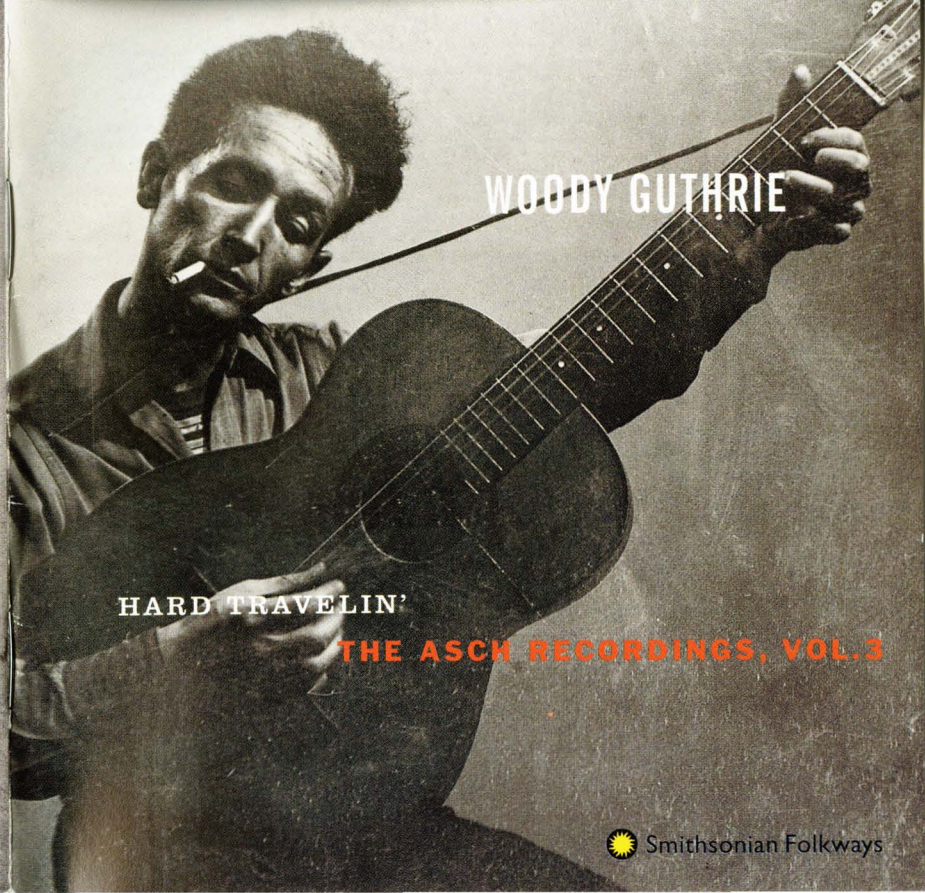


Smithsonian
Folkways

Smithsonian Folkways Recordings, Center for Folklife Programs & Cultural Studies
955 L'Enfant Plaza, Suite 7300, Smithsonian Institution, Washington DC 20560
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WOODY GUTHRIE

HARD TRAVELIN'

THE ASCH RECORDINGS, VOL. 3



Smithsonian Folkways

WOODY GUTHRIE HARD TRAVELIN'

THE ASCH RECORDINGS VOL. 3

COMPILED BY JEFF PLACE AND GUY LOGSDON ANNOTATED BY GUY LOGSDON AND JEFF PLACE

1. **HARD TRAVELIN'** 2:31*
(TRO-Ludlow Music, Inc./BMI)
2. **FARMER-LABOR TRAIN** 2:48
(Woody Guthrie Publications Inc./BMI)
3. **HOWDJADOO** 1:39
(TRO-Ludlow Music, Inc./BMI)
4. **SHIP IN THE SKY** 2:32
(TRO-Ludlow Music, Inc./BMI)
5. **I AIN'T GOT NO HOME IN THIS WORLD ANYMORE** 2:43
(TRO-Ludlow Music, Inc./BMI)
6. **MEAN TALKING BLUES** 3:45*
(Stormking Music, Inc./BMI)
7. **BETTER WORLD A-COMIN'** 3:04
(TRO-Ludlow Music, Inc./BMI)
8. **MISS PAVLICHENKO** 2:28
(TRO-Ludlow Music, Inc./BMI)
9. **SO LONG, IT'S BEEN GOOD TO KNOW YOU (WWII VERSION)** 2:44
(TRO-Folkways Music, Inc./BMI)
10. **NEW FOUND LAND** 2:05
(TRO-Ludlow Music, Inc./BMI)
11. **OREGON TRAIL** 2:44
(Stormking Music, Inc./BMI)
12. **VIGILANTE MAN** 3:22
(TRO-Ludlow Music, Inc./BMI)
13. **1913 MASSACRE** 3:35
(Sanga Music, Inc./BMI)
14. **TALKING COLUMBIA** 2:28
(TRO-Ludlow Music, Inc./BMI)
15. **TWO GOOD MEN** 3:45
(Stormking Music, Inc./BMI)
16. **SALLY, DON'T YOU GRIEVE** 2:22
(TRO-Folkways Music Publishers/BMI)
17. **TALKING SAILOR** 3:01
(Sanga Music, Inc./BMI)
18. **WHAT ARE WE WAITING ON?** 2:06
(Woody Guthrie Publications, Inc./BMI)
19. **RAILROAD BLUES** 3:13
20. **LUDLOW MASSACRE** 3:27
(Sanga Music, Inc./BMI)
21. **LADIES AUXILIARY** 2:09*
(TRO-Ludlow Music, Inc./BMI)
22. **MINER'S SONG** 2:09
(Stormking Music, Inc./BMI)
23. **WHEN THE YANKS GO MARCHING IN** 2:45
(Woody Guthrie Publications, Inc./BMI)
24. **UNION MAID (EXCERPT)** 0:42*
(TRO-Ludlow Music, Inc./BMI)
25. **RUBAIYAT (EXCERPT)** 3:40*
26. **THE MANY AND THE FEW** 5:33*
(TRO-Ludlow Music, Inc./BMI)
27. **HANUKKAH DANCE** 1:24*
(TRO-Ludlow Music, Inc./BMI)

All selections written by Woody Guthrie

* = unreleased or alternative take

INTRODUCTION

by Guy Logsdon

The Smithsonian Institution Center for Folklife Programs & Cultural Studies houses the archives and master recordings of Moses Asch and Folkways Records, as well as a few other small independent record labels. Most of Woody Guthrie's recordings are in the Asch/ Folkways Collection in the Center, and Jeff Place is the archivist for the entire sound collection. This means that he has listened to more Woody Guthrie recordings than anyone as he transfers sound from fragile master discs to tape and compact disc. While listening to the vast numbers of Woody Guthrie recordings, he decided that the songs Woody recorded for Moses Asch should be compiled into a collection: *Woody Guthrie: The Asch Recordings*.

There will be four volumes in the collection; however, not all of the Asch/Guthrie recordings will be in it, for some no longer exist, some are beyond transferring and restoration, and some are unworthy of reproduction. But there are enough songs, some previously issued and some unissued by Moses Asch, to showcase Woody's creativity and talent as well as to emphasize his vast knowledge and mental storehouse of country/western/folk music.

WOODY GUTHRIE

Woody Guthrie played a major role in developing the foundation for the song and social movement during the 1940s and 1950s, now referred to as the urban folk song revival. He also became and remains an inspirational figure for folk song writers, social protest and topical song writers, and rock and folk-rock song writers. His friendship with Lead Belly, Pete Seeger, Cisco Houston, Sonny Terry, and other legendary folk artists is well documented, and he unselfishly shared his musical and cultural experiences and ideas with them. His influence on Bob Dylan, Bruce Springsteen, John Mellencamp, and other contemporary musicians and songwriters also is well documented. His children's songs have helped parents and teachers rear, teach, entertain, and challenge young people for decades. And his documentation in songs and poetry of historical events such as the "Dust Bowl" and Great Depression decade still provides an important dimension to the interpretation of life during those years. Woody's creative contributions to our culture are legion, in the form of printed books as well as handwritten and/or typed manuscripts, paintings and drawings, and recorded songs.

Volume 1 in this series reveals the diverse subjects to which Woody Guthrie directed his creative energies—children, war, peace,

migrants, the West. *Volume 2* reflects the massive number of traditional, gospel, and country songs that Woody carried in his memory—songs learned in Oklahoma, Texas, California, and along his well-traveled early road of life that he carried to New York City and introduced to the urban folk song movement. *Volume 3* exhibits his creative imagination in adapting songs in his memory to labor, social, and political issues that he believed to be important. He loved musical expression and was a poet by nature. Therefore, Woody did not hesitate to use his imagination to adapt songs to his own style of performance and philosophies, and he readily modified tunes to fit his own creations. He truly was a folk or traditional composer, for he took what was available from his memory and creatively produced out of it an amazing body of new poems and songs.

MOSES ASCH AND FOLKWAYS RECORDS

Moses "Moe" Asch was a man obsessed with sounds: musical sounds, cultural sounds, political sounds, and nature's sounds; this obsession led him into becoming a pioneer in recording sounds. Born in Warsaw, Poland, he was a son of the novelist Sholem Asch; his father's work carried to them to Berlin and then to Paris, and when Moe was eight years old the family moved to Brooklyn, New York. He grew up learning the songs of French chil-

dren, his mother's Yiddish songs, the songs of English-speaking children, and later popular and jazz songs, and as a teenager he developed an interest in the electronics of radio and recording. He later wrote: "I learned the meaning of folk song as it expresses a HOME feeling of belonging and association." While vacationing in Paris, he found a copy of John A. Lomax's *Cowboy Songs* (1910 edition) and "became filled with the meaning of the cowboy and the west."

He started his manufacturing and production of records in 1939, specializing in international ethnic music, with Asch Records as his company name. His first commercial recording venture using American folk expression was in 1941, with *Play Parties in Song and Dance as Sung by Lead Belly*. Other singers of folk songs such as Burl Ives and Josh White turned to him as an outlet for their talents; Asch became the primary producer of folk recordings with limited commercial demand, recognizing the talents of Woody Guthrie, Pete Seeger, Cisco Houston, and hundreds of other singers and musicians. (See: Moses Asch, "Folk Music—A Personal Statement," *Sing Out!* 11 [February-March 1961] 1: 26-27.)

