

LEAD BELLY

shout on

LEAD BELLY LEGACY VOL.3



Smithsonian Folkways



Smithsonian
Folkways

Smithsonian Folkways Recordings
Center for Folklife Programs & Cultural Studies
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LEAD BELLY SHOUT ON

This is the third and final volume of the *Lead Belly Legacy Series*, which makes available on CD all of the Lead Belly performances originally recorded for Folkways Records during the 1940s. All three volumes—*Shout On*, *Where Did You Sleep Last Night*, and *Bourgeois Blues*—contain previously unreleased tracks, extensive notes, bibliographies, and discographies. Completely remastered from the best sources in the Smithsonian Folkways collection, Volume 3 includes the original *Shout On* LP in its entirety along with 17 additional tracks. A number of the songs include accompaniment by Woody Guthrie and Cisco Houston.

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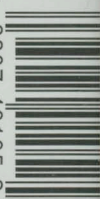
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INTRODUCTION

This compilation is the third and final volume of a series which reissues some of the best of the many songs Lead Belly recorded for record company owner and radio engineer Moses Asch in New York City during the 1940s. Asch's small New York studio hosted many visits from Lead Belly, and much of his vast and varied repertoire during this period was recorded there. This recording reissues the Folkways LP *Shout On* (Folkways 31030) as well as over a dozen other selections taken from different sources. In its entirety this series includes most all of the significant songs he recorded for Asch. Some of the masters Asch recorded were broken or lost in bankruptcies over time, but almost 200 remain in the Moses and Frances Asch Collection, which came to the Smithsonian in 1987. In addition to the "Lead Belly Legacy" series of reissues, it is our intention to be able to use the Smithsonian Folkways internet site (<http://www.si.edu/folkways>) to continue to supply supplementary information and photos about Lead Belly in the coming years.

Huddie Ledbetter (1888–1949) was one of the most influential folk musicians of the twentieth century. He was a living encyclopedia of songs that he learned and performed in

a career that spanned 60 years and cut across racial, class, and geographic boundaries. His own compositions and his arrangements of older material became standards for contemporary folk and rock musicians. Many of his songs, such as "Goodnight Irene" and "Midnight Special," have become so central to popular consciousness that most Americans are unaware of where they came from.

The world that Lead Belly inhabited was largely African American, rural, and agrarian. Huddie's family owned land on which they grew cotton, and it was in the fields that he first heard the solo field hollers, such as "Go Down Old Hannah," which were sung to help pass the time under the hot sun. They worked long hours five and one-half days a week, resting only on Saturday evening and on Sunday. Saturday evening, in fact, provided the Ledbetters with a chance to relax and was the time when the community held "sooky jumps," the local name for an informal house party that featured music, dancing, and other diversions. At sooky jumps Huddie heard and was drawn to the country string bands performing "Green Corn" for a circle of square dancers. Sometimes an accordion player—often his Uncle Terrell—would show up, providing a different sound, one that also attracted Huddie. But it was the guitar players that

appealed to him the most. And by the turn of the century, Huddie had grown proficient enough on his six-string instrument (the trademark twelve-string was acquired just before World War I) that he began to play for his friends, family, and eventually for these Saturday night functions. Huddie also regularly attended Shiloh Baptist Church, located on the Louisiana-Texas border, singing as a member of the congregation and occasional filling in as the Sunday organist. Although he would leave his family and strike out on his own before he was twenty, Huddie spent most of his early adult life in East Texas, and these early experiences helped him to bridge the era of Reconstruction with a post-modern world he would later hold spellbound.

Lead Belly was "discovered" as a musician in the Louisiana State Penitentiary in Angola by collector John Lomax during one of his many recording trips for the Library of Congress. Lomax had come to document the older styles of folk song he reasoned he would find among prisoners he thought isolated from musical and social development. He and his son, Alan, met Lead Belly in the summer of 1933 and found in him a musician of a caliber they could only have dreamed of. He knew hundreds of songs: on one of Lomax's radio shows, Lead Belly himself numbered them at

500 at least! After his release from prison in August, 1934, Lead Belly traveled with John and Alan Lomax, serving for several months as their driver. Lead Belly added to his repertoire on their joint song-collecting trips, frequently learning songs and adapting them to his own use. The excellent biography of John Lomax by Nolan Porterfield describes the relationship between the two men and is the best source of information about Lomax himself.

