living string and the sounds of the words called high ballad singing. I sung with Lead all over Harlem, all over Manhattan, all over the Bronx, all over Queens and Brooklyn. He got me in through little darkly lit doorways where the key turned only because some eye looked out and seen our gitboxes. I've tasted with him of the lye run, home made, quickspin, king korn that has paralyzed thousands, ran other thousands out of their wits, sent other thousands off into wild and boiling dreams spent in the slosh of homeless foams dreamed in the lights of acid barrels. I've sung with Lead Belly in crazy painted rooms where I had to sit at a card table, draw losing hands, drink thirty-cent shots of hogwash, while Lead Belly sung and played in another room to make us a few bucks to pay along towards the

rent. He told me the super found a dead man down in their basement laying piled alongside of ten big fifty-five gallon drums of hurry up, rusty cup, home run king korn. I never did see Lead Belly gamble in any way, shape, form, nor fashion. He told me he never played a game of cards since he got to be a man, and he got to be a man at an awful early age. I watched him drink and heard him think. Liquor to him is something good and fine, warm, friendly, and sociable.

Liquor is something that rhymes and sings. It spins and it dances. It is like cool clear cistern water so clear in your gourd that your gourd looks empty even when it's full. To hear people drink and sing to Lead Belly is "fine as wine at supper time."

To see big crowds of folks drinking with glasses poured out of long tall bottles with those government stamps and seals all over them, to Lead Belly's eyes is a thing "cheered with beer, frisky with whisky, come with rum and rum on the run, pick up your gin and born again." I've heard him say to a pretty lady with a glass of costly or of cheapmade liquor in her fingers, "You're sweet and tender with a natural-born sense of surrender."

I've heard him say to a roomful of upper class folks, "You folks are mine, I'll sing for you fine." And heard him yell out above the wild

smokey clatter of an odd colored, loose nail, rattle board room packed with the freest of prancing dancers, "You folks are my best, I'll sing your request." I've seen him laugh and joke with schoolkids, nursery kids, little toddlers climbing all over his guitar and up and down his arms and legs and tell them, "You make me feel new, I'll sing best for you."

I've watched gangs of kids that had never seen Lead Belly in the flesh as they played his records. They jump and they jiggle, they laugh and they wave, they weave, spin, buckle and bend, they skip, hop, trip, and they act out every word of the story he sings to them down across the sounding hole of his Stella guitar. I've heard boys and girls of all sizes and ages, all colors and all races say, "We like Lead Belly. I like Lead Belly. Lead Belly sounds just like my daddy when my daddy sings with my mommy." And the kids ask, "Why is his overalls all patched up and tore full of old holes? And why is Lead Belly's shirt so bad and tore up like his picture here when he was a little kid like me?" "Why hasn't Lead Belly got any shoes on his feet?" And heard mamas and papas say to the boys and to the girls, "Because, Lead Belly's daddy and Lead Belly's mommy worked real hard away out on a farm, but the mans they worked for wouldn't ever give his daddy and his mommy any pennies to



go to the store with and buy Lead Belly some new pretty shirts and shoes and pants." Lead Belly today and tonight will be one of the best dressed men in the town and city called New York, called Manhattan, called the Five Boroughs. He hates the days and the nights of the seasons and years that he had to spend wearing old dirty sickly raggedy patched overalls. He hates the thoughts of anybody anywhere that has got to wear rags because of no kale, no dough ray me, no lettuce, no kiss of the long greeny stuff, no perfumed legal cash tender, no jingling change, no rattling money. Lots of folks around say, "Oh, look how a poor

Negro stacks it on, spreads it on, piles it so thick when you give him a few dollars and turn him loose down the street and in the stores." But Lead Belly is out to fight and to show people everywhere that his races and his faces love and crave to deck out and wear the finest and the shiniest which good money can buy. One of the highest points, the hottest feelings, in Lead Belly's great and terrible pride is his fight to show this world of humanly people that the darker tone eyes and faces hate rotten rags and raveling duds with as bad a hate as they feel about having to live in the rotted down walls and rooms, rotting floors, rottener rooftops, rotten stairways, and to be forced to always stand in the wore-out shoe and look at the world through a rotted out window. These are Lead Belly's faiths, his religions, his beliefs, his politics, his fight, his job, and his own way of fighting his own war for his great majority of brothers and sisters, kids, kinfolks, friends and neighbors around the egg shape of this long spun planet.

—Woody Guthrie (1946)
(used by permission of Music Sales, Inc.)

**(See Wolfe & Lornell for more details on the actual circumstances surrounding Lead Belly's release from jail.)*

INTRODUCTION

This CD is the second volume in a series that reissues a selection of the many songs Lead Belly recorded at the New York City studio of Moses Asch during the 1940s. This collection represents much of the material issued on *Easy Rider: Lead Belly's Legacy, Vol. 4* (Folkways 2034). It also includes many of the songs on *Midnight Special* (Folkways 31046).

Huddie Ledbetter (1888–1949) was one of most influential folk musicians of the twentieth century. He was a living encyclopedia of songs that he learned and performed in a career that spanned over 40 years and cut across racial, class, and geographic boundaries. His own compositions and his arrangements of older material became standards for contemporary folk and rock musicians. Many of his songs have become so central to popular consciousness that most Americans are unaware of where they came from. Among the songs he introduced are the widely known and performed "Cotton Fields," "Goodnight Irene," and "Midnight Special."

Lead Belly was "discovered" as a musician in a Southern prison by collector John Lomax during one of his many recording trips for the Library of Congress. Lomax had come to document the older styles of folk song he reasoned

he would find among prisoners he thought isolated from musical and social development. He met Lead Belly at Angola Prison in Louisiana in 1933 and found in him a musician of a caliber he could only have dreamed of. He knew hundreds of songs: on one of Lomax's radio shows, Lead Belly numbered them at 500 at least. After his release from prison in 1934, Lead Belly traveled with John Lomax and his son Alan, serving as their driver. Lead Belly added to his repertoire on these song-collecting trips, frequently learning songs and adapting them to his own use (see Lomax in the bibliography).