During his career, Asch produced records under different labels: Asch Records, Asch-Stinson Records, Disc Company of America, Folkways Records, Disc Recordings, and oth-

ers. The Folkways label was created after Asch declared bankruptcy in 1947; he produced approximately 2,200 titles during his 40 years of Folkways Records ownership. For the most part, these were of artists and music that the large recording companies did not consider to be commercially viable. Asch issued Woody Guthrie recordings on each label that he produced.

Since 1987, the Moses Asch/Folkways Records archives have been a part of the Smithsonian Institution Center for Folklife Programs & Cultural Studies archives. In the Woody Guthrie portion of this collection there are unpublished songs and poems as well as commercially issued recordings and unissued master recordings. The unissued masters are takes rejected by Woody and/or Asch for various reasons, e.g., the topic of the song did not fit in an album being issued or a line in the song was forgotten or skipped by Woody. Some of the songs in this collection are from those master recordings Moses Asch decided not to use for other projects, while others are previously issued songs chosen as representative of his best works.

When Woody started his recording career in 1940, the commercially viable format for recording and reproduction was the 78 rpm disc. When the needle was set on the master disc, there was no stopping to correct mistakes; they could not be edited. If Woody lost

the tune or sang the wrong words, he had to start over on a new master disc; so there are cuts in the Asch/Folkways Collection that Woody never heard or approved, for they contained mistakes. The composition of the discs also varied; they were shellac, acetate on glass, acetate on aluminum, and vinyl. Unfortunately, the glass discs break easily, and the acetate on aluminum flakes off; therefore, there are songs in this collection that can no longer be transferred from the master disc, for the master was lost during the transfer process. And there are a few recordings lost from merely touching the disc.

Instead of listing the complete title of each Smithsonian Folkways recording mentioned in the following notes, the issue number only will be listed. The collections are as follows in their numeric order: *Folkways: The Original Vision* SF 40001; *Sings Folk Songs with Lead Belly, Cisco Houston, Sonny Terry, Bess Hawes* SF 40007; *That's Why We're Marching: World War II and the American Folk Song Movement* SF 40021; *Struggle* SF 40025; *Long Ways to Travel 1944-1949: The Unreleased Folkways Masters* SF 40046; *Cisco Houston: The Folkways Years 1944-1961* SF 40059; *Ballads of Sacco & Vanzetti* SF 40060; *Nursery Days* SF 45036.

For more detailed information about Woody Guthrie's work with Moses Asch, please consult *Volume 1* in this series as well as SF 40046, and Goldsmith (1998). For lyrics of some of the songs in this collection, see: *Woody Guthrie Songs* (New York: TRO Ludlow Music, 1994); *The Collected Reprints from Sing Out!, Vol. 1-6, 1959-1964* (Bethlehem, PA: Sing Out! Corp., 1990); *Woody Guthrie: Roll on Columbia, The Columbia River Collection* (Bethlehem, PA: Sing Out! Publications, 1991); *California to the New York Island*, edited by Millard Lampell (New York: Oak Publications, 1958); and *Woody Guthrie Folk Songs* (New York: Ludlow Music, 1963).

WOODY GUTHRIE IN NEW YORK CITY AND WORLD WAR II

For the early years of Woody's story as told by fellow Oklahoman, Guy Logsdon, see: This Land Is Your Land, The Asch Recordings, Vol. 1 (Smithsonian Folkways 40100) and Muleskinner Blues, The Asch Recordings, Vol. 2 (Smithsonian Folkways 40101). Woody's story will be continued in each volume.

Woodrow Wilson "Woody" Guthrie was the third of five children born to Charley and Nora Guthrie of Okemah, Oklahoma. Named for the Democratic presidential candidate and president for two terms, Woody obviously was the son of a staunch Democrat, and he was

proud that his birth date, 14 July 1912, was Bastille Day (14 July is celebrated in France somewhat like the 4th of July in the United States, to symbolize the revolution against royal tyranny in 1789). Woody was destined to become a revolutionary against what he perceived to be economic tyranny.

His father was a successful small-town politician and businessman, and his mother was the dutiful housewife/mother of that era. They were a handsome and popular couple in Okemah. However, by the time Woody was six years old, tragedy in many different forms started striking the family: their new house burned; his sister Clara died from burns; his mother started showing symptoms of the genetic illness Huntington's disease; and his father's land holdings started shrinking. Years later Woody stated that his father lost a farm a day for a month, implying that it occurred during the Great Depression, but Charley's losses were the result of Nora's illness and his concern and love for her long before the Depression years. It was the medical diagnosis that she was going insane; Woody suffered the taunts from other kids that he had a "crazy" mother.

Woody was a few weeks away from the age of 15 when Charley was severely burned. It was generally believed that somehow Nora was responsible; she was committed to Oklahoma's institution for the insane, for the doc-

tors knew little to nothing about Huntington's disease. Charley and his two younger children were taken to Pampa, Texas, to be cared for by relatives. Woody decided to stay in his hometown and fare for himself selling newspapers, shining shoes, picking up scrap iron in alleys, and doing anything else he could to survive. The foundation for Woody's attitudes, philosophies, beliefs, and desire to champion those who are down and out was formulated during his those years—the years when tragedy tore his middle-class family apart. But through it all, he never lost his sense of humor—he probably survived because he could laugh, a personality trait that too many fans and scholars seem to forget.

During the summers he wandered across Oklahoma and Texas, always returning to Okemah in time for school, but at the end of his junior year in high school Woody went to Pampa to live with his father. A few years later he married Mary Jennings, the sister of his good friend, Matt Jennings. He learned to play a variety of instruments while there, and entertained at ranch dances and for a wide variety of audiences with his uncle and aunt Jeff and Allene Guthrie. It was there where he experienced the fury of the dust storms. In mid-1937 he left Pampa and his family to make his way to southern California to become a radio personality.

First he teamed with his cousin Jack

Guthrie on a radio show over KFVD, Hollywood. Jack left the show to work a construction job to support his family; Woody invited their mutual friend Maxine "Lefty Lou" Crissman to sing with him, and the show became "The Woody and Lefty Lou Show." They soon became the most popular performers the station broadcast.

As Woody became more concerned about the poverty of migrant agricultural workers and other inequities in the capitalistic economy, he slowly developed the belief that socialism would spread the nation's wealth among the working people in a more equitable way. He met members of the Communist Party and other left-wing organizations and attended their meetings, some held in the homes of prominent Hollywood personalities. He became more outspoken about what he perceived to be the evils and ills in society, for his years of picking up junk in Okemah alleys as well as other menial tasks for survival were not forgotten.

He and the KFVD owner had a falling out—probably over Woody's unreliability—so in late 1939, Woody, Mary, and, by then, three children returned to Pampa. But Woody had already decided to join his friend, Will Geer, in New York City. In January 1940, Woody left his family once again and thumbed his way to New York City; there he found temporary lodging with Will Geer.

I got out in another big white blizzard and walked out of town (Pittsburgh) on the #22 highway. I remember a road sign that advertized an undertaker's house: "Grimm's Undertakers. If Death overtakes you, just Grimm and Bear it."

I'm still a ramblin' round old New York trying to find me a job of work. I been here for about three weeks a walkin' around these old cold streets. Sometimes up and sometimes down, sometimes lost in a hole in the ground.

Seems like two or three times a day I get lost down in the old subway. Electric train comes down the line. I catch out wrong most every time.

One runs east, two go west, and I wonder how to catch on best. Six go south, and nine run north, and you dang sure get your nickels worth.

You put a nickel in the slot and grab you a train that's good and hot, sail out down in a hole in the ground and ride that train across this town.

People push and people jam, the jammedest jam I mean what am. You walk, you nudge and squirm and fall, and get up against that cement wall, and ooze and duck and spar and strain and they shove you into the wrong damn train. (This quotation is from an unpublished

manuscript, circa 1944, in the TRO Richmond Music archives titled "Woody Guthrie, by Me.")

His "temporary" stay slowly began to be an imposition on the Geers, but on 3 March 1940, he performed for Geer during Geer's "Grapes of Wrath Evening." Geer had organized the show to raise money for the John Steinbeck Committee for Agriculture Workers, and Woody's successful contributions to the show justified his lengthy stay with Will and Herta Geer. Woody was reviewed as "a real dust bowl refugee" and a genuine Dust Bowl balladeer. Equally as important for Woody, he met Alan Lomax, Lead Belly, Aunt Molly Jackson, Pete Seeger, and many more destined to influence and to be leaders in the urban folk revival.

Lomax, who was working at the Folk Song Archives in the Library of Congress, invited Woody to Washington to record some of his songs for the Library of Congress—the sessions were in late March 1940; Mary and the kids had rejoined him, and were there during the sessions, but soon returned to Pampa. Then Lomax obtained a contract for Woody with RCA Victor to record his Dust Bowl songs; the session was 26 April 1940, with two additional songs recorded 3 May. Two 78 rpm albums titled *Dust Bowl Ballads* were issued, with Woody being promoted as Oklahoma's

Dust Bowl Balladeer—even though Woody's Dust Bowl experiences were in Pampa, Texas. In fact, of the five states with acreage in the "Dust Bowl," Oklahoma had the least, but due to media coverage and a few other factors, the state became known as the Dust Bowl State.

The albums were not financially successful for RCA or Woody, but they created a small following for Woody's talents and became a major influence in the folk music genre. The day after his RCA session, which was in New York City, Woody wrote:

Howdy Everybody, just finished makin' 12 Victor records, of the conditions in the Dustbowl.... It didn't sound like me when we got done.... I was a standing there a listening to the playback, and the feller said, well, how do you like it, and I said, fine, whose that guy a singin' it?

I think the Ballad of the Joads, or the story of Tom Joad, is the best thing I ever done so far, and is a subject with which I'm very dusty.... Columbia made us a verbal offer on the album, but Victor didn't say much, so I dealt with them. I tried to get a Lincoln Zephyr every week and \$1.25 cash, for gas and oil to go around the block, but the question of who was goin' to do the laundry come up, and the two Co's dickered for a

week—not about the washing, but about what soap to use.... What I'm glad to see is the Workin' Folks songs getting so popular, as I know they have always lead to the field, and it was John Steinbeck's picture, "The Grapes of Wrath," that showed these big companies that the workin' folks will stand back of the company that shows our side of the story.

(compiler's note: I copied this quotation from a manuscript in the Smithsonian Folkways archives some years ago and misplaced the source.)