Much has been written elsewhere on Lead Belly's life. We recommend the biography by Wolfe and Lornell listed in the bibliography. There are also several good pages on the World Wide Web with biographical information on Lead Belly. The focus of the following notes is the roughly ten-year period Lead Belly spent in New York City while making recordings for record company owner and audio engineer Moses Asch. Moses Asch was both a record label and a friend to Lead Belly, for he encouraged him to record the songs he wished to. A detailed picture of their relationship can be found in the liner notes to Volume 1 of this series (Smithsonian Folkways 40044).

Lead Belly first came to New York with the Lomaxes but he and John soon parted company, though Huddie and Alan remained close until the singer's death. New York offered far more varied and substantial musical opportuni-

ties than he could find back in Louisiana. He stayed, settling into an apartment with his wife Martha, whom he wed early in 1935. Lead Belly continued to play for any audience that appreciated him—rarely in the “hip” clubs in Harlem, where he seemed old fashioned. He found his most loyal and appreciative audience in New York’s left-wing (and largely White) folk song movement in New York, briefly becoming a member of the folk group the Headline Singers. But most of his music is not explicitly political, and Lead Belly did not seem to regard himself as mainly a political singer. He certainly was capable of composing topical songs, as you can hear on this disc. But his recorded output shows a refreshing breadth, and this breadth is the focus of this series.

Lead Belly traveled to California in 1944 in an unsuccessful attempt to become an actor in Hollywood. Almost all of his later years, after W. W. II, were spent in New York, except for a brief stint in Europe, recording sporadically and playing gigs where he could find them. One individual who took great interest in Lead Belly during his later years was the music critic and writer, Frederic Ramsey Jr. Ramsey, who died in 1994, not only documented Lead Belly, but had a wider interest in jazz and Black music in general. Along with Charles Edward Smith, he wrote *Jazzmen* (1939), the first

book about jazz written and published in the United States. In the early and mid-1950s he recorded a large body of Black American folk music in the South, which resulted in an multi-volume set of records that were issued on Folkways. He also wrote *Been Here and Gone*, a book about African American Southern music and culture that has never been out of print since it was first published in 1960.

Ramsey’s most famous recordings of Lead Belly were made in late 1948, in the fall of the year before he died. It was Ramsey’s goal to record all of Lead Belly’s repertoire over a number of sessions using his brand new open reel tape recorder (he was only able to arrange a few sessions). These resulted in the famous multi-volume *Lead Belly’s Last Sessions* recordings (Smithsonian Folkways 40068). Also in October 1948, Ramsey used his new machine to record radio transcriptions of Lead Belly. These he supplied to Asch, who used them for his *Shout On* album. In 1992 all of Ramsey’s recordings were donated to the Smithsonian Institution by his daughter Alaida Porter. His personal papers went to the Institute of Jazz Studies at Rutgers University.

Lead Belly found it increasingly difficult to play during 1947, and eventually learned that he had contracted Lou Gehrig’s Disease. This insidious and slowly debilitating disease that

attacks the muscular systems quickly forced Huddie to use a cane when he walked and, at the end of his life, a wheelchair. It is fortunate that Ramsey was able to make the recordings he did, for by the summer of 1949, Lead Belly was all but incapacitated by his illness. He passed away on December 6, 1949, in Bellevue Hospital in New York.

Partly due to the efforts of the Weavers and others, Lead Belly’s music has become well known in the years since his death. Ironically, the Weavers’ version of “Good Night Irene” became an “out-of-left field” hit a mere six months after his death. Lead Belly during his life wrote, collected, and reshaped scores of blues, sacred songs, dance tunes, topical selections, and work songs. He left his own indelible stamp on many of them, and to this day you can still hear Lead Belly echoing through the work of artists as diverse as Pete Seeger and Kurt Cobain. During Nirvana’s final tours, Cobain often played their version of Huddie’s “Black Gal” (aka “Where Did You Stay Last Night”) along with the hits their fans expected to hear.

