

A LIVE TRIBUTE TO THE  
ANTHOLOGY OF  
AMERICAN FOLK MUSIC

# THE HARRY SMITH CONNECTION

ROGER MCGUINN  
JEFF TWEEDY  
JAY BENNETT  
ETHEL CAFFIE-AUSTIN  
JOHN JACKSON  
GREG HOOVEN STRING BAND  
LONNIE PITCHFORD  
THE NEW LOST CITY RAMBLERS  
GINNY HAWKER  
PETER STAMPFEL  
JOHN SEBASTIAN & THE J-BAND  
GEOFF MULDAUR  
ELLA JENKINS  
BALFA TOUJOURS  
DAVE VAN RONK  
TOSHI REAGON  
THE FUGS

Smithsonian Folkways



1. <b>EAST VIRGINIA BLUES</b> Roger McGuinn, Jeff Tweedy, and Jay Bennett	2. <b>I'M ON THE BATTLEFIELD FOR MY LORD</b> Ethel Caffie-Austin	3. <b>JOHN HENRY</b> John Jackson	4. <b>A LAZY FARMER BOY</b> Greg Hooven String Band	5. <b>OLD DOG BLUE</b> Lonnie Pitchford
6. <b>HOME SWEET HOME</b> The New Lost City Ramblers	7. <b>THE BUTCHER BOY</b> Ginny Hawker	8. <b>JOHN THE REVELATOR</b> Ethel Caffie-Austin	9. <b>HIS TAPES ROLL ON</b> Peter Stampfel	10. <b>MINGLEWOOD BLUES</b> John Sebastian and the J-Band with Geoff Muldaur
11. <b>THE COO COO BIRD</b> Ella Jenkins	12. <b>FRANKIE AND JOHNNY</b> John Jackson	13. <b>SUGAR BABY</b> Roger McGuinn, Jeff Tweedy and Jay Bennett	14. <b>LE VIEUX SOULARD ET SA FEMME</b> Balfa Toujours	15. <b>SPIKE DRIVER BLUES</b> Dave Van Ronk
16. <b>DARLING COREY</b> Greg Hooven String Band	17. <b>THE COO COO BIRD</b> Toshi Reagon	18. <b>JAMES ALLEY BLUES</b> Jeff Tweedy, Roger McGuinn, and Jay Bennett	19. <b>NOTHING</b> The Fugs	<b>TOTAL RUNNING TIME: 61:00</b>

Powerful new interpretations of Southern musical traditions, recorded live in October, 1997, at the Barns of Wolf Trap. These contemporary versions of songs that either appeared on the Grammy-Award winning **ANTHOLOGY OF AMERICAN FOLK MUSIC** or are associated with its compiler, **HARRY SMITH** (tracks 9 and 19), are a wild mix of styles from "gangsta folk" to gospel, blues, Cajun, country rock, jug band, and more. A stellar group of musicians pays tribute to the past and dramatically demonstrates the enduring vitality of America's traditional music. Extensive notes, discographies, and photographs.

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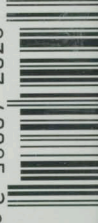
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1. **EAST VIRGINIA BLUES**  
Roger McGuinn, Jeff Tweedy, and Jay Bennett  
(Jeff Tweedy and Jay Bennett appear courtesy of Wilco and Reprise Records)
2. **I'M ON THE BATTLEFIELD FOR MY LORD**  
Ethel Caffie-Austin
3. **JOHN HENRY** John Jackson
4. **A LAZY FARMER BOY**  
Greg Hooven String Band
5. **OLD DOG BLUE** Lonnie Pitchford
6. **HOME SWEET HOME** (Payne-Bishop, Arr. A. Breau)  
The New Lost City Ramblers
7. **THE BUTCHER BOY** Ginny Hawker
8. **JOHN THE REVELATOR**  
Ethel Caffie-Austin
9. **HIS TAPES ROLL ON** (Peter Stampfel, Bubbletone Music/BMI)  
Peter Stampfel
10. **MINGLEWOOD BLUES** (Noah Lewis)  
John Sebastian and the J-Band with special guest Geoff Muldaur
11. **THE COO COO BIRD** (Arr. Ella Jenkins, Ellern Music Publishing/ASCAP)  
Ella Jenkins
12. **FRANKIE AND JOHNNY**  
John Jackson
13. **SUGAR BABY**  
Roger McGuinn, Jeff Tweedy and Jay Bennett
14. **LE VIEUX SOULARD ET SA FEMME**  
Balfa Toujours
15. **SPIKE DRIVER BLUES** Dave Van Ronk
16. **DARLING COREY** Greg Hooven String Band
17. **THE COO COO BIRD** (Arr. Toshi Reagon, Black Elephant Music/BMI)  
Toshi Reagon
18. **JAMES ALLEY BLUES** (Richard Brown)  
Jeff Tweedy, Roger McGuinn, and Jay Bennett
19. **NOTHING** (Tuli Kupferberg, Heavy Metal Music Corp/BMI)  
The Fugs

## THE SONGS ON THIS CD ARE A TRIBUTE

to a group of remarkable musicians who recorded their vivid, surprising, sometimes haunting songs for record companies between 1926 and 1933. It is a tribute, too, to the avant-garde filmmaker, documentarian, and record collector who assembled 84 provocative 78 RPM recordings into an influential anthology of six LP records. Harry Smith took this anthology to a small, four-year-old company, Folkways Records, which published it as the *Anthology of American Folk Music* and sold relatively small numbers to libraries, musicians, and the general public. Although only 25 years had passed

since the original 78 RPM recordings, an economic depression, a world war, and profound transformations in the entertainment industry had wiped out the memory of this music in a way difficult to imagine today. Through the *Anthology* some important musicians from the 1920s and 1930s were first heard by a new generation of folk singers thirsting for musical authority and authenticity.

This is the *Harry Smith Connection*: All the songs on this recording either appear on the *Anthology of American Folk Music* or are associated with Harry Smith himself (track 9) or by the group whose first record

he produced for Folkways, The Fugs (track 19).

This CD also has a direct connection to the reissue of the *Anthology of American Folk Music* (SFW 40090) by Smithsonian Folkways Recordings in a six-CD box set in August 1997. Reproducing much of the original look and feel of the 1952 LP *Anthology*, the reissue added a second large booklet with multiple essays, an extensive discography, and an appreciation of the original *Anthology's* impact on American music in the 20th century. An enhanced CD with a CD-ROM track provided supplemental visual and audio documentation. The *Anthology* reissue received Grammy awards in 1998 for Best Historical Album and for Best Liner Notes.