Mary and the children were in Pampa, so Woody decided to take a trip to see them. Pete Seeger went with him, and they stopped in Oklahoma City to visit and sing for Bob and Ina Wood, the local communist leaders. There Woody was inspired to write "Union Maid." Later, Wood, who ran a book shop in Oklahoma City, was arrested; his book stock, including Bibles, the works of Washington and Jefferson as well as communist material, was taken to the Fair Grounds and burned, and Wood remained in jail for many months. Woody and Pete were not there for that episode of censorship; their trip is well documented in Joe Klein's *Woody Guthrie: A Life*.

After leaving Pampa in 1937, Woody never pretended to have ambitions other than to be a poet/writer/singer, but he had received very

little encouragement to make a career out of them. However, his experiences with Alan Lomax, the Library of Congress, New York City, and RCA reinforced his determination; he found not only encouragement, but also financial success. Nightclub appearances and radio shows were abundant and paid him well. In November 1940, he had Mary and the children join him in New York City, but financial success demanded that he compromise his principles. He could not dress, speak, and sing the way he wanted to, and it started to bother him. Probably the most successful show was Model Tobacco's "Pipe Smoking Time," but there were others: "American School of the Air," "Back Where I Come From," and "Cavalcade of America." Woody could not stand success, and in January 1941 loaded Mary and the children in their new car and headed west. He believed that he was rebelling against the corruption of wealth in the capitalist system.

Back in California, Woody learned that he had been thorough in severing ties with former employers, for the KFVD management did not want him back and neither did the New York City shows—he believed that he was too "honest" for the wealthy and powerful, but he was actually too undependable. Nevertheless, the West Coast communist newspaper *People's World* did want him. They did not hesitate to use his writing skills, and he used

them as an outlet for his beliefs. Even though he was well read and highly intelligent, Woody was naive about economics and politics and held simplistic answers to worldwide problems. To him communism was "communism": everything should be owned in common. He wrote in an April 1941 manuscript, "The Final Call," in the Library of Congress:

I aint in favor of a bloody revolution. You aint either. But I'm high in favor of a Change in things that'll give you and me and all of our folks plenty of what they need to get along on, plenty of work, plenty of pay, plenty of rest, plenty of schooling, plenty of the pleasures of this life. I really hope to God that the Rich folks will give you these things as fast as you step up and throw out your chest and ask for them. You build everything they got. You plant and raise every thing they got. You make every thing they got.... I hope to God that you dont have to hurt nobody in getting your fair and honest share.... But, in case anybody tries to step in and stop you from changing things into a better world—use your strength.

He was too undisciplined in his daily life to be a member of any organized party, and he maintained his sense of humor, which made him an unlikely communist. He also

retained his spirituality based in the religions of his childhood, even though he filled out questionnaires that asked "religion" with the answer "All." Woody became the ultimate individualist in a world that demanded, and still demands, an element of social conformity. He also wanted to be a good husband, a good father, and a good son; he just could not adapt his creative juices to the requirements for fulfilling the roles.

He and his family were stranded in California with limited income when he received a letter from the Bonneville Power Authority in Oregon.

We got a registered letter that told us to come up to the Columbia River to the Bonneville and the Grand Coulee dam.... Well, I talked to people, I got my job, it was to...walk around up and down the rivers, and to see what I could find to make up songs about. I made up twenty-six (Woody Guthrie, *American Folksong* [New York: Moe Asch, 1947], p. 5).

Woody and his family arrived in Portland, Oregon, in May 1941. They were the best days that his wife, Mary, had experienced since leaving Pampa, for even though he had made good money in New York City, she did not like living there. Once again, Woody actually made some money. Of his 26 songs—sup-

posedly a song a day—some have become well known: "Roll on Columbia," "Pastures of Plenty," "Hard Traveling," and a few others. But the job only lasted one month; Woody and the family returned to Pampa. Then his friends in New York City invited him to join them on a summer cross-country tour.

I got a letter from the Almanac Singers back in New York. Come back to us and let's make a cross country tour singing in union halls. I kissed Mary and the kids another Goodbye and hit the northern highways and freight, truck lines, and car routes. Nine days later I stepped into the apartment of the Almanacs with the Third Avenue Elevated railroad just about six inches out of the window there. (This quotation and two following quotes are from an unedited manuscript, "Woody Guthrie by Woody Guthrie," pp. 16-17, in the Asch/Folkways Collection, Smithsonian Folkways Archives.)

His friends Pete Seeger, Millard Lampell, and Lee Hays had named themselves The Almanac Singers and were living in a flat in New York City trying to write labor songs. They needed Woody's writing skills. The Almanacs and friends were either pacifists or left-wing believers who were opposed to intervention in the "European War," for Hitler and

Stalin had signed their non-aggression pact in 1939—thus, the left wing aligned with Stalin. Also, after World War I, there had been strong pacifist recruitment on college campuses around the nation. There were many who were not “left wing”; they were “pacifists” against any war. A few months before Woody returned to New York City, the Almanacs had recorded the album *Songs for John Doe*—it contained critical songs about President Roosevelt and the war in Europe (see: SF 40021).

On 22 June 1941, about the time Woody joined them, Hitler commanded his army to invade Russia; the left wing and the Almanacs changed attitudes and started writing and singing war songs against Hitler and fascism. They had compiled a fair number of labor songs to sing in union halls and had collaborated on (with Woody doing most of the writing) the classic song, “The Sinking of the Reuben James.” After recording enough songs for two albums for General Records in early July, they started out on their tour.

We made two albums of records for the General Record Co.... They loaded me and my guitar into an old Thirty-One Buick.... We rolled the gasoline hose down into our tank and left it there to suck and blow till we hit our first union hall stopoff. We made up songs.... We went into union halls and sang before, during, and after the speakers

had spoke, and took up a collection to buy gas, oil, and to grease the breezes. We sang Union Maid, Talking Union, and others... and made up dozens and dozens as we rolled along.... Rolled on out to Denver, then on to Frisco and sang for five thousand longshoremen...for the Ladies Auxiliary...for the farm and factory workers around lower California.

But it was difficult for such diverse personalities to be together on the road for long:

Lampell and Hays returned to New York. Pete and me drove on down into Mexico and sung...[then] drifted back into New York. We made up war songs against Hitlerism and fascism homemade and imported. We sang songs about our Allies and made up songs to pay honor and tribute to the story of the trade union workers around the world. We got jobs singing on overseas broadcasts for the Office of War Information for direct beaming to front line fighters.

Once again back in New York City, the Almanacs continued to write and sing and make very little money. Woody showed little concern about the financial status of his family in Pampa, for Mary's parents were helping them. He was writing, singing, and drinking—the life he wanted. But in early 1942, he

met a dancer in the Martha Graham dance troupe, Marjorie Greenblatt Mazia. Marjorie was the daughter of Russian Jewish immigrants; her mother was Aliza Waitzman Greenblatt, a popular Yiddish poet, and socialism was a way of life for them. Woody and Marjorie fell in love and started living together. He also had been writing his autobiographical novel, *Bound for Glory*—a project that occupied much of his time; Marjorie helped trim it down to a size acceptable to publishers. It hit the markets in 1943, and received many favorable reviews, some declaring Woody to be the 20th-century Walt Whitman.

Both were married to other mates, which worried Marjorie but not Woody. Pregnant with his child, she returned to her family in Philadelphia; Woody continued to live, sing, and write where friends would tolerate him. Often these were individuals who wanted to claim Woody as a communist, but, as previously stated, he was too undisciplined, too poor, too much an individualist, and had too much of a sense of humor to be a member of any organized group. He was Woody Guthrie—a highly creative individual with an almost messianic drive to help create a better world for working people. And Hitler was the obvious enemy:

*I hate Hitler and I can tell you why,
He's caused lots of good people to suffer*

*and die;
And he's got a habit of pushing folks
around,
I figure it's about time we slapped him
down;
Give him a dose of his own medicine...
lead poisoning.
(Lyrics, “Talking Hitler's Head Off”)*

Marjorie and their daughter Cathy Ann, who was born in February 1943, rejoined Woody in New York City, but he was not destined to stay home long. Woody was small in stature and was a family man; thus during the early war years the military did not want him. However, by 1943 the military was becoming less selective in whom they drafted into service, and the Almanacs were no more. Pete had been drafted; Lee Hays was not well, and other part-time members had dropped out. So Woody and two friends decided to become merchant marines.

I had met up with Cisco Houston at the same time I had met up with Will Geer. Cisco was one of the men that went with us all over the migratory labor camps and shack towns.... He joined the National Maritime Union and shipped out for a year or two. I met him again in New York (Unpublished manuscript “Woody Guthrie, by Me,” circa 1944 [mistakenly dated circa

1951 in Vol. 2], in the TRO Richmond Music archives).

The third man was Jimmy Longhi, who was acquainted with Cisco and met Woody through him. The three became a merchant marine trio and shipped out together on three ships: in June 1943, on the *William B. Travis*; in January 1944, on the *William Floyd*; in May 1944, on the *Sea Porpoise*.

I shipped out with my guitar, and two seaman buddies, both good NMU men, Cisco Houston, a guitar player and high tenor singer, and Jimmy Longhi, an Italian boy with as good an anti-fascist head on him as I have ever seen. We played our guitars, and I took along a fiddle and a mandolin. Our first boat was torpedoed off the coast of Sicily, pulled into Lake Bizerte, but we got to visit the old bombed town of four hundred thousand souls, Palermo, Sicily, where Jimmy took us to a little peasant village. We caught an empty Liberty ship back to the States.

We made a run to North Africa next. Jimmy, Cisco, and myself had sort of a Union Trio. Sort of a singing Torpedoed Seamen's group. We sang union songs and got the troops to sing them, too.

We also were in the Cherbourg Invasion a while after D Day. We lost another good troopship here when we ran into some kind of floating mine or something. Lucky, our troops had already gone ashore in their invasion barges, and nobody in the crew was killed (Unpublished manuscript "Woody Guthrie, by Me," circa 1944, in the TRO Richmond Music archives).

In his book *Woody, Cisco, and Me: Seamen Three in the Merchant Marine* (Urbana: University of Illinois Press, 1997, p. 38) Longhi described Woody's first appearance as a merchant marine:

Woody was a little late, but it was no wonder, considering what he was carrying. We could barely see him under the load: a seabag over his shoulder, a guitar strapped to his back, a violin case, a mandolin case, a stack of at least ten books, and a portable typewriter, all tied together by a length of clothesline and somehow wrapped around him.