Much has been written elsewhere on Lead Belly's life. I recommend the biography by Wolfe and Lornell listed in the bibliography. There are also several good pages on the World Wide Web with biographical information on Lead Belly. The focus of the following notes is the time Lead Belly spent in New York City while making recordings for record-company owner and audio engineer Moses Asch.

Moses Asch was both a record label and a friend to Lead Belly, for he encouraged him to record the songs he wished to. A detailed picture of their relationship can be found in the liner notes to volume one of this series (Smithsonian Folkways 40044).

Lead Belly first came to New York with the

Lomaxes, but they eventually parted company. New York offered far more opportunities than he could find back in Louisiana. He stayed, settling into an apartment with his wife Martha. Lead Belly continued to play for any audience that appreciated him. This was not in the “hip” clubs in Harlem, where he seemed old fashioned. He found an audience in New York’s left-wing folk song movement, briefly becoming a member of a folk group called the Headline Singers. But most of his music is not explicitly political, and Lead Belly did not seem to regard himself as mainly a political singer. He certainly was capable of composing topical and protest songs, but his recorded output shows an amazing breadth of other content as well. That breadth is the focus of this series.

In New York, Lead Belly performed on a number of radio programs like “Back Where I Come From” and in 1941–1942 the bi-weekly WNYC show “Folksongs of America.” Lead Belly was the featured performer on the latter show and was often accompanied by such artists as the Oleander Quartet and Anne Graham. Moses Asch engineered radio shows for both WEVD and WNYC radio, and he transcribed a number of these radio shows to 16” acetate discs, which are now in the Asch Collection at the Smithsonian. Many of the

spoken introductions quoted in the following song annotations have come from these recorded shows. Lead Belly often used the same introduction every time he played a certain song, whether on radio or in the studio.

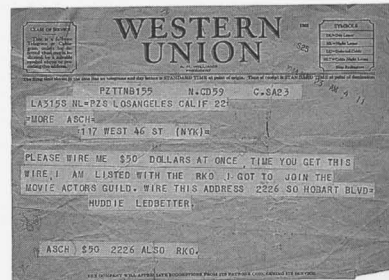
Lead Belly’s apartment was frequently a music scene, a place to perform and to stay for many fine folk musicians. Woody Guthrie stayed for a while and so did Sonny Terry and Brownie McGhee when they first moved to town. Brownie remembered, “I watched him sit after breakfast, look eastward out the window.... I listened as he tuned up his twelve-string Stella and eased his fingers up the neck the same way that the library and the museum clerk touched the frame of the best painting in their gallery. It was not possible for me to count the number of folks that came in through Lead Belly’s door there” (Wolfe 1992, 217). Frederic Ramsey recalls, “Lead Belly’s apartment was wonderful.... It was the best damn hootenanny that ever took place.... Everybody was there, all the people who later would acquire halos and legends were there” (Ramsey in a radio interview).

The spirit of these musical gatherings would spill over into Moses Asch’s studio, which was always open when they wanted to record. Many of the master discs in the Asch collection are recordings of combinations of

musicians, who at various times included Lead Belly, Sonny Terry, Brownie McGhee, Pete Seeger, Woody Guthrie, Alec Stewart, Cisco Houston, Bess Hawes, Mary Lou Williams, and others. During the 1940s, Asch owned two record labels, Asch Records and Disc. He released many of these ad hoc group recordings as his “Folksay” series on the Asch label, and most of the releases on Disc also came from these sessions.

In 1944 Lead Belly went to California hoping to get into the movie business. A Western Union telegram from Lead Belly to Asch requests money to help pay his actors union dues. His letters to Asch show his frustration at the racism he found in Hollywood. A movie career never materialized, and he returned to New York after making stops in San Francisco and Salt Lake City for concerts. In December of 1945, he wrote Asch he would be home in 3–4 weeks and would come to see him, but he did not seem to record again for Asch until the following summer.

Lead Belly continued to record for Asch and for jazz scholar Frederic Ramsey Jr. until his death. Ramsey undertook a project to record Lead Belly’s entire repertoire on the new magnetic tape technology. The new technology fascinated performers and allowed recordings longer than the four minutes of an acetate

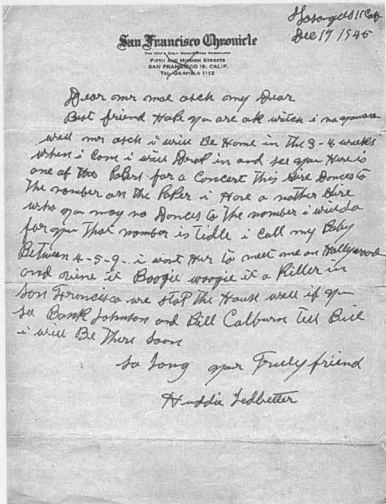


master. Unfortunately, Lead Belly died before more than a few sessions could be arranged. These were released as *Lead Belly's Last Sessions* (SF 40068).

In the early 1940s Moses Asch became the business partner of Herbert Harris of the Stinson Trading Company. When the partnership split, both parties continued to release recordings from the Asch sessions, creating a discographical confusion that persists until today. Unfortunately, other companies have released cheaper, unauthorized recordings. These inferior recordings do not do justice to Lead Belly’s great talents. Many of the songs on this recording are some of the best-known folk and blues songs ever written. We have tried to select the best version from the recordings available to us. For technical details see the

"Archivist's Notes" section of these notes. It is our hope that Lead Belly's voice and his guitar can be heard on these grooves better than ever before.