In October 1997, a unique set of events entitled *Revelations of Tradition: Harry Smith's Anthology of American Folk Music and Its Legacy* was offered to the public in the form of two evening concerts and a day-long symposium. The concerts focused on the influence of the music in the *Anthology* and the musicians who created it; the symposium focused on the *Anthology* itself and the social and cultural milieu in which it appeared and had its influence.

This weekend program was made possible through an extraordinary collaboration of

organizations and institutions: three units at the Smithsonian Institution—the Division of Cultural History at the National Museum of American History, Smithsonian Folkways Recordings, and the Center for Folklife Programs & Cultural Studies; Rock and Roll Hall of Fame and Museum; Wolf Trap Foundation for the Performing Arts; Nick Amster and mysdyses; Folk Alliance; American Folklife Center at the Library of Congress; Folklore Society of Greater Washington; Harry Smith Archives; and WETA-FM Radio. The breadth and range of the sponsoring organizations speak volumes about the influences of the *Anthology* itself. Through the hard work, financial support, and keen vision of all these organizations, an engaged audience wrestled with issues raised by the *Anthology* at the symposium and witnessed the evening concerts where among other vibrant performances unlikely combinations of artists sang some very old songs in new ways (as in track 18), and a new song was performed for the first time (track 9).

The artists who played for enthusiastic audiences in the intimate and resonant setting of the Barns of Wolf Trap come from a variety of musical backgrounds and performance styles. What unites them is their reinterpretation of the “old-time sounds” on the *Anthology*, whether in the form of ballads,

blues, spirituals, Cajun songs, or old-time fiddling. The artists have not reproduced the sounds of the original recordings. On the contrary, they have taken an old song and performed it in a way that carries musical influences of the 70 years since the originals were recorded. This gives the songs an even greater power to move us at the end of the 20th century.

Music speaks for itself as a medium in which words are not paramount: Sounds, silences, rhythms, timbres, and their interaction influence us directly and profoundly. Listen to these songs for themselves. For the curious, however, notes on the songs tell about the musicians who perform them and the tracks on the original *Anthology* where they appear and point to ways you can further explore sounds represented here. (For researchers, the complete performances are available for study in the archives in the Rock and Roll Hall of Fame and Museum and the Smithsonian Institution's Center for Folklife Programs & Cultural Studies.)

Harry Smith wanted, in Peter Stampfel's words (track 9), to “shove the world up his ears.” We are fortunate he had enough generosity to give some to the rest of us. Some of these songs are hundreds of years old. And their stories and melodies have been polished by generations of performers. But

Smith was as interested in the present as the past, and brought the world the Village Fugs, who contribute “Nothing” to this CD (track 19). A fitting deflation of just about everything. Yet something remains: the songs. Enjoy them.

#### —ANTHONY SEEGER

Curator & Director

Smithsonian Folkways Recordings

#### AMY HOROWITZ

Assistant Director

Smithsonian Folkways Recordings



## THE HARRY SMITH CONNECTION

Before the re-release of Harry Smith's *Anthology of American Folk Music* in 1997, only folkies old enough to recall the early 1960s revival years knew just how important the Smith recordings, first released a decade earlier, had been to the development of American music in the post-war period. Back then, emerging stalwarts such as Bob Dylan, Jerry Garcia, Joan Baez, and Roger McGuinn gained an inspirational lift from the Smith collection and a music education they could have gotten nowhere else at the time. Many other musicians—Mike Seeger and John Cohen of the New Lost City

Ramblers, Dave Van Ronk, Tom Paxton, and Arlo Guthrie, to name some—were also eager to make folk a vital part of the American music canon in the 1960s and considered the Smith collection indispensable.

But as significant as the *Anthology* had been in the past, it was difficult to predict how the contemporary music scene would receive its re-release on the Smithsonian Folkways label. After all, the music on the *Anthology* had been recorded in the 1920s and 1930s. All of the great folk artists who made the music had passed. Would the set turn out to be merely a historical curiosity?

Would the music sound dusty and outdated? Or would it have the stamina once again to impact America's music soul as it had more than three decades ago?

When the *Anthology* arrived in stores last August, beautifully packaged and chock full of astute observations courtesy of Greil Marcus and other folk commentators, magazine articles and reviews ran rampant with praise for the set. It was very exciting to see it all unfold. If only for a short spell, the media spotlight had been turned toward American folk music, and that was good.

However, some journalists and critics who wrote about the *Anthology* revealed a remarkably shallow sense of folk music history, and that was bad. Their knowledge of Harry Smith was even more limited. The music on the *Anthology* spoke for itself, but Smith, who died in 1991, left behind more questions than answers. He was an amateur ethnomusicologist, yes; but he was also a filmmaker, a poet, a book and record collector, an avant-garde artist, and a classic American eccentric. Who was Harry Smith? What could we learn from him?

What was needed was an event that would educate people about the *Anthology* and Smith from a contemporary perspective. The Cleveland-based Rock and Roll Hall of Fame and Museum and the Smithsonian

Institution's National Museum of American History in Washington, D.C., had collaborated on educational programs in the past. This was an opportunity to collaborate again. It was only natural that Smithsonian Folkways get involved. Together the three organizations proposed an educational conference and a pair of related concerts that would help teach the public about the *Anthology* and Harry Smith and celebrate them, too.

The conference was staged in Washington, D.C., on October 24 and 25, 1997, at the Smithsonian Institution's National Museum of American History; it was called *Revelations of Tradition: Harry Smith's Anthology of American Folk Music and Its Legacy*. The conference attracted some of the brightest minds in American music studies as well as experts on Harry Smith. Horace Boyer, Robert Cantwell, John Cohen, Cecilia Conway, Peter Goldsmith, Alan Jabbour, Worth Long, Greil Marcus, Jeff Place, Millie Rahn, Neil Rosenberg, Luc Sante, Mike Seeger, Rani Singh, Steven Taylor, Joe Wilson, and others analyzed Smith's work and examined the *Anthology's* impact on American folk music. The two sold-out concerts at the Barns of Wolf Trap in Vienna, Virginia, featured performances by all of the artists on this recording. Folk music was alive and well

that weekend in Washington.

When it was all over, everyone said it was too bad we didn't reach more people with the weekend's programs. At a follow-up meeting in Washington six weeks later, Smithsonian Folkways was presented with the idea of making a recording of the live concerts. The staff had reviewed the concert tapes and was impressed with their quality. They agreed that a recording of the concerts should be released. What you have in your hands is just that.

On it you will hear not only how the *Anthology of American Folk Music* has impacted the artists who perform on this disc, but also how the music lives on today. From the start we wanted to have all of the musical genres found on the *Anthology*—blues, ballads, gospel, mountain music, string band music, jug band music, solo and ensemble folk music—represented in the two concerts by as many traditional artists as possible. Some performers learned their songs through family traditions, others learned them from the *Anthology*. They interpret their songs originally and they're all connected by a common denominator, namely that folk music remains for them an incredibly vibrant art form.