A revealing conversation took place later on board ship, when Woody talked about his mother's illness and his fear that he, too, might have it:

"And the fact is that I'm beginning to sus-

pect that I have it too." I couldn't see Woody's face, but I could see that the light of the match trembled slightly. "The doctors don't know much about it—maybe only Jesus can help me." Woody fell silent. After I recovered from my surprise, I said, "Woody, I didn't know you were religious." Cisco said nothing.

Quietly, Woody said, "Hell yes, I'm a religious man, but I don't have a favorite. I sorta like 'em all."

"You mentioned Jesus."

"Yes—the ones I admire most in the world are Jesus and Will Rogers." He blew out the light (pp. 62-63).

In April 1944, between merchant marine trips, Woody went to the office and recording studios of Moses Asch:

Back in the States, Cisco Houston, Blind Sonny Terry, and myself went up to the Asch studios. Moe Asch, son of Sholem Asch, took us in, cranked up his machinery and told us to fire away with everything we had. We yelled and whooped and beat and pounded till Asch had taken down one-hundred and twenty some odd master sides. We wound up, tuned, and ground

up, fired up, warmed up, and then flew off and out and down with some more of the same only with all the heavens and siderollings of the ocean throwed in to keep things from blowing away in a foggy spray. We bought two big new Gibson guitars and a new Gibson mandolin and several new harps for Blind Sonny.

Sonny Terry blew and whipped, beat, fanned and petted his harmonica, cooed to it like a weed hill turtle dove, cried to it like some worried woman come to ease his worried mind.... He put the tobacco sheds of North and South Carolina in it and all of the blistered and hurt and hardened hands cheated and left empty, hurt and left crying, robbed and left hungry, pilfered and left starving, beaten and left dreaming. He rolled down the trains that the colored hand cannot drive only clean and wash down. He blew into the wood holes and the brassy reeds the tale and the wails of Lost John running away from the dogs of the chain gang guards.... He is blind and that he still knows that his people can see a world where we all vote, eat, work, talk, plan and think together and with all of our smokes and wheels rolling all of our selves well dressed and well housed and well fed. These are the things that the artist in Blind Sonny Terry knows and sees

in his blindness.... These are the freedoms (Unedited manuscript, "Woody Guthrie by Woody Guthrie," p. 19, in the Asch/Folkways Collection.)

In a July 1974 interview with Guy Logsdon, Asch stated:

Woody wasn't anxious to meet recording people; he was anxious to meet people he could communicate with. He was very uncommunicative; he was very anti-social. He didn't want to be bothered by society or people. I guess his mind was constantly working like a poet—on his work and what he had to say and how to translate that into a mass communication. He was not interested in writing for the sake of publishing.

One day, Woody comes in and squats himself on the floor. He squats himself before the office door and just sits there—very wild hair, clean shaven, and clothing one would associate with a Western person rather than with an Eastern person. He started to talk—a person of broad English, and then you wonder if that was a put-on. When he lets himself go, his English becomes more common English, with Western or Oklahoman accents. And that's when I know he's not putting on or making

fun. If you listen to those Library of Congress recordings, you can hear all the put-on he wanted to give Alan Lomax. This is the actor acting out the role of the folk singer from Oklahoma.

With me, he wasn't at all that way. He spoke without any put-on; he spoke straight. I began to realize after talking to him a while that this was a very serious person, and a very articulate person. The simplicity of his speech was so deep that you start to remind yourself of Walt Whitman. The words were clear, simple, but the meanings were deep and very well thought out and philosophized. So we became friends. He said, "I have a lot of songs I want to record. I want one favor from you, and that's the only way I will do this. Don't put out anything I wouldn't want you to put out. I want to hear all the cuts before you issue them. That's the only thing I want from you."

He believed very strongly that the American tradition of the ballad dealing with an event is something that was contemporary. It didn't stay in the 1880s, because something was happening in the 1900s; and in the 1940s, things were happening—and that's what he wanted to convey.

He did two things for me. He wrote the most important critiques of my records that I every had. He would spend a whole page or two pages of typed observations of the contents, whether it was Greek or Indonesian or African or American folk; he would sit down and study the recordings that I issued and write me a critique. The other area was that we would sit together and plan projects. Like authors, he would be interested in ideas from others. He planned at least forty different albums, and he would even put thirty titles for each of the forty albums. He would say, "These have to be done, and these are the titles."

He composed and recorded material from the Bible about the Maccabees and other historical biblical figures in the Jewish testament, the Old Testament dealing with the Jewish resistance. It was very interesting to him, and he would go very deep into it and study the Bible very thoroughly. You know, when people say, "Communist, and this and that," they don't realize how much the Bible influenced Woody—Pete Seeger is the same.

I think Woody Guthrie was one of the great American poets. And I think as time goes on people will start to realize that he was a poet; he was a great American creative person.

That April meeting with Asch and the subsequent recordings made a lasting impact on music in America. But the war was on, and the seamen three had one more voyage to make. In May, they shipped out for the voyage Woody called the "Cherbourg Invasion after D-Day." It was a troop ship, and while they were under attack Woody decided to keep the troops entertained. Jimmy Longhi's story about Woody and his heroics can be heard on SF 40021.

Back in the States in the fall of 1944, Woody joined forces in reelecting Roosevelt as president, and Asch had issued his first Guthrie album—three 78 rpm discs titled *Woody Guthrie*. As the war in Europe was nearing an end, the military became even less selective; Woody was inducted the day Germany surrendered—7 May 1945. He was stationed at Fort Dix, New Jersey, later at Fort Scott, Illinois, Sheppard Field, Wichita Falls, Texas, and Las Vegas, Nevada. His descriptions of military experiences varied depending on to whom he was writing. Military service placed him in a disciplined routine he had not known since childhood, and it also provided him with comic relief opportunities because of the structured discipline.

While at Scott Field sitting in the PX, Woody heard his cousin Jack Guthrie's recording of "Oklahoma Hills"; he also learned that Jack was credited with writing it. He contacted Capitol Records claiming to be the compos-

er; Jack supported his own claim with the added factor that he had recorded it and had made a few changes. Woody agreed, and subsequent issues of the recording carried both names, and sheet music was reissued crediting both men. Woody had written the song in late 1937 while singing at KFVD, and had sung it over the air for about two years. However, Jack did make the refrain better, and it earned substantial money for Woody.

When the Japanese surrendered 14 August 1945, it made no change in Woody's military career. He was not immediately discharged as he had hoped. In early November, he was given a two-week furlough and returned home to New York City. By then both he and Marjorie were divorced from their former mates, so the two went to City Hall and were married. Back at the Las Vegas base on 20 December, he was discharged; he also was experiencing the early symptoms of Huntington's disease. (To be continued in *Volume 4* of this series.)



(l-r) Woody Guthrie, Fred Hellerman, Jean Ritchie, and Pete Seeger. Photo courtesy of Woody Guthrie Archives.

NOTES ON THE SONGS

1. **HARD TRAVELIN'**

Woody Guthrie, vocal/mandolin; Cisco Houston, guitar; Sonny Terry, harmonica (Words and music by Woody Guthrie; recorded 1947; Smithsonian Acetate 2767; 10" shellac disc)

The first printing of this song appeared in a typed and mimeographed collection, *Ten of Woody Guthrie's Songs*, New York City, dated 3 April 1945; he sold it for twenty-five cents, or less. He wrote: *This is a song about the hard traveling of the working people, not the moonstruck mystic traveling of the professional vacationist. Song about a man that has rode the flat wheelers, kicked up cinders, dumped the red hot slag, hit the hard rock tunneling, hard harvesting, the hard rock jail, looking for a woman that's hard to find.* He referred to it as a Dust Bowl song, but wrote it while working on his Columbia River project in 1941. It remains one of his best-known songs.

2. **FARMER-LABOR TRAIN**

Woody Guthrie, vocal/harmonica; Cisco Houston, vocal harmony/guitar (Words by Woody Guthrie, melody from "Wabash Cannonball"; from SF 40046; recording date and matrix unknown; Smithsonian Acetate 047; 12" aluminum-based acetate disc) Upon returning from World War II many

veterans and left-wing sympathizers felt disillusioned that there were no great changes in politics and economic policies, but they did see a growing fear of and hostility toward the Soviet Union and communism. When Henry A. Wallace (1888–1965) declared his independent candidacy for President during the 1948 election year, the left-wing movement was elated.

Wallace was born into an Iowa family of agricultural leaders and journalists. In the 1920s the agricultural economy collapsed, and Wallace abandoned his family's Republican tradition in support of Al Smith's, followed by Franklin D. Roosevelt's, agricultural and economic policies. In 1932 he was appointed Secretary of Agriculture by Roosevelt, and in 1940 was Roosevelt's choice for Vice President. But Wallace became more and more controversial as he expressed his views about economic policies and world peace that should follow the war. He was dropped from the Democratic ticket in 1944, and his post-war advocacy for friendship with Russia and other unpopular progressive views signaled his political death even among liberals. However, in 1948 the left wing rallied to his support, believing he could win the election.

Woody wrote a series of songs to be sung at Wallace rallies, including "Baking for Wallace," "Bet on Wallace," "Henry Wallace Man," "Wallace Meeting Grounds," and "The Farmer-Labor Train." He was certain that if farmers

and laborers joined together they could elect Wallace; they didn't. In June 1948, a collection of songs including "The Farmer-Labor Train" was published as *Songs for Wallace* (*People's Songs*, vol. 4, no. 1). In 1920, a small political party in the Midwest was organized as the Farmer-Labor Party; it, too, faded into obscurity, and by 1924 its leaders joined forces with the Progressive Party.

3. HOWDJADOO

(also spelled "How Joo Doo" and "How Di Do") Woody Guthrie, vocal/guitar
(Words and music by Woody Guthrie; unreleased alternate take; recording date unknown; no matrix; Smithsonian Acetate 100; 10" acetate on aluminum disc).