NOTES ON THE SONGS

The song annotations include information on the provenance of the recording, Lead Belly’s introductions, and suggestions as to sources for additional information. We have attempted to provide information on the source and date of the recording where it is known. Many of Asch’s acetates have no date or other information on the disc. Moses Asch also frequently had multiple takes of the songs in his collection. The quotes in bold come from Lead Belly himself from various recordings in the Asch collection. Lead Belly often started his songs with an introduction, and these quotes come from song introductions both in the studio and on radio.

To the extent possible we also list other releases of the song by Asch as well as printed sources of the music for the benefit of the reader. The list of other releases often includes a number of different takes of the same song and are provided for the sake of comparison. Often these takes were recorded years apart. A discography at the rear of the booklet lists other suggested releases of Lead Belly’s music both by Asch and other companies. The music sources are referenced to the bibliography at the end of the notes.

1 Shout On (arr. by Huddie Ledbetter)

Alternative title: Honey, I'm Down and Out
Lead Belly, vocal and guitar (recorded October 1948; from Folkways 31030)

"Shout On" is a blues made up of a combination of verses taken from other blues songs. In fact, one of the lines found on this song, "I'm broke and ain't got a dime," is often encountered in folk blues, and its earliest instance on disc can be traced to Blind Lemon Jefferson's "One Dime Blues," recorded for Paramount Records (12578) in 1927. Another of the verses is also heard on one of Lead Belly's songs, "Whoa Back Buck," which is usually classified as a work song.

(Folkways 31030)

2 Little Children's Blues

(by Huddie Ledbetter) Alternative titles: Children's Blues; Mother's Blues
Lead Belly, vocal and (bottleneck) guitar (recorded April 25, 1944; from Folkways 2488/Smithsonian Folkways 40010; matrix 167; Smithsonian acetate 1406; 10" shellac disc; copyright Folkways Music)

These blues, the little children made up about somebody going away. And that's sad. And that gives you the blues.

This performance is one of the few times that Lead Belly played bottleneck-style guitar for a record. One of the many African American songs about travel, especially by train, made by Blacks moving within the South and to the urban North as part of the Great Migration, this is one of his finest performances from a lengthy session on April 25, 1944, in which Woody Guthrie, Cisco Houston, and Lead Belly recorded thirty-seven songs for Moses Asch.

(Folkways 2488; 31006; Smithsonian Folkways 40010; Verve/Folkways 9021)
For music and information about the song see Asch 1962, Lomax 1959.

3 Governor Pat Neff (by Huddie Ledbetter)

Alternative titles: Going Back Home to Mary; Sweet Mary; If I Had You Governor
Lead Belly, vocal and guitar (recorded October 1948; from Folkways 31030; copyright Folkways Music)

Pat Neff, a Waco, Texas, businessman and politician, was the governor of Texas from 1920 through 1924. As a self-described "reformer," Neff sometimes visited the notorious Texas prisons and encountered Huddie Ledbetter, who was incarcerated in Sugarland (near Houston). Lead Belly was chosen by the warden to perform for Gov. Neff, who was

quite taken by Huddie's talent. Huddie sang and "clowned" with great fervor. On a subsequent visit, Neff asked again for Lead Belly. It was during this second visit that Neff told Huddie that he would grant him a pardon. His predecessor, "Big Jim" Ferguson, was legendary for granting pardons by the hundreds, and part of Neff's reform platform was stopping this practice. And this is one campaign promise that he largely adhered to; during his tenure Neff pardoned only five prisoners, including Huddie Ledbetter on his final day in office! This song, which Lead Belly first recorded for the Library of Congress shortly after his release from a subsequent term in Angola, uses a melody similar to another of Huddie's songs, "Blind Lemon."
(Folkways 2942; 31030; Smithsonian Folkways 40068) For music and information about the song see Lomax 1959 and Wolfe 1992.

4 Ain't Going Down to the Well No More

(by Huddie Ledbetter) Lead Belly, vocal (recorded October 1948; from Folkways 31030; copyright Folkways Music)

Once more drawing upon a childhood growing up in the cotton country of East Texas, Lead Belly performs a field holler that was part of his early musical landscape. These types of

solo pieces were often sung by Black workers (men, women, and children) as they toiled in the fields. As sung by Huddie during his childhood, it could have been to accompany his work hoeing, picking, or simply walking to or from the field. This type of difficult physical labor kept Huddie in good shape and helped him to earn his nickname (Lead Belly) while he was in imprisoned in Sugarland between 1920 and early 1925.