We also wanted to show that the influence of the *Anthology* and Smith can be felt in

some unlikely places. To me, the rock group Wilco is a nineties version of the Band, undoubtedly one of the greatest rock groups with roots in American folk music. Having Wilco's Jeff Tweedy and Jay Bennett perform with Roger McGuinn at the second Wolf Trap show offered proof that no matter how far pop music strays from its folk roots, there is always an artist or group that brings it back.

Enjoy this disc, to be sure. But take it a step further and use it as a contemporary addendum to the *Anthology of American Folk Music*. Together, they'll help you understand, that one of the most effective ways to describe the American Experience and to appreciate its inherent richness is through song.

#### — BOB SANTELLI

Education Director

Rock and Roll Hall of Fame and Museum



Jay Bennett, Roger McGuinn, Jeff Tweedy  
(TRACKS 1, 13, 18)



Ethel Caffie-Austin  
(TRACKS 2, 8)



John Jackson  
(TRACKS 3, 12)



Greg Hooven String Band  
(TRACKS 4, 16)



### 1. EAST VIRGINIA BLUES

Roger McGuinn, guitar and vocal; Jeff Tweedy, guitar and vocal; Jay Bennett, banjo

"The Harry Smith *Anthology* is like an archeological dig in some ways. You have to dust off the songs to see the true gems that are underneath. That's not the case with this one. This is one that pops right out with a good melody and you can really get into it. It's always been one of my favorites." —Roger McGuinn

When they were invited to perform at the concerts, Roger McGuinn and Jeff Tweedy and Jay Bennett from Wilco were quite enthusiastic about the chance to play together. McGuinn (b. 1942) has had a storied career as a folk singer and rock legend. In his early performing years, he accompanied the Limelighters, Bobby Darin, and the Chad Mitchell Trio, as well as doing arrangements for Judy Collins. He went on to found the rock group, the Byrds, and was one of the main innovators in the development of "folk-rock." Continuing to perform to this day, he was elected to the Rock and Roll Hall of Fame in 1991. Currently, McGuinn has returned to his folk roots, creating his own web page ([mcguinn.com](http://mcguinn.com)), "The Folk Den," where he presents new recordings of traditional and folk material monthly.

The band Wilco was created after the dissolution of the influential alternative rock group, Uncle Tupelo. Not all the members of Wilco were present at the concert, but the band was represented by Jeff Tweedy (b. 1967) and Jay Bennett (b. 1963). Wilco is part of the "No Depression" movement in rock music, which again incorporates acoustic and roots-based music into rock. Roger, Jeff, and Jay sounded as if they had played together for years.

"East Virginia" comes from Kentucky's Buell Kazee on the *Anthology*. The song shares the same melody as the Appalachian ballad "Dark Hollow" and has been recorded by many folk and bluegrass artists over the years, including Joan Baez, Doc Watson, Pete Seeger, the Weavers, Flatt and Scruggs, and the Stanley Brothers.

(*Anthology*, Volume 3-A: Songs, track 2: Buell Kazee, Brunswick 154, 1927)



### 2. I'M ON THE BATTLEFIELD FOR MY LORD

Ethel Caffie-Austin, piano and vocal

"In trying to determine what to sing, I had to think of my daddy, because I realize that we're honoring Harry Smith

and his work in preserving history—the history of many cultures and many heritages. I must say that when I started to listen to the collection of religious tunes, it brought back many memories. This song is called 'I'm Out on the Battlefield.' In the *Anthology* it says 'I'm Out in the Battlefield.' This was one of my father's favorite songs and I hope that you'll enjoy it." —Ethel Caffie-Austin

West Virginia's "First Lady of Gospel Music," pianist and singer Ethel Caffie-Austin (b. 1950) comes from Charleston. She has been playing piano and directing church choirs since childhood. A former school teacher, she is currently minister of music for Charleston's Rimson Memorial Church. The version on the *Anthology* comes from Rev. D.C. Rice (1888-1973), a Pentecostal minister in the Church of the Living God, and his congregation.

(*Anthology* Volume 2-B: Social Music, track 15: Rev. D.C. Rice and His Congregation, Vocalion 1262, 1929)



### 3. JOHN HENRY

John Jackson, guitar and vocal

John Jackson (b. 1924) from Rappahannock County, Virginia, is an exponent of

Piedmont (or East Coast) blues. A fine guitarist and banjo player, John has a large repertoire of material learned from friends, neighbors, and the collection of 78 RPM records that the family had while he was growing up. In 1986, he was awarded the prestigious National Heritage Award from the National Endowment for the Arts for lifelong excellence in the folk arts. In addition to being a musician, John has worked as a gravedigger, farmer, butler, chauffeur, and Civil War historian. He has resided in Fairfax Station, Virginia, for many years.

"John Henry" is probably the most famous and frequently performed American folk song. As of this writing there were over 180 different renditions of the song in the Smithsonian folklife archive. The song deals with the legendary John Henry and the digging of the Big Bend Tunnel in West Virginia. The *Anthology* includes a string band version by West Virginia's Williamson Brothers and Curry, but Jackson's version stays closer to the better-known variants of the song. Many different tellings of the tale exist including "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) (see track 15). Folk singer Josh White devoted an

entire side of one of his LPs to versions of the song.

(*Anthology* Volume 1-B: Ballads, track 4: The Williamson Brothers and Curry, as "Gonna Die with a Hammer in My Hand," Okeh 45127, 1927)



#### 4. A LAZY FARMER BOY

Greg Hooven String Band:  
Greg Hooven, fiddle and vocal;  
Heidi Sanders Hooven, bass;  
Judy Chaudet, banjo;  
Bill Giltinan, guitar

Greg Hooven (b. 1969) and banjoist Kirk Sutphin are considered two of the strongest representatives of the next generation of Galax-Hillsville, Virginia, string band musicians. Galax has long been a cultural center in the South for traditional fiddle and banjo music, and it is still home to one of the most famous fiddle contests in the United States. Having learned from his father and grandfather, Hooven comes from a long line of master musicians from the area, including Pop Stoneman, Eck Dunford, the Ward Brothers, Norman Edmonds, Oscar Jenkins, and Kahle Brewer, some of whom appeared on the *Anthology*. He currently resides in Stuart's Draft,

Virginia, and works in the diamond business. He is joined in the band by his wife, Heidi Sanders Hooven, Judy Chaudet, and Bill Giltinan.

This song is well known as "The Young Man Who Wouldn't Hoe Corn." Hooven's version is similar to "Lazy Farmer Boy" performed on the *Anthology* by Preston Young and Posey Rorer, who came from the same area along the Virginia-North Carolina border as Hooven. On the original 78 and the *Anthology* the group was erroneously listed as Carter and Young.