It is generally believed that Woody's children's songs were written for Cathy Ann in the mid-1940s, but he wrote songs for all of his children, dating back to his California days. However, the children's songs that were issued by Asch in 1946 and 1947 were written for Cathy, or, as Woody fondly called her, Miss Stackabones. Indeed, these became his well-known classic children's songs. The first collection, *Songs to Grow On: Nursery Days* Disc 605 (three 78 rpm discs) in 1946, was prepared with the assistance of Beatrice Landeck, noted children's music specialist and educator. It sold well and received numerous rave reviews. In late September 1946, he,

Marjorie, and Cathy were in the Pocono Mountains near East Stroudsburg, Pennsylvania, with Alan Lomax and his family and other friends; during the stay he wrote most of the songs issued on *Songs to Grow On: Work Songs for Nursery Days* Disc 602 (three 78 rpm discs), in 1947. The illustrated manuscript for that album is in the Asch/Folkways Collection, but "Howdjadoo" is not among the manuscripts for either album. When and where Woody wrote this song are not documented; yet it remains one of his best-known children's songs.

4. SHIP IN THE SKY

(alternate titles: "My Daddy Flies a Ship in the Sky," "My Daddy," and "That Ship in the Sky") Woody Guthrie, vocal/guitar
(Words and music by Woody Guthrie; issued on Folkways 2481; recorded 19 April 1944; matrix MA14; Smithsonian Acetate 762; 10" shellac disc)

This is Woody's excellent statement about the interdependency we have with one another, no matter how menial our work may be or high-powered our position in life. It is a song for all ages and all people. When and where he wrote it are not known, but he included it in his typed and mimeographed collection, *Ten of Woody Guthrie's Songs*, New York City, dated 3 April 1945. Cisco Houston's interpretation is on SF 40059.

5. I AIN'T GOT NO HOME IN THIS WORLD ANYMORE

(alternate titles: "Can't Feel at Home," "I Can't Feel at Home," and "This World Is Not My Home")

Woody Guthrie, vocal/guitar/harmonica
(Words and music adapted by Woody Guthrie; from SF 40001; recording date and matrix not found)

This Southern gospel song was recorded as "Can't Feel at Home" by the Carter Family on 25 May 1931, in Charlotte, North Carolina, for Victor (matrix 69351-2; Victor 23569), and was included in their song book, *The Carter Family Album of Smokey Mountain Ballads* (New York: Southern Music Pub. Co., 1935, p. 44). The Monroe Brothers recorded it in 1936 with the title "This World Is Not My Home," and western swing artist Hank Thompson recorded it with the same title in the early 1950s. Woody sang his adapted words and melody while broadcasting over KFVD, Hollywood. He changed it into a "Dust Bowl" migrant song, and included it in his manuscript collection "Songs of Woody Guthrie," pp. 2 and 87, in the Library of Congress, Archive of Folk Song. There are four different manuscript copies in the Asch/Folkways Collection, and on one he wrote:

This old song to start out with was a religious piece called, I Can't Feel At Home In

This World Any More. But I seen there was another side to the picture. Reason why you cant feel at home in this world any more is mostly because you aint got no home to feel at.

6. MEAN TALKING BLUES

(alternate title: "Talking Meanness")

Woody Guthrie, vocal/guitar
(Words and music by Woody Guthrie; unreleased alternate take; recording date and matrix not known; Smithsonian Acetate 554; 16" acetate on aluminum disc)

On his typescript in the Asch/Folkways Collection, Woody gave this song the title "Talking Meanness." He used the American frontier braggart traditions of folk heroes such as Daniel Boone to criticize those who oppose and fight labor unions and those who thrive on the misfortunes of others. It is a poem composed with much ironic humor.

"Talking blues" songs were one of Woody's musical specializations; he used the talking blues as a vehicle to express his thoughts about many, many topics (see tracks 14 and 17 in this collection). For many years, it was believed within the urban folk song movement that Woody created the genre or that he copied the style from a Tennessee entertainer named Robert Lunn. In fact, Pete Seeger wrote that when he and the Almanac Singers met Woody they were "mightily impressed

with his 'Talking Blues' form: two lines that rhyme, two more that rhyme, then two or three irregular, free form lines following as a comment, before the next stanza" (*Talkin' Union* 6 [April 1983]: 4). Also, it has been generally believed that this form of musical expression came from African-American tradition; however, the "talkin' blues" form is credited to an Anglo South Carolinian—Chris Bouchillon, who in April 1926 recorded the original "Talking Blues" (see: Charles Wolfe's notes on *Chris Bouchillon "The Original Talking Blues Man"* Old Homestead OHCS 181). The recording director thought that Bouchillon had a good voice with limited singing ability, so he asked him to try talking while playing the guitar. The result was the talking blues with the often-copied opening line:

"If you want to get to heaven, let me tell you how to do it..."

However, this line is also reported to be from a "Negro minstrel show" heard in 1915 in Louisburg, North Carolina (Newman I. White, *American Negro Folk-Songs* [reprint Hatboro, PA: Folklore Associates, 1968], p. 135).

Bouchillon's recording sold over 90,000 copies, and numerous folk, country, and blues entertainers such as Woody Guthrie and Robert Lunn copied the style and often adapted the lyrics (see: "We Shall Be Free" in *Lead Belly Sings Folk Songs* Smithsonian Folkways SF 40010, with Woody Guthrie, Cisco Hous-

ton, and Sonny Terry). For additional information about the "Talkin' Blues," see: John Greenway, *The Talking Blues*, notes by Kenneth S. Goldstein (Folkways FH 5232, 1958).

1. BETTER WORLD A-COMIN'

(alternate title: "There's a Better World A-Comin'" and "Better World")

Woody Guthrie, vocal/guitar; Cisco Houston, vocal harmony/guitar

(Words and music by Woody Guthrie; from SF 40059; recording date and matrix unknown; from analog reel FW-032)

A different variant was issued on *Bound for Glory*, Folkways FP 78/1, 1956, and FA 2481, 1961, as well as on *Original Recordings Made by Woody Guthrie: 1940–1946*, Warner Brothers Records BS 2999, 1977. No information in the Asch/Folkways Collection indicates when it was written or when it was recorded; however, manuscripts indicate that it was a World War II song expressing hope that a "better world" would come from the killing, bombing, pain, misery, and crying. Even though it contains a strong endorsement of unions, Woody's theme supports the belief that the war would build a worldwide union of working people. Manuscripts in the Asch/Folkways Collection have similar lines to this recorded version, but are not identical. The printed variant in *Woody Guthrie Folk Songs* (New York: Ludlow Music, 1963, p.

193), is anti-fascist and anti-racist, but it, too, varies from the recordings and manuscripts.

8. MISS PAVLICHENKO

Woody Guthrie, vocal/guitar; Pete Seeger, banjo

(Words and music adapted by Woody Guthrie, from "Roll on the Ground"; from SF 40021; recorded 9 May 1946; no matrix; Smithsonian Acetate 194; 12" acetate on glass disc)

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

Liudmila Pavlichenko (as spelled in the *New York Times*; another spelling is "Lyudmila") was a lieutenant in the Soviet Army and in May 1942 was cited by the Southern Red Army Council for killing 257 German soldiers. She was invited to appear before the International Student Assembly being held in late August in Washington, D.C., where she received a hero's welcome. A shooting match between her and Sergeant Alvin York, the United States' World War I hero, was discussed as a benefit for the Army and Navy relief societies. Later she attended a CIO meeting and made appearances and speeches

in New York City. When she left for her trip back to Russia, she was presented with a Colt automatic pistol, a hero's gift.

The manuscripts in the Asch/Folkways Collection do not have a date or any comments by Woody; it is assumed that he wrote the song in late 1942, but no recording was made until Moses Asch recorded what was probably the first People's Songs "Union Hootenanny" in Town Hall, New York City, Thursday evening, 9 May 1946. This cut is a selection from Woody's performance that evening and shows his performance charisma.

9. SO LONG, IT'S BEEN GOOD TO KNOW YOU (WWII VERSION)

Woody Guthrie, vocal/guitar; Cisco Houston, vocal harmony

(Words and music by Woody Guthrie, music adaptation of "Billy the Kid"; from SF 40021; recorded [probably] 19 April 1944; matrix [probably] MA 3; Smithsonian Acetate 98, 12" shellac disc)

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

sions, two of which are war songs.

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

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

Woody composed the tune for the chorus, but for the verses adapted the melody of "Billy the Kid," a song that he and many others believed to be a traditional folk song; however, it was written by Rev. Andrew Jenkins on 20 January 1927 and recorded for two different labels by Vernon Dalhart (Marion Try Slaughter) a few weeks later. Dalhart's popularity quickly disseminated the song across the country. Through the song transmission process it has indeed become a traditional song. Woody had no problem in adapting that or any other melody.

10. NEW FOUND LAND

(alternate title: "My New Found Land")
Woody Guthrie, vocal/guitar/harmonica

(Words and music adapted by Woody Guthrie from "The Mulberry Bush"; issued on Disc 610 [78 rpm], reissued on Folkways 31001; recorded 1947; matrix D204; 16" shellac disc)

This is another of Woody's songs and recordings for which there is no documentation for session date or composition date, other than that it was written during his stint with the Bonneville Power Administration. It is one of his Columbia River songs, even though Moe Asch first released it as a Dust Bowl ballad; when Woody was writing in Oregon, he had not separated himself from the Great Depression migrants, whom he knew as Dust Bowl migrants. Other songs written that month such as "Pastures of Plenty" became identified as migrant songs, not Columbia River songs. It also is an example of Woody's ability to take a well-known, simple traditional melody and adapt it to a statement of his philosophy and economic theory.

11. OREGON TRAIL

(alternate titles: "Oregon Line" and "That Oregon Trail")

Woody Guthrie, vocal/guitar/harmonica
(Words and adapted music by Woody Guthrie; from SF 40007; recorded 1947; matrix not known)

Woody wrote that he composed this song on 14 May 1941 out on "the high banks of the Columbia River." However, it was not record-

ed for Moe Asch until probably late 1947. Asch recalled that in 1947 Woody received a telegram from the Bonneville Power Authority requesting that Woody return to Oregon to sing his Columbia River songs where they should be heard; Woody turned to Asch for travel and expense monies with the promise to record the songs when he returned. It was a promise that Woody kept, but Asch did not release this song until 1962; he reissued it in 1966 when the U.S. Department of the Interior presented to Woody their Conservation Service Award and named a substation after him.

He took the concept of the historic Oregon Trail and applied it to the Dust Bowl migrant; the end of the "trail" promised rain, excellent crops, no dust or sand, prosperity, and a good life. His lyrics contain the same dusty, biting humor often heard in his songs and poems.