Jeff Place, Archivist
Center for Folklife Programs & Cultural
Studies, Smithsonian Institution (1996)



NOTES ON THE SONGS

The following annotations include the singer's introductions, information about a song's provenance, suggestions of additional information sources, and the source and date of the recording, when known. There are often multiple takes of each song in Asch's collection, and many acetates bear no date or other information. The quotes in italic type are from Lead Belly himself and come from various recordings in the Asch Collection made in the studio or on the radio. Lead Belly often started his songs with an introduction.

To the extent possible I also have attempted to list other releases of the song by Asch as well as printed sources of the music. The list of other releases often includes a number of different takes of the same song provided for the sake of comparison. Often these takes were recorded years apart. A discography lists recommended releases of Lead Belly's music by Asch and other companies. The music sources refer to the bibliography at the end of the notes.

1 Fannin Street (by Huddie Ledbetter)

Alternate titles: Mr. Tom Hughes Town;
Cry to Me
Lead Belly, vocal and guitar

(recording date unknown; from Folkways 31046; mastered from archive reel 3613; copyright 1936, 1959, 1964 Folkways Music)

But anyhow, when I got to Shreveport I never did forget how to go down on Fannin Street. Cause there's a little hill you drop off. I knew exactly where that big place was on Texas Avenue. Guess it was a church. I don't know what it was. I never did pay it much mind. When I get ready to go down the little hill, I wasn't studying about no church, but I knowed how to go down there. So I went down on Fannin Street. That's where I'd go every time I'd leave home. So I learned how to play a guitar by a piano. I'd sit by the bass side with my guitar—a six-string guitar at that time (from an interview with Frederic Ramsey Jr., Smithsonian Folkways 40068).

Turn of the century Fannin Street in Shreveport, Louisiana, was a dangerous place. To young Huddie, it was fascinating, full of music and dancing, where Lead Belly first started to play for money. As the song says, his mother was not pleased about Huddie's spending time on Fannin Street. Tom Hughes was the sheriff of Shreveport at the time and was known for his autocratic rule.

(Folkways 2942, 31046; Smithsonian Folkways 40001, 40068) For music and addition-

al information see Asch 1962, Lomax 1959, and Wolfe 1992.

2 Bourgeois Blues (by Huddie Ledbetter)

Lead Belly, vocal and guitar
(recorded May 1944; from Folkways 2034; copyright 1959, Folkways Music)

This is among Lead Belly's best-known songs. According to one story (told by Ahmet Ertegun in an interview during the film *Folkways: A Vision Shared*), Lead Belly first heard the term 'bourgeois' during a discussion of racism in Washington, D.C. He was fascinated by the word and used it to craft a song about the racism he had experienced in Washington. He first recorded the song in December 1938 in New York. The original recording is now part of the Library of Congress collection.

(Folkways 2034; Smithsonian Folkways 40001) For music and additional information about the song see Asch 1962, Asch 1965, Lomax 1959, and *Sing Out!* 14/1 (1964).

3 Easy Rider (arr. by Huddie Ledbetter)

Lead Belly, vocal and guitar; Sonny Terry, harmonica; Brownie McGhee, guitar; Pops Foster, bass
(recorded May 1944; from Folkways 2034, copyright Folkways Music)

Blues ain't nothin' but a good man feeling bad.

"Easy Rider" is a variation of the song "See See Rider" a blues sung all over the South. Melody and lyrics are the same in many versions, and verses seem to float freely from one version to another. Other musicians from the Texas-Louisiana area who have recorded the song include Texas Alexander (ca. 1880–1955) and Blind Lemon Jefferson (1897–1929). Blind Lemon was Lead Belly's musical and traveling partner for a number of years, but both Alexander's and Jefferson's versions of the song are quite different.

(Folkways 2034, 2942; Smithsonian Folkways 40068; Verve/Folkways 3019) For music and information about the song see Asch 1962, Lomax 1947a, Lomax 1947b, Silber 1973, and Wolfe 1992.

4 Alabama Bound (arr. by Huddie Ledbetter)
Lead Belly, vocal and guitar; Woody Guthrie, vocal and mandolin; Cisco Houston, vocal and guitar
(recorded October 1946; from Smithsonian acetate 132; matrix D669; copyright Folkways Music)

The Lomaxes called this song a traditional levee-camp song (Lomax 1940). Collectors working for the Library of Congress recorded

versions all over the South, including one by ragtime pianist Jelly Roll Morton (1885–1941). "Ragtime" Henry Thomas (1874–?), another blues singer working the area around Texas at the same time as Lead Belly, recorded a very similar version entitled "Don't You Leave Me Here." Moses Asch recorded this version with Woody and Cisco as part of his Folksay series. It was originally issued on 78 rpm disc (Disc 6045).

(Disc 6045; Folkways 2488) For music and additional information about the song see Asch 1962, Lomax 1940, Seeger 1961, Silber 1973, *Sing Out!* 10/2 (1960), *Sing Out!* 11/4 (1961), and Wolfe 1992.

5 Don't You Love Your Daddy No More?
(arr. by Huddie Ledbetter)
Alternate titles: Doncha' Love Me No More?; Oh Baby Why Do You Have to Go?
Lead Belly, vocal and guitar
(recording date unknown; from Folkways 31046; copyright 1936, 1959, 1964 Folkways Music)

This is a new married couple. They're two white people, and this man was a hard working man—just go to work and back home.... Well this man's wife wanted to go to movies. She wanted to go places. Wanted to go to

dance. It was 365 days from that day before he saw his wife again. When he saw her, he walked up, and he talked to her....

Lead Belly recorded this blues for RCA Bluebird (Bluebird #8550) in 1940 and continued to use it in his radio shows in the early 1940s. This version was recorded some time later by Moses Asch.

(Folkways 31046) For music and additional information see Lomax 1959.