(*Anthology* Volume 1-A: Ballads, track 11: Preston Young and Posey Rorer, Columbia 15702, 1931)



#### 5. OLD DOG BLUE

Lonnie Pitchford, guitar and vocal

In the mode of Robert Johnson, Lonnie Pitchford (b. 1955) is one of the few younger musicians in the Mississippi Delta still playing in this style. In addition to guitar, Pitchford is an expert at playing blues on a *diddly-bo*, a one-string guitar with roots in West Africa, many of which he constructs himself. Pitchford is from Lexington,

Mississippi. According to Lonnie, he learned this song from his father.

"Old Blue" is another folk song which has been recorded many times. The *Anthology* version comes from Jim Jackson, a medicine-show performer from Hernando, Mississippi.

(*Anthology* Volume 2-A: Social Music, track 9: Jim Jackson, Victor 21387, 1928)



#### 6. HOME SWEET HOME

(Payne-Bishop, arr. A. Breaux)  
The New Lost City Ramblers:  
John Cohen, guitar;  
Mike Seeger, fiddle;  
Tracy Schwarz; accordion and vocal

"Well, in the area of Cajun music on the *Anthology*, there was one song called the 'Home Sweet Home.' It's been customized down in Cajun country by Amadée Breaux and his brothers. Amadée Breaux was the first one to record what is now known as 'Jolie Blond.' He had a way of expressing thoughts with phrases that are now standard. On this particular recording that's what he did. 'Home Sweet Home' serves as the last dance—the last waltz in the Cajun dance. Many of the old timers play it like we're going to do now, in two different times. The lyrics are in Cajun French... 'It's time for everybody to go home. It makes me so sad. Your momma and your papa were against me, and the reason why is because of all that advice.'" —Tracy Schwarz

If there was ever a group that took the music from the *Anthology* to heart, it was the New Lost City Ramblers. In the late 1950s, while their contemporaries were doing stylized arrangements of folk material, the Ramblers tried to stay true to the original material, consciously attempting to introduce others to the classic string band music of the 1920s and 1930s. Founded in 1958, they recorded more songs from the *Anthology* than any other group. The Ramblers consisted of John Cohen (b. 1932), Mike Seeger (b. 1933), and Tom Paley (b. 1928). Paley was later replaced by Tracy Schwarz (b. 1938). For many years, Tracy Schwarz has been researching and performing Cajun music in his own group, and this song reflects that. He also performs with his wife, Ginny Hawker (see track 7). Both John Cohen and Mike Seeger have travelled throughout the South recording traditional musicians, and many of these fine recordings can be found in the Folkways catalogue. Between the two of them, they are responsible for the Folkways recordings of Dock Boggs, Elizabeth Cotten, Dillard Chandler, Roscoe Holcomb, Sam and Kirk McGee, Kilby Snow, the Wallins, and others. Also a film maker and photographer, Cohen has also recorded music in Peru and recently retired as Professor of Visual Arts at SUNY Purchase. Mike Seeger has continued to per-



form traditional music over the years and has made recordings for a number of labels with the Strange Creek Singers, Alice Gerrard, and as a solo artist. In 1997, the Ramblers reunited for their first new recording in 20 years, *There Ain't No Way Out*, on Smithsonian Folkways. It was nominated for a Grammy Award later that year.

This version is a modification of the classic American tune "Home Sweet Home" in waltz time and comes from the 1934 Breau Brothers recording.

(*Anthology* Volume 2-A: Social Music, track 12: Breau Freres, Vocalion 2961, 1934)

## 7. THE BUTCHER BOY



Ginny Hawker, vocal;  
Tracy Schwarz, guitar

"The story that this song tells is probably told in other songs as well. Right up through modern country music, I think you'll hear this theme repeated. Harry Smith called it 'The Butcher Boy.' I'm not sure why because they talk about a railroad boy in here; but that was the title it was given on the *Anthology*. Tracy's doing a different picking style here that we think gives this song the edge we like to put on it."

—Ginny Hawker

Ginny Hawker is a traditional singer from West Virginia. From a musical family, Hawker grew up singing the music of the Primitive Baptist Church as well as local bluegrass standards. She has made a number of recordings with singer Kay Justice on the June Appal label. Working as a school teacher in Gilmer County, West Virginia, she also teaches traditional Appalachian singing yearly at the Augusta Heritage workshops in Elkins, West Virginia. On "Butcher Boy" she is accompanied by her husband Tracy Schwarz (of the New Lost City Ramblers).

"Butcher Boy" occurs in many forms in the United States and goes by many titles ("Railroad Boy"; "In London City Where I Did Dwell"; "In Tarrytown"). The geographical locations vary, but the circumstances surrounding the girl's death stay the same. The Library of Congress has recorded versions of it from all over the South and Midwest. The version here by Ginny Hawker remains faithful to the one on the *Anthology* by Kentucky Baptist minister and song collector Buell Kazee (1900-1976).

(*Anthology* Volume 1-A: Ballads, track 6: Buell Kazee, Brunswick 213, 1928)



## 8. JOHN THE REVELATOR

Ethel Caffie-Austin,  
piano and vocal

"What really blew my mind was when I was reading the credits and reading about the people who did the songs, many of them were Pentecostal Singers—Sanctified, and Sanctified Singers. Many of them came from the same church that I'm a member of and always have been, and that's the Church of God in Christ. No wonder I'm familiar with some songs. 'John the Revelator' was not one that I was real familiar with and I had to really work on it because I wanted to try to be authentic." —Ethel Caffie-Austin

For information on Ethel Caffie-Austin see track 2. Demonstrating her strength as a song leader, Ethel Caffie-Austin got the crowd at the concert singing along with this call-and-response tune. The song was originally recorded by both Son House and Blind Willie Johnson. Caffie-Austin learned it from Johnson's version on the *Anthology*.

(*Anthology* Volume 2-B: Social Music, track 11: Blind Willie Johnson, Columbia 14530, 1930)



## 9. HIS TAPES ROLL ON

(Stampfel)  
Peter Stampfel, guitar and vocal

"Several months ago I planned to write a song about Harry Smith which I was going to call the 'Ballad of Harry Smith.' Then I was asked to perform here, and I thought I should get off my butt and actually write it so I can do it here. I started doing research by reading the fine *American Magus* book for the second time and taking notes, and I realized we're talking eight or nine songs, not just one . . . This song is not about the *Anthology*, it's not about his movies, it's only about the recording he did." —Peter Stampfel (Peter later renamed the song. ED.)