12. VIGILANTE MAN

Woody Guthrie, vocal/guitar/harmonica
(Words and music adapted by Woody Guthrie; from SF 40001; recording date and matrix unknown)

The movie version of *Grapes of Wrath* had a tremendous influence on Woody; he sat through it a few times, went back to his room, and wrote most of his "Dust Bowl Ballads," including "Vigilante Man." Later he wrote:

For a long time I heard about the Vigilante

*man, but didn't never know for sure what he was. One night in Tracy, Cal., up close to Frisco, I found out. About 150 of us found out. It was cold and rainy that night. It was in the month of March. A car load of them rounded us up and herded us out into a cow pasture. Some of the boys stayed out there in the rain and some of us went back to town. They caught us a second time. This time I pulled a joke on the cops and it made them mad. They took me off alone and made me get out in front of the car in the head lights, and walked me down the road about 2 miles. They left me out in the rain by a big bridge. I crawled down under the bridge and got in a big wool bed roll with a canadian lumber jack. I aint advertising the canadian army, but them lumber jacks is about as warm a feller as you can sleep with (Manuscript in the Asch/Folkways Collection; also printed in *Hard Hitting Songs for Hard Hit People*, compiled by Alan Lomax [New York: Oak Publications, 1967], p. 234).*

The "vigilantes" in the labor movement were groups of men paid by company officials to intimidate workers who were attempting to organize, and in the westward migration during the Great Depression, they kept migrants "moving on" away from their towns. For his melody, he adapted "Sad and Lone-

some Day" as sung by the Carter Family.

13. 1913 MASSACRE

Woody Guthrie, vocal/guitar

(Words and music by Woody Guthrie; from Asch Records 360-2B; reissued on Smithsonian Folkways 40025; recorded 24 May 1945; matrix 901)

With the growing popularity and demand for cheap electricity in the late 19th century, the dynamo became a major industrial machine and required large quantities of copper; thus, copper mining became commercially rewarding for mine owners. At that time, Michigan was a major producing state for "pure" copper, and the rank and file laborers were confronted with joining the ever-growing union movements. Most of the copper miners joined the Western Federation of Miners that was, for a short time, affiliated with the Industrial Workers of the World. Believing that the IWW was too political, the WFM withdrew to maintain its own membership. They struck the Michigan mines in 1913, seeking safer working conditions.

On Christmas Eve, 1913, in Calumet, Michigan, the miners held a Christmas party at the "Italian Hall." Company strike breakers barred the doors and yelled "fire." In the ensuing panic 73 children were smothered or trampled to death; some reports place the number as high as 89. This tragic example of

anti-union violence has been ignored in most histories of the United States, but Woody has immortalized it in this ballad.

14. TALKING COLUMBIA

(alternate titles: "Talking Columbia Blues," "Columbia Talkin' Blues," and "Columbia River")

Woody Guthrie, vocal/guitar/harmonica
(Words and music by Woody Guthrie; issued on Disc 610 [78 rpm], reissued on Folkways 31001; recorded circa 1947; from analog reel FW-031)

For the background to Woody's use of the talking blues, see track 6, "Mean Talking Blues," in this collection. Probably his best-known talking blues is "Talking Dust Bowl," with "Talking Columbia" not far behind. It was written during his stint with the Bonnevill Power Administration and is one of his Columbia River songs, but Moe Asch released it, along with other Columbia River songs, as a Dust Bowl song.

15. TWO GOOD MEN

Woody Guthrie, vocal/guitar

(Words and music adapted by Woody Guthrie; melody is the adaptation of the traditional song "Poor Howard's Dead and Gone"; from SF 40060; recorded 1947; matrix not known; Smithsonian Acetate 45; 12" acetate on glass disc)

Nicola Sacco and Bartolomeo Vanzetti were Italian emigrants to the United States in 1908; they did not meet until 1917. Both were anarchists and were arrested, charged, tried, and convicted of robbing and killing a paymaster and guard at a shoe factory in South Braintree, Massachusetts. They were tried during the first great Red Scare, and the trial still raises questions and emotions about the fairness of the trial as well as speculation about their guilt or innocence. They were executed on 23 August 1927.

Following World War II and Woody's marathon recording sessions with Asch, Woody was searching for projects. Asch sent him and Cisco to Boston, and later recalled:

At that time he became interested in going back, like Belle Starr and others, to depict some of the characters that made the American image that no one has written about and no one has documented. Then as you know in the middle of all this he sort of lost perspective, and that's when I sent him and Cisco to Boston to do the Sacco-Vanzetti series. They spent down there a couple of months, I think, and went through the background and all that. And you know the album Sacco and Vanzetti came out of that.

Just to get him into a perspective again. It was a terrible time. While the war was

going on, they had a purpose and a viewpoint, many of the artists did, that they were doing something positive.... Came the end of the war and they saw the peace treaties and all that were becoming involved the same as before the war. They all lost hope. There was no sense to go on. So at that time I commissioned this thing to give him some kind of perspective again. A way of life. He did a terrific job, Woody.

For the lyrics and more information about the men and the trial as well as bibliographical information, see the booklet in SF 40060.

16. SALLY, DON'T YOU GRIEVE

Woody Guthrie, lead vocal/guitar; Cisco Houston, harmony vocal/guitar

(Words and music by Woody Guthrie; from SF 40021; recorded 19 April 1944; matrix 34; Smithsonian Acetate 123; 12" shellac disc)

Woody claimed this as his song, but on a manuscript dated 1942 in the Asch/Folkways Collection, Woody typed "and the Almanac Singers." However, that was the time when the Almanacs often claimed "communal" composition; subsequent manuscripts (one with the "Library of People's Songs" stamped on it) list Woody as the only author, and according to Pete Seeger it was, indeed, entirely Woody's composition. On a manuscript dated 10 April 1938 and with different verses (the

chorus is basically the same) in a private collection, Woody wrote "Original Song."

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

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

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

17. TALKING SAILOR (TALKING MERCHANT MARINE)

Woody Guthrie, vocal/guitar
(Words and music by Woody Guthrie; from SF 40021; recorded 19 April 1944; matrix MA 20)

For the background to Woody's use of the talking blues, see track 6, "Mean Talking Blues," in this collection. He recorded this song under the title "Talking Sailor," but since his theme was fighting the war in the Merchant Marines and being a member of the National Maritime Union, it became "Talking Merchant Marine." He wrote, but did not record, other talking blues around the war such as "Talking Hitler to Death" and "Talking Hitler's Head Off."

18. WHAT ARE WE WAITING ON?

(alternate titles: "Great and Bloody Fight," "Good People, What Are We Waiting On," and "Western Front")

Woody Guthrie, vocal/guitar
(Words by Woody Guthrie, music adapted from "John Henry"; from SF 40021; recorded 19 April 1944; matrix MA 13; Smithsonian Acetate 096; 12" acetate on glass)

There are four manuscripts of this song in the Asch/Folkways Collection with four possible titles, but Woody eventually used "What Are We Waiting On." He wrote it in 1942 while living with and appearing as one of the Almanac Singers. The earliest manuscript

was typed on Almanac stationery with a Detroit, Michigan, address; Bess Lomax, Butch Hawes, Charley Polachek, and Arthur Stern had moved to Detroit to use their voices and union songs among the auto workers. They did not stay long, and it was in New York City where Woody used the letterhead. The Almanac slogan was printed at the bottom of the page: "A Singing Army Is A Winning Army." Woody wrote the lyrics emphasizing that labor unions would defeat fascism and Hitler.

19. RAILROAD BLUES

Woody Guthrie, guitar; Cisco Houston, guitar; Sonny Terry, harmonica
(Music adapted by Woody Guthrie from traditional tune "Cripple Creek"; issued on Verve/Folkways FVS 9007; reissued as Folkways 31010; recording date and matrix not known)

This is one of the few instrumentals that Woody recorded. Most of them feature Woody as a fiddle, mandolin, or harmonica player. In all probability he wanted to feature Sonny Terry, who carries most of the instrumental lead responsibility in this recording. The tune is basically the traditional fiddle tune "Cripple Creek."

20. LUDLOW MASSACRE

Woody Guthrie, vocal/guitar
(Words and music by Woody Guthrie; issued on Asch Records 360 [78 rpm, #360-2B], reissued on Folkways 2485 and SF 40025; recorded 24 May 1945; matrix 902)

On 20 April 1914, at Ludlow, Colorado, 11 children and 10 adults were killed as the result of seven months of labor strife. The 9,000 employees of the Colorado Fuel and Iron Company were for the most part immigrants representing 21 different countries, and their average daily wage was \$1.60. The coal miners were treated like serfs and were denied almost all rights as human beings, much less rights guaranteed by the State of Colorado and the U.S. Constitution. When they struck in September 1913, they basically wanted what was already "supposedly" guaranteed by law, but the owners, John D. Rockefeller and family, called on Colorado governor Ammons to call out the Colorado National Guard to quell any violence. But the Guard created violence.

Ousted from their company-owned homes, the miners set up a tent city. The Guard was supplied with machine guns and periodically sprayed the area with bullets. The miners dug pits beneath the tents to provide protection for the women and children; however, children were killed and women were brutalized long before the "massacre." Due to the

negative response around the nation, the Guard was pulled out in April and was replaced by two volunteer militia units—mostly employees of the company. While the miners were celebrating the Greek Easter on 20 April 1914, the militia surrounded the tent city and demanded that an unidentified person be surrendered to them. Nothing was resolved; then two bombs exploded on a hillside above the tents and bullets were sprayed into them. The miners came out fighting with guns they had acquired. By late evening, the militia occupied the tent city, doused the tents with kerosene, and set them on fire. Eleven children and two women who were hiding in one of the pits were suffocated. Woody's account is not totally accurate, but it immortalizes a dark time in coal mining history. For additional information, see: John Greenway's "Songs of the Ludlow Massacre," *Sing Out!* 8 (Winter 1959) 3: 17-22.

21. LADIES AUXILIARY

Woody Guthrie, vocal/guitar
Words and music by Woody Guthrie, music adaptation of traditional tune "Butcher's Boy"; previously unissued; recorded 19 May 1944; matrix MA 113; Smithsonian Acetate 3786; 10" shellac disc)

Pete Seeger and others tell that in 1941, the Ladies Auxiliary of the C.I.O. approached Woody and the Almanac Singers requesting a

theme song. When Woody pointed out to them that they had written "Union Maid" for them, the ladies replied that it was not "dignified enough" and did not have the words "ladies auxiliary." Their reply triggered Woody's creative humor, and he penned the four-line opening in this version; for Pete Seeger's recording, see: *Pete Seeger and Sonny Terry at Carnegie Hall*, Folkways FA 2412, 1958, and for the opening lyrics, see: *Sing Out!* 11 (February-March 1961) 1: 44.