6 Gallis Pole (arr. by Huddie Ledbetter)
Alternate titles: Maid Freed from the Gallows; Hangman; Gallows Pole, Gallows Tree
Lead Belly, vocal and guitar
(recorded October 1948 by Frederic Ramsey Jr. from a radio broadcast; from Folkways 31030; copyright 1959, Folkways Music)

From Lead Belly to Led Zeppelin, this old ballad has appeared in many forms over the years. It is a descendant of the English ballad "The Maid Freed from the Gallows" and shares many of the same verses. It is No. 95 in Francis James Child's famous ballad collection, *The English and Scottish Popular Ballads*, originally published in 1882.

(Folkways 31030) For music and additional information about the song see Asch 1962, Child 1956, Leach 1955, Lomax 1959,

Sandburg 1927, Silber 1973, and *Sing Out!* 8/1 (1958).

7 Leavin' Blues (by Huddie Ledbetter)
Lead Belly, unaccompanied vocal
(recorded summer 1947; from Folkways 2014; copyright 1959, Folkways Music)

Now this is the Leavin' Blues. What I mean, it was leavin time. This man had lived with a woman twenty years, and he was working for the T.P.S. Shop. And when he come home that evening—his time to come home was five o'clock—she got behind the door. And just as he walked to the yard gate to come in, she jumped out from behind the door and throwed up both hands. She say, "You can't come in here no more." He say, "What 's the matter?" She say, "I don't want you. I don't want you." He say, "Can't I get my clothes?" She says, "Naw, you can't come in." He turned around. And that gave him the blues.

Lead Belly frequently recorded this song and used it on many of his radio programs. A version sung with guitar accompaniment can be found on volume one of this set (Smithsonian Folkways 40044).

(Folkways 4, 804, 2004, 2014, 2941, 2942, 31019, 31046; Smithsonian Folkways 40044, 40068) For music and additional

information on the song see Asch 1962 and Lomax 1959.

8 Midnight Special

Lead Belly, vocal and guitar

(recording date unknown; unreleased; from archive reel #3613; copyright Folkways Music)

According to Alan Lomax, this song was created in Sugarland Prison in Texas. It referred to a railroad train which ran by the prison at night, and the Midnight Special came to represent freedom (Lomax interviewed during the film *Folkways: A Vision Shared*). If written in Texas it certainly spread quickly, for the Library of Congress recorded prisoners in Alabama, Mississippi, and Louisiana singing it all during the 1930s. Lead Belly's arrangement of the song became the standard one for many of the folk groups of the 1960s and for the rock group Creedence Clearwater Revival in the early 1970s.

This is a previously unreleased version of the song. It sounds as if the vocal microphone is being moved over in front of Lead Belly as he is singing the first line. Except for this slight technical flaw we thought that this was an excellent take and deserved an audience.

(Disc 6043; Folkways 2941, 2942, 31046; Smithsonian Folkways 40001, 40068;

Verve/Folkways 3019) For music and additional information see Asch 1962, Asch 1965, Botkin 1944, Hille 1948, Lomax 1940, Lomax 1947a, Lomax 1947b, Lomax 1960, Sandburg 1927, Seeger 1961, Silber 1973, and Wolfe 1992.

9 T.B. Blues (by Huddie Ledbetter)

Lead Belly, vocal and guitar

(recorded May 1944; from Folkways 2034; copyright Folkways Music)

Now this is the T.B. Blues. The first woman that had the T.B., she died. The woman didn't have but one child in the world, and that was a girl. And every time she would come to her bed, she would look up at her mother. And the men she was going with—maybe 25 or 30. But anyhow, one man in the bunch was a sweetback man. And all the rest of the men wearing overalls. She asked him, "Did you want anything?" She wouldn't have it. She asked the sweetback man for one dime, and he didn't have no dime, and she worried about it all the time he was gone.

(Folkways 2034) For music and additional information about the song see Asch 1962.

10 Linin' Track (arr. by Huddie Ledbetter)

Alternative titles: Line 'Em and Can'cha

Line 'Em

Lead Belly, unaccompanied vocal

(recorded May 1944; from Folkways 2034)

This is one of the better-known track lining songs, which were sung in unison to orchestrate the combined effort needed to align the rails on a railroad track. The workmen, sometimes called "gandy dancers," would sing and move the track in time with the response line. Moses Asch recorded this song and released it along with "Bring Me a Little Water, Sylvie," "Julie Ann Johnson," and "Whoa Back Buck" as a medley of work songs. The song was later recorded by a number a folk singers including a popular version by the Minneapolis group Koerner, Ray and Glover.

(Asch 561-1; Disc 3001; Folkways 2034, 2488; Smithsonian Folkways 40010) For music and additional information about the song see Lomax 1947a, and Lomax 1947b.

11 Julie Ann Johnson (by Huddie Ledbetter)

Lead Belly, vocal and guitar

(recorded October 1943; Asch 561-1; from Smithsonian acetate 387; matrix SC275; 16" shellac on aluminum disc; copyright Folkways Music)

Now this is "Julie Ann Johnson." Twenty men on one log, and they cuttin' four foot apart. They using double handled axes. And the man in the lead, he's going to sing "Julie Ann Johnson." And the boys are going to answer. But every time the ax comes down, all twenty of them axes falling at the same time. Not one ax falls and you hold your's back. Drop them axes at the log at one time. We talk about Julie Ann Johnson, which is a good lookin' girl.

(Asch 561-1; Disc 3001; Folkways 2801, 2942, 7533; Smithsonian Folkways 40068) For music and additional information about the song see Asch 1962 and Lomax 1940.

12 John Henry

Lead Belly, vocal and guitar; Sonny Terry, harmonica

(recording date unknown; unreleased; from Smithsonian acetate 264; 10" glass disc)

Now John Henry is made up by the hard-working-man folks. Don't forget it. Anytime you hear anybody singing John Henry, it's a dance tune if they play it right. John Henry come from Newport News. Mr. Lomax and myself we drove all around the spot John Henry was born at. That's the reason why they say, "that C&O road." That runs from

Newport News to Cincinnati, Ohio. John Henry's the man drove steel. He drove spikes around all the steel [that] was laid from Newport News to Cincinnati. Now that's true.... Now this is "John Henry" and it's a dance tune. And we dance to it down home, and I'm gonna play it for you (from interview with Fred-eric Ramsey Jr., Smithsonian Folkways 40068).