"The Harry Smith *Anthology* songs I have performed number in the dozens," according to Stampfel in his notes to the 1997 edition of the *Anthology*. Peter Stampfel (b. 1938) and Steve Weber were the backup musicians for the Fugs on the group's first recording in 1965, a session produced by Harry Smith. Stampfel and Weber were also the principal members of the Holy Modal Rounders, a group which at one time also included playwright Sam Shepherd. Peter's song "If You Want to Be a Bird" is featured in the film *Easy Rider*. In the 1998 reunion of the Holy Modal Rounders, Stampfel and Weber continued to incorporate songs from the *Anthology* into their sets (*New York Times*, May 16, 1998). Peter wrote this song as a tribute to Harry and performed it for the very first time at the Barns of Wolf Trap.



Lonnie Pitchford  
(TRACK 5)



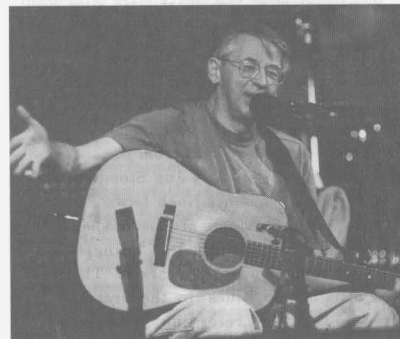
Ginny Hawker and Tracy Schwarz  
(TRACK 7)



John Sebastian and the J-Band with special guest Geoff Muldaur  
(TRACK 10)



The New Lost City Ramblers  
(TRACK 6)



Peter Stampfel  
(TRACK 9)



Ella Jenkins  
(TRACK 11)



# 10. MINGLEWOOD BLUES

(Noah Lewis)

John Sebastian and the J-Band with special guest Geoff Muldaur, mandolin and vocal; John Sebastian, banjo; Fritz Richmond, jug; Paul Rishell, guitar; Annie Raines, harmonica; James Wormworth, percussion

John Sebastian (b. 1944) is another individual with a distinguished career in popular music. From his beginnings in the Even Dozen Jug band, to the hit-making Lovin' Spoonful, to the tie-dyed icon at Woodstock, and the composer of the television theme "Welcome Back," Sebastian's career has gone through many phases. In the last few years he has returned to his first love, jug band music. The good-time feel of the Lovin' Spoonful's music in part was a result of the inclusion of jug band tunes in between the top-forty hits on their albums. The influence of the *Anthology* on his music was obvious, so his inclusion in this tribute seemed natural. John Sebastian's J-Band has included a number of important musicians. At one point, it even included mandolinist Yank Rachell (*Expressman Blues*), who until his death in 1997 was possibly the last surviving musician from the *Anthology*. The current

membership of the J-Band includes Fritz Richmond, a member of the original Jim Kweskin Jug Band, stars of the folk revival who also recorded a version of "Minglewood." With award-winning recordings of their own, Cambridge, Massachusetts-based guitarist Paul Rishell (b. 1950) and harmonica player Annie Raines (b. 1969) add to the rich sound. Percussion is handled by James Wormworth. Geoff Muldaur (b. 1943), the vocalist here, appears as a special guest of the J-Band. He was also a member of the Jim Kweskin Jug Band, and later a founding member of Paul Butterfield's Better Days group. He has recorded with many folk revivalists including Dave Van Ronk, Eric Von Schmidt, and former wife Maria Muldaur. Today he lives in the San Francisco Bay area and, among his many musical endeavors, continues to perform and record American traditional music.

"Minglewood Blues" comes from the Memphis-based Cannon's Jug Stompers and was written by member Noah Lewis. Cannon's Jug Stompers are also responsible for the song "Walk Right In." "Minglewood" has been remade over the years as "The New New Minglewood Blues" by the Grateful Dead on their first recording. Minglewood (Menge-wood) was a lumber camp north of Memphis near the Mississippi River where

many passing musicians would entertain the workers.

(*Anthology* Volume 3-A: Songs, track 3: Cannon's Jug Stompers with Noah Lewis, Victor 21267, 1928)



# 11. THE COO COO BIRD

Ella Jenkins,  
harmonica and vocal

Children's performer Ella Jenkins (b. 1924) has been a best-selling artist for Folkways Records for over 40 years and one of its most influential artists. She has entertained and taught children all over the world. Ella first recorded "Coo Coo Bird" for Folkways in 1963 and has continued to perform the song. We were pleased to have her at the tribute to perform it.

Clarence Ashley (1895-1967), who is perhaps the performer most identified with this song, appears on the *Anthology*. He was rediscovered by folklorist Ralph Rinzler in 1959 at the Union Grove (North Carolina) fiddler's contest (which led to the discovery of Ashley accompanist Doc Watson). After his appearance at festivals and concert venues, Ashley's version was quickly adopted and perpetuated by the folk song revival of the 1960s.

(*Anthology* Volume 3-A: Songs, track 1: Clarence Ashley, Columbia 15489, 1929)



# 12. FRANKIE AND JOHNNY

John Jackson, guitar and vocal

For information about John Jackson see track 3. "Frankie and Johnny" is another very popular American song with hundreds of recorded versions. The *Anthology* version by John Hurt is his own interpretation, while Jackson's is a more familiar arrangement.

(*Anthology* Volume 1-B: Ballads, track 7: Mississippi John Hurt, as "Frankie," Okeh 8560, 1928)



# 13. SUGAR BABY

Roger McGuinn, guitar and vocal;  
Jeff Tweedy, guitar and lead vocal;  
Jay Bennett, mandolin and vocal

For information on the musicians see track 1. Known alternately as "Honey Babe Blues," "Red Apple Juice," or "Red Rocking Chair," this song comes from the Appalachian region. This version comes from the repertoire of Moran "Dock" Boggs

(1898-1971) from Norton, Virginia. Boggs was influenced by both Black and White music in his region, and his music frequently has a blues feel to it. Boggs recorded during the 1920s and then again after his rediscovery by Mike Seeger in the 1960s (see the forthcoming *Dock Boggs: His Folkways Recordings, 1963-1968*, SFW 40108).

(*Anthology* Volume 3-A: Songs, track 6: Dock Boggs, Brunswick 118, 1927)



#### 14. LE VIEUX SOULARD ET SA FEMME

Balfa Toujours: Christine Balfa, guitar and vocal; Nelda Balfa Moody, triangle; Dirk Powell, accordion and vocal; Kevin Wimmer, fiddle

"We can't forget why we're out here. We're out here to celebrate the works of a great, great man, Mr. Harry Smith, and all of the works he collected. We're going to do a song that we actually learned from my dad. They called it 'A Mon Bon Vieux a Marie.' But on the *Anthology* it's 'Le Vieux Soulard et Sa Femme,' that is, 'The Old Drunk and His Wife.' A lot of times people think of Cajun music as a lot of two-steps and waltzes and there's a lot of great dancing tunes that we really love. But there's a lot of old ballads with different kinds of feels that have been lost. And this is one of those

kind of tunes.