The rest of the lyrics in this version were written later as a poem titled "Wimmen's Hats." A typescript copy is in the Asch/Folkways Collection, but Woody put no information on the page other than the poem. When recording the original version of the song, he apparently decided to add a little more humor with "Wimmen's Hats." At the time he wrote the poem, a woman without a hat was not considered to be properly dressed, and, indeed, his description of some of their hats was accurate.

22. MINER'S SONG

(alternate title: "Dig My Life Away")
Woody Guthrie, vocal/guitar
(Words and music by Woody Guthrie; from FW 31010; recording date and matrix unknown)

This was originally on *Poor Boy* Folkways 31010. The printed lyrics are basically the

same as the recorded lyrics, but in the printed collection the title is "Dig My Life Away." The melody is similar to that used for some of his children's songs, and even though the content is not necessarily for children, Woody's presentation of this song gives a "first impression" of being a children's song.

23. WHEN THE YANKS GO MARCHING IN

Woody Guthrie, lead vocal/mandolin; Cisco Houston, harmony vocal/guitar; Sonny Terry, harmonica
(Words by Woody Guthrie, music adapted from "When the Saints Go Marching In"; from SF 40021; recorded 25 April 1944; matrix 122; Smithsonian Acetate 758; 10" shellac disc)

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

On a manuscript of this song in the Asch/Folkways Collection, Woody typed "New words to an old holy roller song, by Woody Guthrie." "Holy roller" was and is a term

used for members of religious sects who, upon feeling the presence of the "Holy Spirit," jump, shout, dance, roll on the floor or ground, and faint from seizures; Woody was well versed in this method of religious expression. The gospel song, "When the Saints Go Marching In," has been equally popular as a Dixieland Jazz tune.

24. UNION MAID (FRAGMENT)

Woody Guthrie, vocal/guitar; with Lee Hays, Pete Seeger, and others
(Words and music adapted by Woody Guthrie, melody adapted from "Red Wing"; previously unissued; recorded 9 May 1946; Smithsonian Acetate 194; 12" acetate on glass disc)

This was written when Woody and Pete Seeger made their drive through the South and West in 1940. Many years later, Pete wrote:

I'm proud to say I was present when "Union Maid" was written in June, 1940, in the plain little office of the Oklahoma City Communist Party. Bob Wood, local organizer, had asked Woody Guthrie and me to sing there the night before for a small group of striking oil workers. Early next morning, Woody got to the typewriter and hammered out the first two verses of "Union Maid..." (Sing Out! 28 [January-February 1980] 1:8).

This "fragment" of "Union Maid" was

recorded by Moses Asch on what was probably the first People's Songs "Union Hootenanny" in Town Hall, New York City, Thursday evening, 9 May 1946. This cut is a selection from Woody's performance that evening, and it is the only recording of Woody singing his well-known song.

The last three songs represent song writing and recording projects that Woody started; until evidence is found to prove differently, we have to assume that the projects were never completed.

25. THE RUBAIYAT (EXCERPT)

Woody Guthrie, vocal/guitar/harmonica; Cisco Houston, vocal harmony (Words and music by Woody Guthrie; previously unissued; recording date and matrix not known; Smithsonian Acetate 3678, take 1; 16" acetate on glass disc)

Woody was an avid reader; he consumed books, and wrote his response to the text in the margins. In the late 1930s, he read the *Rubaiyat of Omar Khayyam*, the quatrains written by the 11th-century Persian poet; when translated by Edward Fitzgerald and published in 1859, this collection had a lasting influence on English poetry. Woody's copy of a later edition with his notes in the margins of each page is now owned by a private collector, and reflects how Woody thought

and philosophized about each word he read. According to Moe Asch, when Woody and Cisco spent time studying the Sacco and Vanzetti episode, Woody came up with "the idea to do the *Rubaiyat* in the terms of the 1940s."

This cut is one of many different ones in the Folkways collection, but until a copy of his script is found, Woody's *Rubaiyat* will remain fragmented.

26. THE MANY AND THE FEW

Woody Guthrie, vocal/guitar (Words and music by Woody Guthrie; previously unissued; recorded 29 December 1949; no matrix; Smithsonian Acetate 184; 16" acetate on aluminum disc)

When Woody and Marjorie Greenblatt Mazia fell in love, they did not compare their religious backgrounds—Woody was steeped in the Southern Baptist and Church of Christ faiths and Marjorie was Jewish, at that time an unlikely union in marriage. Woody often said that he was "all" religions. He decided to study Jewish religion and history. Also, his mother-in-law, Aliza Waitzman Greenblatt, was a respected and eventually revered Yiddish poet; according to Moe Asch, she had a great influence on Woody at that time. He studied the books of the Maccabees, books that deal with faith, loyalty, and heroes who overcame oppression and saved their people—themes dear to Woody. He also learned that

Judas Maccabeus cleansed the Temple of pagan worship in approximately 135 B.C., and that Hanukkah, the Feast of the Rededicated, has been celebrated through the centuries. He decided to write a series of Hanukkah songs, and in this one he names the Jewish heroes. Woody was greatly influenced by both the Old and New Testaments—he knew the Bible well.

27. HANUKKAH DANCE

Woody Guthrie, vocal/guitar (Words and music by Woody Guthrie; recorded possibly 1949; no matrix; Smithsonian Acetate 161, take 1; 16" acetate on aluminum disc)

Woody was well aware that his children with Marjorie would be reared in Jewish traditions. It is probable that this song was written for their first child, Cathy, for it is a child's Hanukkah song.

ARCHIVIST'S REMARKS

This third collection in the series *The Asch Recordings* includes many of Woody's topical recordings written during the 1930s and 1940s. Woody set his pen to work commenting on labor martyrs, the war, the Dust Bowl, and the Bonneville Dam. This group includes many of his well-known ballads as well as some of the more obscure unfinished projects he was involved in. The last segment of the disc has examples from his remaking of the *Rubaiyat* of Omar Khayyam and his series of songs for Hanukkah. Volumes 1 and 3 in this series feature Woody's own compositions, and Volumes 2 and 4 include traditional material.

During the last 15 years music buyers have seen the replacement of the vinyl LP by the compact disc as the medium of choice for home listening of audio recordings. The replacement of one format by another is not the first time that there has been competition between media in the audio world. Wax cylinders were replaced by 78 rpm discs, which were in turn replaced by LPs ("Long Playing records," as they were called). The same evolutionary processes also occurred in recording studio masters for these formats.

Magnetic audiotape technology did not exist before World War II. It first came into use for audio recording in the late 1940s. Before then, most mastering had been done

directly on to discs. With the exception of the narratives, all the music on this project was made by Moses Asch during the 1940s on various types of disc. There were several sorts of disc technology; some machines recorded directly onto aluminum discs, others recorded onto acetate or shellac discs. The recordings here fall into the later two categories.

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

Acetate discs of the type used for recording these tracks consisted of an aluminum or glass base covered with a layer of lacquer. During the war, when many of these discs were recorded, the glass base was used because metal was dedicated to military uses. With the passage of time, the lacquer may begin to peel off the base like old paint, so it is important that acetate discs be transferred to a more stable medium as soon as possible. Shellac discs are more stable than acetate and are more like the vinyl discs we are familiar with. They are, however, quite brittle. Here at the Smithsonian we have undertaken the slow and laborious task of transferring all 5,000 acetates in the collection.

During the 1940s, Moses Asch's studio was

an open house to many of the recording artists in the New York area. Many of the acetates in this collection were recorded during this time. Asch's recording log is a fascinating list of many of the top jazz and folk music performers of the day. Visitors included Woody and Cisco, Burl Ives, Josh White, Sonny and Brownie, Langston Hughes, James P. Johnson, Mary Lou Williams, Coleman Hawkins, and Pete Seeger, among others. Woody Guthrie would drop by Asch's office whenever the spirit moved him. Woody would often get up in the morning, read the newspaper, and then sit down at his typewriter and reel off a number of topical ballads. Many of these typewritten pages are now stored in the archive here at the Smithsonian, and many of the songs were recorded for Asch.

During World War II, when these recordings were made, discs were in short supply. Moses Asch had a studio and musicians ready to record but nothing to record them on. Herbert Harris of the Stinson Trading Company had blank discs. Asch and Harris went into a short partnership as Asch-Stinson Records. Both men continued to put out much of the same material after their partnership ended, leading to much discographical confusion. Because of the shortage of discs Asch could not afford second or third takes. For this reason, many of the songs he recorded have small mistakes in them. Some of these masters were

released on Moses Asch's Asch and Disc labels.

While working on this series, Pete Reiniger and I have tried to clean up the often scratchy sound by using No-Noise digital editing software. Some of the acetates are in better condition than others, and some either no longer exist or are in too bad shape to use. In these cases we have substituted the recordings from the analog LP production master. It is our philosophy to try to clean up the noise without sacrificing the sound. Certain types of noise can be easily cleaned up this way, others cannot be without eliminating the high frequency sound. Many historical reissues sound muffled for this reason. We would rather have the crisp sound of the original with some noise. We hope you agree.

During the summer of 1990, Lori Taylor, Leslie Spitz-Edson, Alex Sweda, Suzanne Crow, and I went through the approximately 5,000 master recording discs which had been in the possession of Moses Asch. We gently set down the needle on each disc for a brief moment and tried to discover the contents (acetates do not bear repeated playings). Most of the recordings on this disc were rediscovered during this process. We have now made preservation and reference copies of all of the Guthrie material in the Smithsonian archive. The series will be completed by the end of 1998. This process has aided in the creation of these compact discs and will hopefully do

more in the future as we work on preserving the rest of the Asch Collection.

Jeff Place, Archivist
Center for Folklife Programs & Cultural
Studies, Smithsonian Institution (1998)

SELECTED BIBLIOGRAPHY

For additional information about Woody Guthrie (1912-1967), read his autobiographical novel *Bound for Glory* (New York: E. P. Dutton & Co., 1943); also see: Joe Klein, *Woody Guthrie: A Life* (New York: Alfred A. Knopf, 1980); Woody Guthrie, *Pastures of Plenty: A Self Portrait*, edited by Dave Marsh and Harold Leventhal (New York: Harper-Collins Publishers, 1990); and Pete Seeger, *Where Have All the Flowers Gone* (Bethlehem, PA: *Sing Out!*, 1993). Another important resource is the Woody Guthrie Archives (250 W. 57th Street, Suite 1218, New York, NY 10107; 212/541-6230).