This is perhaps the most famous and most frequently performed American folk song. As of this writing, there are over 180 different renditions of the song in the Smithsonian Folklife Archive. The Library of Congress lists three pages of pre-1940 recordings of the song. Its verses describe the legendary John Henry and the digging of the Big Bend tunnel in West Virginia. Lead Belly's version of the song is the one most commonly heard, but there are many others. Some tell the tale from John Henry's point of view, some from his wife Polly Ann's. Some examples of songs in the John Henry tradition are "The Death of John Henry" by Uncle Dave Macon (1870–1952); "New John Henry Blues" by Bill Monroe (1911–1996); and "Spikedriver Blues" by Mississippi John Hurt (1893–1966). Folk singer Josh White devoted an entire side of one of his LPs to versions of the song. On Lead Belly's version he is accompanied by Blind Sonny Terry (Saunders Terrell, 1911–1986). Terry appears on many of the

recordings Asch made in the early 1940s. (Folkways 2801, 2941, 7533, 31030; Smithsonian Folkways 40068) For music and additional information about the song see Asch 1962, Hille 1948, Leach 1955, Lomax 1940, Lomax 1941, Lomax 1960, Seeger 1961, Silber 1973, and *Sing Out!* 21/2 (1976).

13 Jim Crow Blues (by Huddie Ledbetter)
Lead Belly, vocal and guitar
(recording date unknown; from Folkways 2034, Smithsonian acetate 384; 16" glass disc; copyright Folkways Music)

14 Jim Crow #2 (by Huddie Ledbetter)
Lead Belly, vocal and guitar
(recorded February 1940; unreleased; Smithsonian acetate 742; 12" glass disc; copyright Folkways Music)

When I come in a train, I stop in Las Vegas. This white fellow was with me. He sat down, and I thought it was all right. Man taps me on the shoulder and says, "I'm sorry we don't serve colored." And I says, "Oh, no you don't?" and he says, "No." And that white fellow got up too. We ain't got to eat in Las Vegas. So many places like that. I just feel sorry for them people. They ain't woke up yet.

Here are two versions of Lead Belly's song

"Jim Crow." In 1944–1945 Lead Belly traveled to Hollywood to try to find work in films. He expressed great anger at the racism he encountered there: a letter to Moses Asch on May 22, 1947, still seethes. Lead Belly performed frequently with politically active singing partners, and the struggle against racism was a cause Lead Belly would lend his talent to. Version two of "Jim Crow" is the protest song he usually sang. In version one he changed the lyrics to refer to certain events and to his experiences in California.

(Folkways 2034) For music and additional information about the song see Asch 1962.

15 Good Morning Blues #2
(arr. by Huddie Ledbetter)
Lead Belly, vocal and guitar
(recording date unknown; from Folkways 31046; copyright 1959, Folkways Music)

Now this is a blues. There was a white man had the blues. Nothing to worry about. Now you lay down at night, you roll from one side to the bed to the other, all night long. You can't sleep. What's 'a matter? Blues has got ya. You get up and sit on your side of the bed in the morning. May have a sister and a brother, father and a mother around, but you don't want no talk out of 'em. What's 'a mat-

ter? The blues got ya. Well you go and put your feet under the table, look down in the your plate. You got everything you wanna eat, but you shake your head. And you get up and say, "Lord I can't eat and I can't sleep." What's 'a matter? The blues got ya. Wanna talk to you. Here's what you gotta tell her.

This is another version of Lead Belly's "Good Morning Blues" (see volume one of this set). On a WNYC radio show February 18, 1941, Lead Belly refers to it as his favorite blues. He used it on almost as many radio shows as "Irene," which was his theme song.

(Folkways 31046) For music and additional information on the song see Asch 1962, Lomax 1959, Lomax 1960, Silber 1973, and Wolfe 1992.

16 Abraham Lincoln
(by Huddie Ledbetter)
Lead Belly, vocal and guitar
(recording date unknown; unreleased; from Smithsonian acetate 282, 12" glass disc)

This unreleased song turned up on an unlabeled, undated glass acetate in the Asch Collection. Lead Belly sings about Lincoln's assassination by John Wilkes Booth, preaches a sermon, and concludes with verses about Lincoln's resurrection from the grave. Nothing

is known about the background of this song, but it is possible that he wrote it for one of his radio shows. These shows would frequently have themes like sea shanties, outlaws, and famous figures.

17 Army Life (by Gitz Rice; new arr. by Huddie Ledbetter)

Alternative title: Gee, But I Want to Go Home
Lead Belly, vocal and guitar
(recorded May 1944; from Smithsonian Folkways 40021; copyright Folkways Music)

(Folkways 2034, 2941; Smithsonian Folkways 40021, 40068) For music and additional information about the song see Asch 1962, Lomax 1947a, Lomax 1947b, and Silber 1973.

18 Hitler Song (by Huddie Ledbetter)

Alternative title: Mr. Hitler
Lead Belly, vocal and guitar
(recorded May 1944; from Smithsonian Folkways 40021; Smithsonian acetate 258; 12" acetate on aluminum; copyright 1959 Folkways Music)

(Folkways 2034; Smithsonian Folkways 40021) For music and additional information about the song see Asch 1962.

These two songs were recorded during World War II. Moses Asch recorded World War II

songs by a number of artists like Lead Belly, but the war ended before he released any of his planned war collections.

Like many of the other musicians around him, Lead Belly was involved in writing and singing songs to support the war effort. "Gee But I Want to Go Home" is a British army song from World War I written by Lt. Gitz Rice. Lead Belly adapted the popular soldier song during World War II. Lead Belly based the chorus of "Hitler Song" on the blues line "I'm Gonna Tear Your Playhouse Down." For a more detailed account of Lead Belly's involvement in World War II see *That's Why We Marching: World War II and the American Folksong Movement* (Smithsonian Folkways 40021, 1995).