"The wife says, 'Where are you going, my dear husband who is known as the biggest drunkard of the area?'"

"The husband replies, 'I'm going to the café.' And you know what kind of café it was. They definitely served liquor at this café."

"And she says, 'When are you coming back, my dear husband?'"

"He says, 'Well, tomorrow or another day.'"

"And being a good wife, she says, 'What would you like me to cook for you when you get back?' He says, 'A big ole' corn bread and a gallon of cush cush' (corn meal mush)."

"She says, 'That's going to kill you if you eat that.'"

"He says, 'Well good, that's what I want. I want to die anyway.'"

"She says, 'Once you die, where do you want me to bury you?'"

"He says, 'Just bury me in the corner of the road and every now and then pass me a hot potato and maybe a bottle of whiskey or two.'"

"Some of you may have heard this song for a long time and not known what it meant. Now you know the story."

—Christine Balfa and Dirk Powell

Christine and Nelda Balfa are the daughters of the legendary Cajun fiddler Dewey Balfa (1927-1992). After the death of their father they formed Balfa Toujours and continue to play his music. The name, Balfa Toujours, means "Balfa still and always." The group is led by Christine Balfa (b. 1968) and her hus-

band, Dirk Powell (b. 1969) of St. Martinville, Louisiana. Sister Nelda now only occasionally appears with the group, choosing to stay in Louisiana and pursue a career as a hairdresser. The song, better known as "A Mon Bon Vieux Marie," was originally recorded by Cajun accordionist Joe Falcon (1900-1965) and his wife, Cleoma Breaux (d. 1941) in 1928. Falcon was the first Cajun musician to record commercially.

(*Anthology* Volume 3-A: Songs, track 12: Cleoma Breaux and Joe Falcon, Columbia 14301, 1928)



#### 15. SPIKE DRIVER BLUES

Dave Van Ronk, guitar and vocal

"There is something that I do, when it happens to me, that's apparently unusual, although not totally unheard of. It's a thing psychologists refer to as lucid dreaming. And this is the kind of dream that people have where the details and everything are so sharp, so clearly realized, that it's almost impossible to tell the difference between the dream and the actual experience. Well, I first heard Mississippi John Hurt on the *Folkways Anthology* and immediately set to work to learn his two tunes from it. . . . And he was God. It was simple: there's God! And later on I heard more of his old recordings, and I never heard anything to make me doubt that he was God. I assumed—I suppose I have some Nietzsche in

me or something like that—he was dead. So we cut to 1963: I was in Boston... sitting in a little coffee house and there on stage with a guitar in his hands was God. He was alive and had been alive all this while. A fellow by the name of Tom Hoskins went down to Mississippi and brought him up. I'm sitting there thinking this has got to be one of those lucid dreams! And I decided no, it couldn't be, because it was too far-fetched. Well, I met John that night and we became good friends. I had a chance to sit at God's feet."

—Dave Van Ronk

Long-time Greenwich Village resident Dave Van Ronk (b. 1936) has been a major figure in the New York folk scene since the 1950s. Considering himself primarily a blues singer, Van Ronk has released approximately 20 albums over the years, frequently including songs from the *Anthology* or adapting their melodies for new songs. Says Van Ronk, "That *Anthology* was the Bible to hundreds of us, or more" (Notes to Smithsonian Folkways SFW 40090).

As Van Ronk's reaction to the rediscovery of John Hurt in the 1960s suggests, Hurt had a profound influence on many of the musicians who met him and heard him play. Hurt (1894-1966) worked as a sharecropper in his hometown of Avalon, Mississippi, for most of his life. The *Anthology* had an effect on many of the young musicians and enthusiasts of the time, some of whom went

South to see if they could find the musicians who made the *Anthology* so special.

Frequently in their twilight years, some of the musicians who were still alive and performing started showing up at coffee houses and folk festivals. Hurt is a prime example.

(*Anthology* Volume 3-B: Ballads, track 10: Mississippi John Hurt, Okeh 8692, 1928)



## 16. DARLING COREY

Greg Hooven String Band:  
Greg Hooven, fiddle and vocal;  
Heidi Sanders Hooven, bass;  
Judy Chaudet, banjo; Bill Giltinan,  
guitar

For information about the group see track 4. "Darling Corey" is another popular folk song standard that Hooven learned growing up. The arrangement he uses here is a staple of the folk song revival and the bluegrass world and differs from Dock Boggs's version on the *Anthology*. Both versions deal with the fate of Corey, guarding her moonshine still against the revenue officers.

(*Anthology* Volume 3-B: Ballads, track 3: Dock Boggs, as "Country Blues," Brunswick 131, 1927)



## 17. COO COO BIRD

Toshi Reagon, guitar and vocal

"I first heard this song in the early eighties. One of my teachers from Sandy Springs Friends School, Edward Morgan, was doing a presentation of the play *Of Mice and Men*. He asked if I would help with the soundtrack. One of the songs I played harmony on was "Coo-Coo Bird." Edward did this beautiful slow rendition of the song. When I was asked to do the concert, I knew I wanted to do this song, especially after hearing the Clarence Ashley version. I had not heard that version before and I had not heard all the lyrics. Now the song feels hot and fast to me. Both versions-sad and slow, hot and fast-really work well." —Toshi Reagon

For information on the song see track 11. Toshi Reagon (b. 1964) is a singer, songwriter, multi-instrumentalist, and a concert and record producer living in Brooklyn, New York. You can hear more of Toshi Reagon on her latest recording *Kindness* (Smithsonian Folkways SFW 40095), or you can catch her live. She tours both as a solo artist and with her band Toshi Reagon and Big Lovely.

(*Anthology* Volume 3-A: Songs, track 1: Clarence Ashley, Columbia 15489, 1929)

## 18. JAMES ALLEY BLUES

(Richard Brown)

Jeff Tweedy, vocal and guitar; Roger McGuinn, guitar; Jay Bennett, piano



For information about the group see track 1. Here, Jeff Tweedy captures the feeling of Rabbit Brown's original, one of the most unusual selections on the *Anthology*. A shadowy individual, Richard "Rabbit" Brown busked on the streets of Jane's Alley (not James), a ghetto neighborhood in New Orleans, the original home of Louis Armstrong, and a neighborhood so rough the police would not come in to quell disturbances. Additionally, Brown made a living as a singing boatman on Lake Pontchartrain. Brown had a very individual and idiosyncratic style of playing.