For information about Moses Asch (1905-1986), see: Peter D. Goldsmith, *Making People's Music: Moe Asch and Folkways Records* (Washington, D.C: Smithsonian Institution Press, 1998); Tony Scherman, "The Remarkable Recordings of Moses Asch," *Smithsonian* 18 (August 1987) 5: 110-21; Gary Kenton, "Moses Asch of Folkways," *Audio* 74 (July 1990) 7: 38-46; and Israel Young, "Moses Asch: Twentieth Century Man," *Sing Out!* 26 (May/June 1977) 1: 2-6, and 26 (July/August

1977) 2: 25-29. For information about Jack Guthrie, see: Guy Logsdon, "Jack Guthrie: A Star That Almost Was," *Journal of Country Music* 15 (2): 32-38, and *Jack Guthrie: Oklahoma Hills Bear Family Records BCD 15580*, notes by Guy Logsdon.

Lyrics are available in many song books, including: *Woody Guthrie Songs*, edited by Judy Bell and Nora Guthrie (New York: TRO Ludlow Music, 1992).

SELECTED DISCOGRAPHY

Other selected Woody Guthrie recordings:

Bound for Glory, Folkways 2481; *Columbia River Collection*, Rounder 1036; *Dust Bowl Ballads*, Rounder 1040; *Library of Congress Recordings*, Rounder 1041; *Long Ways to Travel: The Unreleased Folkways Masters*, Smithsonian Folkways 40046; *Muleskinner Blues: The Asch Recordings, Vol. 2* Smithsonian Folkways 40101; *Nursery Days*, Smithsonian Folkways 45036; *Poor Boy*, Folkways 31010; *Songs to Grow On for Mother and Child*, Smithsonian Folkways 45035; *Struggle*, Smithsonian Folkways 40025; *This Land Is Your Land: The Asch Recordings, Vol. 1*, Smithsonian Folkways 40100; *Woody Guthrie Sings Folk Songs*, Smithsonian Folkways 40007.

Other relevant recordings:

Cowboy Songs on Folkways, Smithsonian Folkways 40043; *Folk Song America: A Twentieth Century Revival*, Smithsonian Collection of Recordings RD 046; *Folkways: A Vision Shared* (Woody and Lead Belly's songs performed by modern popular musicians), Columbia 44034; *Folkways: The Original Vision*, Smithsonian Folkways 40001 (Woody Guthrie and Lead Belly); *Anthology of American Folk Music*, Smithsonian Folkways 40090; *Songs for Political Action: Folk Music, Topical Songs and the American Left, 1926-1953*, Bear Family 15720; *Songs of the Spanish Civil War*, Folkways 5437; *That's Why We're Marching: World War II and the American Folk Song Movement*, Smithsonian Folkways 40021; *Work Songs to Grow On*, Vol. 3, Folkways 7027.

ABOUT THE COMPILERS

Jeff Place has been the head archivist for the Folkways Collection since soon after its arrival at the Smithsonian in 1987 and has overseen the cataloguing of the Moses Asch collection. He has a Masters in Library Science from University of Maryland and specializes in sound archives. He has been involved in the compilation of a number of compact discs for Smithsonian Folkways including Woody Guthrie's *Long Ways to Travel: The Unreleased Folkways Masters*, which won him the 1994 Brenda McCallum Prize from the American Folklore Society, and *That's Why We're Marching: World War II and the American Folk Song Movement*. Place also won two 1998 Grammy Awards for best historical release and best liner notes for his work on *The Anthology of American Folk Music* (1997 Edition). He has been a collector of traditional music for over 25 years. He lives in Mayo, Maryland, with his wife Barrie, daughter Andrea Rose, and son Lee.

Born and reared in Ada, Oklahoma, Dr. Guy Logsdon is a Smithsonian Institution Research Associate, and in 1990-91 was a Smithsonian Institution Senior Post-Doctoral Fellow compiling a biblio-discography of the songs of Woody Guthrie. He received a two-year grant, 1993-95, from the National

Endowment for the Humanities to complete the Woody Guthrie project. Logsdon has written numerous articles about Woody Guthrie and cowboy songs and poetry and authored the highly acclaimed, award-winning book, *"The Whorehouse Bells Were Ringing" and Other Songs Cowboys Sing*, and compiled and annotated *Cowboy Songs on Folkways* (Smithsonian Folkways SF 40043) and *Cisco Houston: The Folkways Years 1944-1961* (Smithsonian Folkways SF 40059). Former Director of Libraries and Professor of Education and American Folklife, University of Tulsa, Logsdon works as a writer and entertainer.

Logsdon and Place have collaborated on other Smithsonian Folkways collections: *Woody Guthrie: Long Ways to Travel, The Unreleased Folkways Masters 1944-1949* (40046), *That's Why We're Marching: World War II and the American Folk Song Movement* (40021), *Woody Guthrie: This Land Is Your Land, The Asch Recordings, Vol. 1* (40100); and *Woody Guthrie: Muleskinner Blues, The Asch Recordings, Vol. 2* (40101).

ACKNOWLEDGMENTS

For discographical information, we are indebted to Guthrie T. Meade's unpublished "Discography of Traditional Songs and Tunes On Hillbilly Records," in the Library of Congress, American Folklife Center, Archive of Folk Culture, Washington, D.C. For their encouragement and assistance, we express sincere appreciation to Anthony Seeger and Amy Horowitz, Center for Folklife Programs & Cultural Studies Archive and Smithsonian Folkways Recordings, Smithsonian Institution, Washington, D.C., and to Joseph C. Hickerson and the Reference Staff in the Library of Congress, Archive of Folk Culture. Additional thanks to Harold Leventhal, Nora Guthrie, Harris Wray, Lori Taylor, Leslie Spitz-Edson, Chris Aplin, David Arkush, Doug Bell, David Dennie, Ian Eagleson, Dan Gilbert, Danny Meltzer, Sarah Weisman, and Marni Hoyt.

Compiled by Jeff Place and Guy Logsdon
Annotated by Guy Logsdon and Jeff Place
Original recordings by Moses Asch, 1944-1949, New York City; from the Moses and Frances Asch Collection at the Smithsonian Institution
Analog reel to reel and acetate transfers by Jack Towers, David Glasser, Jeff Place, and Pete Reiniger

Mastered by David Glasser at AirShow, Springfield, Virginia
NoNoise by Eric Conn at AirShow, Boulder, Colorado
Project supervised by Anthony Seeger and Amy Horowitz
Technical coordination by Pete Reiniger
Editorial assistance by Carla Borden
Production coordination by Mary Monseur and Michael Maloney
Marketing by Brenda Dunlap
Cover photograph courtesy of Nora Guthrie and the Woody Guthrie Archives
Design by Visual Dialogue, Boston, MA
Back cover photograph "Dust Storm," Cimarron County, OK, 1936, by Arthur Rothstein, Farm Security Administration
Additional assistance by Smithsonian Folkways Staff: Tom Adams, engineer; Dudley Connell, fulfillment manager; Lee Michael Dempsey, fulfillment; Kevin Doran, licensing and royalties; Brenda Dunlap, marketing; Judy Gilmore, fulfillment; Matt Levine, fulfillment; Heather MacBride, financial assistant; Peter Seitel, editing; Ronnie Simpkins, fulfillment; Stephanie Smith, assistant archivist; Chris Weston, marketing assistant.



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ABOUT SMITHSONIAN FOLKWAYS

Folkways Records was founded by Moses Asch and Marian Distler in 1948 to document music, spoken word, instruction, and sounds from around the world. In the ensuing decades, New York City-based Folkways became one of the largest independent record labels in the world, reaching a total of nearly 2,200 albums that were always kept in print.

The Smithsonian Institution acquired Folkways from the 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.

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SF CD 40102

WOODY GUTHRIE HARD TRAVELIN'

WOODY GUTHRIE HARD TRAVELIN'

THE ASCH RECORDINGS, VOL. 3

COMPILED BY JEFF PLACE AND GUY LOGSDON ANNOTATED BY GUY LOGSDON AND JEFF PLACE

The songs on this recording, the third in a series of four, are from the enormous collection of topical material that Woody Guthrie composed in the 1930s and 1940s. Most of his recordings were done for one man, Moses Asch, the founder of Folkways Records. Asch and Guthrie often organized song collections around a single topic; only some of those recordings were released during Guthrie's lifetime. The Asch Recordings series uncovers many previously unreleased tracks, and presents the best of nearly 300 songs Guthrie recorded for Asch between 1944 and 1949. *Running time 75 minutes. 36-page booklet includes historical and biographical notes by Woody Guthrie scholar Guy Logsdon.*

1. **HARD TRAVELIN'** 2:31
2. **FARMER-LABOR TRAIN** 2:48
3. **HOWDJADOO** 1:39
4. **SHIP IN THE SKY** 2:32
5. **I AIN'T GOT NO HOME IN THIS WORLD ANYMORE** 2:43
6. **MEAN TALKING BLUES** 3:45
7. **BETTER WORLD A-COMIN'** 3:04
8. **MISS PAVLICHENKO** 2:28
9. **SO LONG, IT'S BEEN GOOD TO KNOW YOU** 2:44
10. **NEW FOUND LAND** 2:05
11. **OREGON TRAIL** 2:44
12. **VIGILANTE MAN** 3:22
13. **1913 MASSACRE** 3:35
14. **TALKING COLUMBIA** 2:28
15. **TWO GOOD MEN** 3:45
16. **SALLY, DON'T YOU GRIEVE** 2:22
17. **TALKING SAILOR** 3:01
18. **WHAT ARE WE WAITING ON?** 2:06
19. **RAILROAD BLUES** 3:13
20. **LUDLOW MASSACRE** 3:27
21. **LADIES AUXILIARY** 2:09
22. **MINER'S SONG** 2:09
23. **WHEN THE YANKS GO MARCHING IN** 2:45
24. **UNION MAID (EXCERPT)** 0:42
25. **RUBAIYAT (EXCERPT)** 3:40
26. **THE MANY AND THE FEW** 3:33
27. **HANUKKAH DANCE** 1:24



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