19 Careless Love

Lead Belly, vocal and guitar; Brownie McGhee, vocal and guitar; Sonny Terry, harmonica; Pops Foster, bass
(recording date unknown; unreleased; from Smithsonian acetate 249; 12" glass disc)

This is Huddie's version of another American folk standard. The Lomaxes believed this song came originally from the Appalachian region and has become a convenient frame upon which to hang floating blues verses (Lomax 1960). This is confirmed by the number of

versions recorded by the Library of Congress in the Appalachian region prior to 1940. Lead Belly said that Blind Lemon Jefferson was the first person to record this song. He calls it a "love blues," sung by a girl to her boyfriend. (*Lead Belly's Last Sessions*, disc 3, Smithsonian Folkways, 40068-71).

(Folkways 2942; Smithsonian Folkways 40068; Verve/Folkways 3019) For music and additional information about the song see Asch 1965, Lomax 1947a, Lomax 1947b, Lomax 1959, Lomax 1960, Sandburg 1927, and Silber 1973.

20 Haul Away Joe

Lead Belly, vocal and guitar
(recording date unknown; from Folkways 7027; from Smithsonian acetate 170; 10" acetate on aluminum disc)

Before you sail on a boat, the Big Chief Adams, you got to load it first and then you sail. And when you load the boat, you gonna sail and you gonna sing.

This is one of the most well-known of the great Atlantic sailing shanties. "Hauling the bowline" originally refers to hauling on one of the lines of a sail. Its melody has been attributed to an Irish air (Hugill 1961). Lead Belly adapted "Haul Away Joe" to a Mississippi

River boat song. Instead of salt sea sailors he sings of the men working on the river steamer *Big Chief Adams*.

(Asch 101, 341; Folkways 7027, 7533) For music and additional information about the song see Asch 1962, Hille 1948, Silber 1973.

21 How Do You Know?/Don't Mind the Weather (by Huddie Ledbetter)

Lead Belly, vocal and guitar
(recorded April 23, 1944; Asch 331-2; from Smithsonian acetate 1410; matrix 683; 12" shellac disc)

Asch recorded this for release in April 1944. The chorus of "Don't Mind the Weather" is similar to that of the Appalachian folk tune "Hop High Ladies." John Lomax recorded the Ward Brothers in Galax, Virginia, in 1937 singing "Hop High Ladies" (also known as "Hop Up, Ladies"). It appears in their songbook *Our Singing Country*. It seems possible Lead Belly picked up the melody from Lomax. (Asch 331-2)



22 Skip to My Lou

Lead Belly, vocal and guitar
(recording date unknown; unreleased take;
from Smithsonian acetate 255; 12" acetate
on aluminum)

When you say "Skip to My Lou," little children got to skip to their partners. This means little girls got to skip to the little boys, and then they gonna dance around the ring.

This children's play party song is one of the most popular folk songs in the United States, sung in schools and playgrounds all over the country. It appears frequently both in Anglo-

and African-American traditions.

(Asch 34. 341; Folkways 7020, 31030) For music and additional information about the song see Asch 1962, Lomax 1940, Lomax 1947a, Lomax 1947b, Seeger 1961, and Silber 1973.

23 Red Bird (by Huddie Ledbetter)

Alternate title: Redbird
Lead Belly, vocal and guitar
(recorded May 1944; from Folkways 2034,
copyright 1959, Folkways Music)

Now this another children's play song. And the children is playing, and they done got warm now. And they're playing, and what they been doing has got pretty good to 'em. They got a little speed up. Now they gonna sing. They playing in the ring. They singing and playing "Red Bird Soon in the Morning." As they play "Red Bird Soon in the Morning," everybody goin' round in the ring. Nobody inside the ring. And they gonna swing and sing this time. You swing my partner and I'll swing yours, and keep all the way 'round the ring till you get back home. Then you settle down. They gonna sing "Red Bird."

This song is often associated with Lead Belly. For more information on ring games see the recording and booklet for *Ring Games* (Folk-

ways 7004) and the book by Jones in the bibliography.

(Asch 34; Folkways 2034) For music and information about the song see Asch 1962, Lomax 1959, and Silber 1973.

24 Out on the Western Plains

(by Huddie Ledbetter)
Alternate title: Cow Cow Yicky Yicky Yeah
Lead Belly, unaccompanied vocal
(recording date unknown; from Smithsonian Folkways 40043; copyright Folkways Music)

This is not a typical cowboy song, but it shows how an imaginative blues singer can take a fragment of a song and build it into a powerful story. Lead Belly recorded this song at least five times, and each version varied in content as well as title. This song and the next one are examples of Lead Belly's love of western music. He was fond of western movies and admired the singing of Gene Autry, whom he met. His dreams of Hollywood included becoming a singing cowboy (Wolfe 1992).

(Disc 3002; Smithsonian Folkways 40043)
For music and additional information on the song see Asch 1962 and Lomax 1959.

25 Cowboy Song (by Huddie Ledbetter)

Alternate title: Hoday Hoday Hoday
Lead Belly, vocal and guitar
(recorded October 1943; from Disc 3002;
copyright 1936, 1959, 1964 Folkways Music)

This song is related to "Out on the Western Plains." In the original published sheet music for that song there are eight verses, some of which also appear in this slower tempo song. It was listed as "Out on the Western Plains" on the original 78 release and has been listed that way on reissues since. The previous song (track 24) was listed as "Cow Cow Yicky Yicky Yeah." Since the phrase "out on the western plains" does not appear in this song, it is probably not the title, so I have given it the generic "Cowboy Song." Oddly enough, the refrain "Hoo-Day, Hoo-Day" was published separately as "Hoday Hoday Hoday" in 1936 as a one-verse song. This seems to be Lead Belly chanting his own name.