(*Anthology* Volume 3-A: Songs, track 5: Richard "Rabbit" Brown, Victor 20578, 1927)



## 19. NOTHING

(Tuli Kupferberg)

The Fugs: Ed Sanders, vocal;  
Tuli Kupferberg, vocal;  
Steven Taylor, guitar and vocal;  
Scott Petito, bass;  
Coby Batty, drums and vocal

The Fugs were friends and collaborators of Harry Smith. Formed in 1964, they challenged the Establishment by frequently using scatological humor and drug references. The group was Ed Sanders (b. 1939), Tuli Kupferberg (b. 1922), and Ken Weaver. Disbanding in 1969, they have occasionally reunited over the years. Their first recording was made for Broadside Records (which was acquired by Folkways) and was produced by Harry Smith. During these sessions Harry Smith can be heard in the background trying to control some of the session's free-form nature. Backed up by Peter Stampfel and Steve Weber, these initial sessions include a rendition of Henry Thomas's "Fishing Blues," and a bouncy "Romp Through the Swamp," a song put to the tune of "La Vieux Souldard et Sa Femme" (both sung by Stampfel). Here they reprise "Nothing," a Tuli Kupferberg composition from the first album, adapting the lyrics to fit the present day.

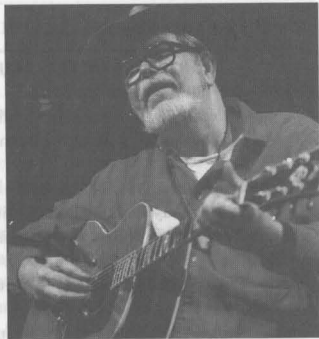




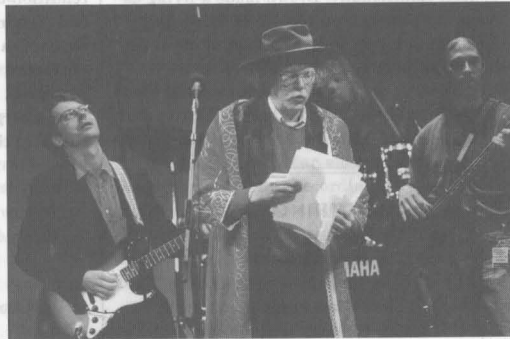
Balfa Toujours  
(TRACK 14)



Toshi Reagon  
(TRACK 17)



Dave Van Ronk  
(TRACK 15)



The Fugs  
(TRACK 19)

## FURTHER LISTENING

### FURTHER LISTENING

*Anthology of American Folk Music* (Smithsonian Folkways SFW 40090).

Ashley, Clarence, and Doc Watson. *The Folkways Recordings of Doc Watson and Clarence Ashley* (Smithsonian Folkways SFW 40029).

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Boggs, Dock. *Country Blues* (Revenant 205); *His Folkways Recordings, 1963-1968* (Smithsonian Folkways SFW 40108); *His Twelve Original Recordings* (Folkways RBF 654).

Bragg, Billy, and Wilco. *Mermaid Avenue* (Elektra 2204), 1998.

The Byrds. *The Byrds* (Columbia 46773); *Dr. Byrd and Mr. Hyde* (Columbia 9755).

Caffie-Austin, Ethel. *Gospel Music: Generation to Generation* (audiotape) (EJCA Ministries); *Welcome Holy Spirit* (European issue); *Christ is Coming* (to order: 410-833-8660). *Close to Home: Music from Mike Seeger's Collection, 1952-1967* (Smithsonian Folkways SFW 40097).

*Folk Song America: A Twentieth Century Revival* (Smithsonian 046).

The Fugs. *The Village Fugs* (Folkways 5304) 1965; *Fugs First Album with additional tracks from the Early Fugs* (Fugs Records/Fantasy) 1993; *Fugs Second Album with additional live and studio tracks from the Early Fugs* (Fugs Records/Fantasy) 1993; *The Real Woodstock Festival* (Ace Records, London) (to order: PC Productions, Box 729, Woodstock, NY 12498 (914) 679-2969).

Hawker, Ginny, and Kay Justice. *Come All You Tenderhearted* (June Appal 0069); *Signs and Wonders* (June Appal 0060).

Holy Modal Rounders. *Indian War Whoop* (ESP 1068); *The Moray Eels Eat the Holy Modal Rounders* (Elektra 74026).

Greg Hooven String Band. *The Galax Way* (Heritage HRC-CD 116), 1995; *Hot To Trot* (Heritage HRC-C-115), 1995; *Tribute to Fred Cockerham* (Heritage HRC-C-079), 1989 (to order: (540) 337-2138).

Hurt, Mississippi John. *Best of Mississippi John Hurt* (Vanguard 19/20); *1928 Sessions* (Yazoo 1065).

Jackson, John. *Deep in the Bottom* (Rounder 2032), 1983 and 1991; *Don't Let Your Deal Go Down* (Arhoolie 378), 1965, 1968, 1970, 1992; *Step It Up and Go* (Rounder 2019), 1979, 1990.

Jenkins, Ella. *Songs Children Love to Sing* (Smithsonian SFW 45042); *This A-Way, That A-Way* (Smithsonian Folkways SFW 45002); *You'll Sing a Song and I'll Sing a Song* (Smithsonian Folkways SFW 45010).

Johnson, Blind Willie. *The Complete Blind Willie Johnson* (Columbia 52835); *His Story* (Folkways 3585); *Praise God I'm Satisfied* (Yazoo 1058).

Kazee, Buell. *Buell Kazee Sings and Plays* (Folkways 3810).

Jim Kweskin Jug Band. *Greatest Hits* (Vanguard 13/14).

Lovin' Spoonful. *Anthology* (Rhino 70944).

McGuinn, Roger. *Born to Rock and Roll* (Columbia 47494); *Live from Mars* (Hollywood 162090).

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Muldaur, Geoff. *Having a Wonderful Time* (Warner Brothers/Reprise); *Sleepy Man Blues* (Prestige); and Maria Muldaur. *Pottery Pie* (Hannibal 4428); and with the Jim Kweskin Jug Band. *Jim Kweskin & Jug*

- Band (Vanguard); and with the Jim Kweskin Jug Band, *Jug Band Music* (Vanguard).
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- Pitchford, Lonnie. *All Around Man* (Rooster Blues 2629).
- Reagon, Toshi. *Kindness* (Smithsonian Folkways SFW 40095).
- Rishell, Paul, and Annie Raines. *I Want You to Know* (Tone Cool 1156).
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- Sebastian, John, and the J-Band (with Yank Rachell). *I Want My Roots* (Music Masters 65137); *King Biscuit Flower Hour Live* (King Biscuit 88019).
- Stampfel, Peter. *Have Moicy! (with Michael Hurley and Jeffery Fredricks)* (Rounder 3010), 1976; *People's Republic of Rock and Roll* (Homestead 133); *You Must Remember This* (Gert Town 1114), 1995.
- For other recordings by Peter Stampfel call 212-366-2095.
- Uncle Tupelo. *No Depression* (Rockville 6050).
- Van Ronk, Dave. *Chrestomathy, Vol. 2* (Gazell 2008); *The Folkways Years, 1959-1961* (Smithsonian Folkways SFW 40041); *From...Another Time and Place* (Alcazar AL 120), 1995; *\*Grammy nominee; Going Back to Brooklyn* (Reckless/Gazell GPCD2006), 1991; *Live At Sir George Williams University* (Justin Time JAM 9132-2), 1998.
- Wilco. *A.M.* (Reprise 45857), 1995; *Being There* (Reprise 46236), 1996; *Mermaid Avenue* (Elektra 62204), 1998.

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For further information on the original artists who performed these songs, see the notes to the *Anthology of American Folk Music* (1997 edition) or the Internet site at [www.si.edu/folkways](http://www.si.edu/folkways)

To visit Roger McGuinn's "Folk Den" on the Internet go to [www.mcguinn.com](http://www.mcguinn.com)

## BOOKING INFORMATION

- Greg Hooven String Band; Rt 1, Box 631-B; Stuarts Draft, VA 24477; (540) 337-2138
- Dave Van Ronk; c/o Folklore Productions; 1671 Appian Way; Santa Monica, CA 90401-3293; (310) 451-0767
- Ella Jenkins; Adventures in Rhythm; c/o Bernadelle Richter; 1844 North Mohawk; Chicago, IL 60614; (312) 337-5014
- Toshi Reagon; c/o Madeline Remez; 711 Boundary Ave.; Silver Spring, MD 20910; (301) 589-9654
- Roger McGuinn; E. R. Agency; 33 Samoset Ave.; Manomet/Plymouth, MA 02345
- Wilco; Booking: Frank Riley for Monterey Peninsula Artists; Management: Tony Margherita for T.M.M. Chicago; For more information: [www.wilcoweb.com](http://www.wilcoweb.com)
- John Jackson; c/o Trish Byerly; 2409 Hurst Street; Falls Church, VA 22043; (703) 641-5818
- Balfa Tjoujors; c/o Cash Edwards; Under the Hat Productions; 1121-B Bluebonnet Ln.; Austin, TX 78704; (512) 447-0544
- Lonnie Pitchford; c/o Jim O'Neil; 232 Sunflower Ave.; Clarksdale, MS 38614; (601) 627-2209
- John Sebastian and the J-Band; c/o David Bendett; 2431 Briarcrest Rd.; Beverly Hills, CA 90210; (310) 278-5657
- Ethel Caffie-Austin; c/o Delnora Roberts; (410) 833-5623
- The Fugs; Box 729; Woodstock, NY 12498; (914) 679-2969
- New Lost City Ramblers; c/o Mike Seeger; PO Box 1592; Lexington, VA 24450
- Peter Stampfel, solo; with Steve Weber as the Holy Modal Rounders; or with Gary Lucas as Du Tels; (212) 366-2095

Ginny Hawker; (304) 462-8427  
 Geoff Muldaur, c/o Folklore Productions; 1671 Appian Way; Santa Monica, CA 90401

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**NICK AMSTER AND MYSDYSCS** is a recording enterprise that includes among its goals a dedication to continuing some small measure of the magic and wonderment that Harry Everett Smith brought to those who encountered him and many who did not.

**THE FOLKLORE SOCIETY OF GREATER WASHINGTON** is an all-volunteer, not-for-profit organization. The main purpose of the Society is to further the understanding, investigation, appreciation, and performance of the traditional folk music and folklore of the American people. FSGW presents over 200 folk events in the area each year, including festivals, concerts, dances, swaps, singing, and storytelling.

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and preservation of the work of Harry Smith. The Archives is comprised of Smith's associates: editors, painters, poets, archivists, and filmmakers who have committed themselves to exposing to the public the breadth of this amazing, influential visionary. The archives has coordinated a series of photography and art exhibits and supports educational presentations including film screenings, a lecture series, and a biographical slide show.

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**WETA-FM RADIO** serves the greater Washington, D.C., area 24 hours a day with 75,000 watts of classical music, NPR and PRI news and information programs, and other eclectic programming ranging from traditional folk to pop. The station has been an important part of the artistic life of Washington since 1970, providing listeners with information on the area's cultural activities. Folk music has always been a part of WETA's schedule, and "Traditions," the five-hour Saturday night folk music program hosted by Mary Cliff, is known for its breadth — a mix of truly traditional, revival, singer-songwriter, ethnic, and world music, with a strong emphasis on artists and performances in the greater Washington folk community.

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## SYMPOSIUM TOPICS AND PARTICIPANTS

Presentation on Harry Smith: Rani Singh, Harry Smith Archives, New York

Harry Smith and the *Anthology of American Folk Music*:

Steven Taylor, John Cohen, Luc Sante, Peter Goldsmith  
The Music of the *Anthology of American Folk Music*: Horace

Boyer, Worth Long, Cece Conway, Alan Jabbour  
Keynote Address: Robert Cantwell

The Social and Historical Contexts of Southern Vernacular Music: Neil Rosenberg, Joe Wilson, Robert Cantwell  
The Influence of the *Anthology* on the Folk and Blues Revivals and Rock & Roll: Greil Marcus, Mike Seeger, Millie Rahn, Jeff Place

## FOLKWAYS AT 50

This 50th anniversary honors the Folkways legacy and launches the Folkways Trust Fund. The fund will enable Folkways to preserve its historical collection at the Smithsonian Institution through the use of emerging technologies. Major sponsors include: BMI (The American Performance Rights Organization), Columbia Records and Sony Music Entertainment, KOCH International, Smithsonian Institution Center for Folklife Programs & Cultural Studies, *Smithsonian Magazine*, and TRO (The Richmond Organization). For information on how to become a sponsor, contact Amy Horowitz, Assistant Director, Smithsonian Folkways Recordings, by phone at (202) 287-3484 or by e-mail at amy@folkways.si.edu

## ABOUT SMITHSONIAN FOLKWAYS

Folkways Records was founded by Moses Asch 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 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 or by special order on CD. Each recording is 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.

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For further information about all the labels distributed through the Center, please consult our website (<http://www.si.edu/folkways>), which includes information about recent releases, our catalogue, and a database of the approximately 35,000 tracks from the more than 2,300 available recordings (click on database search). Or request a printed catalogue by writing to:  
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 955 L'Enfant Plaza, Suite 7300, MRC 953  
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**MASTERED BY** David Glasser at AirShow, Boulder, CO

**CONCERT PRODUCED BY** Howard Bass, Laurie Jacoby, Bob Santelli,  
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**CONCERT SOUND BY** Bob Grimes and Bill McNett,  
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"THE ANTHOLOGY WAS OUR BIBLE.

WE ALL KNEW EVERY WORD OF EVERY SONG ON IT...."

Dave Van Ronk