(Disc 3002) For music and additional information about the song see Lomax 1959.

26 You Can't Mistreat Me

Lead Belly, vocal and guitar
(recording date unknown; from Folkways 31046)

This blues, about a man telling his girlfriend

she can't mistreat him because he has a wife at home, opens with a classic "walking bass." (Folkways 31046)

27 Diggin' My Potatoes (Big Bill Broonzy)

Lead Belly, vocal and guitar; Brownie McGhee, vocal and guitar; Sonny Terry, harmonica; Pops Foster, bass; Willie "The Lion" Smith, piano (recorded ca. June 1946; unreleased; from Smithsonian acetate 294; matrix D385; 10" shellac disc)

Man, I played that for them folk and they say, "Looky here, Ledbetter, play that again." And I say, "No man, no more tonight." "Looky here, we give you a hundred dollars if you play it just one more time."

This blues standard was popularized by Big Bill Broonzy (1893–1958) and his half-brother Washboard Sam (Robert Brown, 1910–1966). The song was also in the repertoire of Lead Belly's friends Sonny Terry and Brownie McGhee. Both Broonzy's and Terry's versions share the same bouncy feel as Lead Belly's. Broonzy also went on to record for Moses Asch in the 1950s.

(Smithsonian Folkways 40068)

28 John Hardy

Lead Belly, accordion and vocal (recording date unknown; unreleased; from Smithsonian acetate 2939; 12" glass disc)

This is John Hardy. John Hardy was a Negro and he was a desperate man, and he carried two six-shooters. Now, I'm gonna sing this song. And hear the accordion. This is the first instrument I started to playing. When I was two years old, my papa bought it for me. You gonna hear it now....

This is a folk song standard thought to be of African-American origin. The Library of Congress recorded versions of this song all over the South. This is an interesting example of Lead Belly playing the button accordion or win'jammer, his first instrument, which he used at dances during his youth in Louisiana. During the 1940s he still occasionally recorded on the instrument.

(unreleased take) For music and additional information about the song see Leach 1955; Lomax 1947a; Lomax 1960; Silber 1973; and *Sing Out!* 14/4 (1964).

ARCHIVIST'S REMARKS

Magnetic tape technology first came into use for audio recording in the late 1940s. Before then, most mastering was done directly on discs. All the music in the Lead Belly Legacy project was originally recorded by Moses Asch in the 1940s on several types of disc. Some machines recorded directly onto aluminum discs, while others recorded onto acetate or shellac discs.

Most master discs were recorded at about 78 rpm and consequently could not hold more than four 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 consist 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, lacquer may 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 are in

the midst of the slow and laborious task of transferring all 5000 acetates in the collection.

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 an entire performance. Surprisingly, magnetic tape masters from the 1950s are still playable and in good shape as of 1996. However, playing them can cause damage, and we are always sure to make copies as they are played, for they may not be as good the next time.

In the case of many recordings, the acetate was either missing, broken, or of not good enough quality to warrant reissue. In that case, we mastered from an early 78 pressing or from magnetic tape copies of the original acetates made in the 1950s and 1960s when the acetate masters were in better condition.

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 top jazz and folk music performers of the day, including Lead Belly, Burl Ives, Josh White, Sonny and Brownie, Langston Hughes, James P. Johnson, Mary Lou Williams, Coleman Hawkins, and Pete Seeger, among others. During the war there was an extreme shortage of blank acetates, which kept Asch

from making numerous takes of the same song during a single session. For this reason a recording may have been issued with a mistake in the performance, for it was the best take Asch had.

As we approach the turn of the century, more and more artistic expression is stored on media or in electronic form. These media have a finite lifespan. It is important that we think in terms of preserving them, or there will be nothing left for future generations to appreciate. These acetate discs are already 50 years old and live on borrowed time. It is imperative that these recordings be transferred to a more stable medium. The reissue of much of this material allows both the preservation of these discs and the public exposure of many treasures hidden for years. We hope to continue this work and release many more such collections over the coming years.

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

For further information on acetates and their preservation: Gilles St. Laurent, "The Preservation of Recorded Sound Materials," Association for Recorded Sound Collections Journal, Fall 1992, pp. 144-156.

Bibliography, Recommended Reading and Sources for the Songs

- Asch, Moses. 1977. "Moses Asch: Twentieth Century Man" (interview with Izzy Young). *Sing Out!*, Vol. 26 #1.
- Asch, Moses, and Alan Lomax, ed. 1962. *The Leadbelly Song Book*. New York: Oak Publications.
- Asch, Moses, Irwin Silber, and Ethel Raim. 1965. *124 Folk Songs*. New York: Robbins Music.
- Botkin, Benjamin A. 1944. *A Treasury of American Folklore*. New York: Crown.
- Child, James Francis. 1956. *The English and Scottish Popular Ballads*. New York: Folklore Press.
- Hille, Waldemar, ed. 1948. *The Peoples Song Book*. New York: Boni and Gaer.
- Hugill, Stan. 1961. *Shanties for the Seven Seas*. London: Routledge.
- Jones, Bessie, and Bess Lomax Hawes. 1972. *Step it Down*. New York: Harper and Row.
- Kenton, Gary, "Moses Asch of Folkways." 1990. *Audio*, July.
- Leach, MacEdward. 1955. *The Ballad Book*. New York: A.S. Barnes and Company.
- Logsdon, Guy. 1995. Liner notes for *That's Why Were Marching: World War II and the American Folk Song Movement*, Smithsonian Folkways.

- Lomax, Alan. 1960. *Folk Songs of North America*. New York: Doubleday.
- Lomax, John A. and Alan. 1940. *American Ballads and Folksongs*. New York: MacMillan.
- Lomax, John A. and Alan. 1947 (1947a). *Best Loved American Folksongs*. New York: Grosset and Dunlap.
- Lomax, John and Alan. 1947 (1947b). *Folk Song U.S.A.* New York: New American Library.
- Lomax, John A. and Alan, ed. 1959. *The Leadbelly Legend*. New York: TRO/Folkways Music.
- Lomax, John A. and Alan. 1941. *Our Singing Country*. New York: MacMillan Company.
- Sandburg, Carl. 1927. *The American Songbag*. New York: Harcourt, Brace and Company.
- Seeger, Pete. 1961. *American Favorite Ballads*. New York: Oak Publications.
- Silber, Irwin and Fred. 1973. *Folksinger's Wordbook*. New York: Oak Publications.
- Wolfe, Charles, and Kip Lornell. 1992. *The Life and Legend of Leadbelly*. New York: HarperCollins.
- also: *Sing Out!* Magazine (P.O. Box 5253, Bethlehem, PA 18105-0253).
- Lead Belly Newsletter* (P.O. Box 6679, Ithaca, NY 14851).

Other Suggested Recordings:

- Afro-American Music: A Demonstration Record* (by Dr. Willis James), Folkways 2692.
- Folk Song America: A Twentieth Century Revival*, Smithsonian Collection of Recordings RD 046.
- Folkways: A Vision Shared*, Columbia 44034 (a collection of Lead Belly and Woody Guthrie songs performed by rock and pop artists).
- Folkways: A Vision Shared*, video production on Lead Belly and Woody Guthrie, narrated by Robbie Robertson, Sony Products.
- Folkways: The Original Vision* (with Woody Guthrie), Smithsonian Folkways 40001
- Lead Belly, *Alabama Bound*, RCA 9600.
- Lead Belly, *Go Down Old Hannah*, Rounder 1099.
- Lead Belly, *Gwine Dig a Hole and Put the Devil In*, Rounder 1045.
- Lead Belly, *King of the 12 String Guitar*, Columbia/Legacy 46776.
- Lead Belly, *Leadbelly*, Columbia 30035.
- Lead Belly, *Lead Belly Sings Folk Songs*, Smithsonian Folkways 40010.
- Lead Belly, *Lead Belly's Best*, Capitol 92075.
- Lead Belly, *Lead Belly's Last Sessions*, Smithsonian Folkways 40068/71.
- Lead Belly, *Lead Belly's Legacy, Vol. 3: Early Recordings*, Folkways 2024.

Lead Belly, *Let it Shine On Me*, Rounder 1046.
 Lead Belly, *Midnight Special*, Folkways 31046.
 Lead Belly, *Midnight Special*, Rounder 1044.
 Lead Belly, *Nobody Knows the Troubles I've Seen*, Rounder 1098.
 Lead Belly, *Shout On*, Folkways 31030.
 Lead Belly, *Sings Folk Songs for Young People*, Folkways 7533.
 Lead Belly, *The Titanic*, Rounder 1097.
 Lead Belly, *Where Did You Sleep Last Night: The Lead Belly Legacy, Vol. 1*, Smithsonian Folkways 40044.
Music from the South, Vol. 10: Been Here and Gone, Folkways 2659.
Ring Games: Line Games and Play Party Songs of Alabama, Folkways 7004.
Rural Blues (an anthology of country blues), Folkways RBF 202.

The following videos are also recommended:
Folkways: A Vision Shared: A Tribute to Woody Guthrie and Lead Belly (produced by Jim Brown and Harold Leventhal), CBS Music Video Enterprises.
The Legacy of Lead Belly, available from the Lead Belly society, P.O. Box 6679, Ithaca, NY 14851-6679.

Credits:
 Recorded by Moses Asch 1941–1948, New York City
 Reissue compiled and annotated by Jeff Place
 Project supervised by Amy Horowitz and Anthony Seeger
 Production coordinated by Mary Monseur and Michael Maloney
 Edited by Peter Seitel
 Sound and technical assistance by Pete Reiniger
 Acetate transfers by Jeff Place and Pete Reiniger, Smithsonian Institution
 Mastered by David Glasser and Lea Ann Sonnenstein, AirShow, Springfield, Virginia
 Cover photograph courtesy of John Reynolds and the Lead Belly Society
 Back cover of Moses Asch courtesy of Folkways Archive
 Design by Visual Dialogue
 Thanks to Carla Borden, Ryan Brown, Kevin Doran, Rebecca Hall, Steve Laronga, Kip Lornell, John Reynolds, Stephanie Smith, Jesse Weinraub, and Harris Wray.

For additional information about this recording visit our Web site <http://www.si.edu/folkways>

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, which were always kept in print.

The Smithsonian institution acquired Folkways from the Moses Asch estate in 1987 to ensure that the sounds and genius of the artists would be preserved for future generations. All Folkways recordings are 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 and recordings to accompany published books and other educational projects.

The Smithsonian Folkways, Folkways, Cook, Paredon, and Dyer-Bennet record labels are administered by the Smithsonian Institution's Center for Folklife Programs & 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.

You can find Smithsonian Folkways Recordings at your local record store. Smithsonian Folkways, Folkways, Cook, Paredon, and Dyer-Bennet recordings are all available through:

Smithsonian Folkways Mail Order
 414 Hungerford Drive, Suite 444
 Rockville, MD 20850
 phone (301) 443-2314
 fax (301) 443-1819
 orders only 1 (800) 410-9815

(Discover, MasterCard, and Visa accepted)

For further information about all the labels distributed through the Center, please consult our internet site (<http://www.si.edu/folkways>), which includes information about recent releases and a database of the approximately 35,000 tracks from the more than 2,300 available recordings (*click on Data Base Search*).

Or request a printed catalogue by writing to: Catalogue, Smithsonian Folkways Recordings, 955 L'Enfant Plaza, SW, Suite 2600, Smithsonian Institution MRC 914, Washington, DC 20560, USA. Or use our catalogue request phone: (202) 287-3262, or e-mail folkways@aol.com