(Folkways 2941; 31030; Smithsonian Folkways 40068) For music and information about the song see Lomax 1959 and Wolfe 1992.

5 Go Down, Old Hannah (arr. by Huddie Ledbetter) Lead Belly, vocal and guitar (recorded October 1948; from Folkways 31030; copyright Folkways Music)

They called the sun Old Hannah because it was hot, and they just give it a name. That's what the boys called it when I was down in prison. I didn't hear it before I went down there. The boys were talking about Old Hannah. I kept looking and I didn't see no Hannah, but they looked up and said, "That's the sun."

This is one of the best-known work songs in Texas. On his visits to Texas prisons in search of folk songs, John Lomax (often accompanied

by his son Alan) recorded many versions to document this type of song he felt would soon be lost. They also recorded versions from prisoners Augustus "Track Horse" Haggerty in Huntsville, James "Iron Head" Baker in Dallas, and Mose "Clear Rock" Platt in Taylor. As a native Texan, Lomax might have remembered the song from his youth in the 1880s, when he became interested in African American music and culture.

(Folkways 2941; 31030; Smithsonian Folkways 40068) For music and information about the song see Asch 1962, Lomax 1941, Lomax 1959, Lomax 1960.

6 Come and Sit Down Beside Me

Lead Belly, vocal and guitar (recorded October 1948; from Folkways 31030)

As Huddie's audience grew in the mid- to late 1930s, his own repertoire expanded. Not forsaking his store of blues, spirituals, work songs, and dance tunes, Huddie simply added new material, most notably original topical songs about events like the Hindenburg disaster and some of the day's more popular songs. One of his favorites from his period was "That Silver Haired Daddy of Mine," a sentimental song popularized by Gene Autry earlier in the decade. "Come and Sit Down Beside Me" fits

into Lead Belly's revamped musical paradigm. He performed the song more often for his children's programs than for adults.

7 How Long, How Long (by Leroy Carr)

Alternative title: How Long Blues

Lead Belly, vocal and guitar; Sonny Terry, vocal and harmonica (recorded August 1943; from Asch 343-1; matrix SC-260; Smithsonian acetate 1615, 10" shellac disc)

First recorded in 1928 by Leroy Carr on vocal and piano with Scrapper Blackwell's guitar accompaniment, the song became so popular that after its release by Vocalion, it was continually re-issued in the middle 1930s on various "dimestore" labels such as Banner, Oriole, and Perfect. Carr's wistful, lonely lament caused a sensation among African American record buyers, spawning many imitations and "covers" by Tampa Red, Kokomo Arnold, and Big Joe Turner, among others. "How Long" has become a blues standard in the repertoire of today's blues artists even though it doesn't follow the 12-bar blues format.

(Asch 343) For more information about this song see Wolfe 1992.

8 Old Man (arr. by Huddie Ledbetter)

Alternative title: Old Man Can Your Dog Catch a Rabbit?; Lead Belly, vocal and guitar (from Folkways 7027)

Here come that Big Bella Lee sailing down the Mississippi. You got to load it before you ride and sail. And the boys gonna load it this-a-way.

Part of the African American well-spring of music from the Reconstruction era, this song comes from roustabouts who unloaded boats along great and small rivers. Such men, not all of them Black, worked as laborers until well into the mid-20th century. These songs began to fall out of the repertoire of dock workers as mechanization took over much of this back-breaking work.

(Folkways 7027) For music and information about the song see Asch 1962, Lomax 1959.

9 John Henry

Lead Belly, vocal and guitar; Brownie McGhee, guitar; Sonny Terry, harmonica (recorded October 1948; from Folkways 31030)

Now "John Henry" is made up by the hard-working-man folks. Don't forget it. Anytime you hear anybody singing "John Henry" it's a dance tune if they play it right. John Henry

come from Newport News. Mr. Lomax and myself we drove all around the spot John Henry was born at. That's the reason why they say, "that C&O road"; that runs from Newport News to Cincinnati, Ohio. John Henry's the man drove steel, he drove spikes around all the steel was laid from Newport News to Cincinnati. Now that's true.... Now this is "John Henry" and it's a dance tune and we dance to it down home, and I'm gonna play it for you. (from interview with Frederic Ramsey Jr., Smithsonian Folkways 40068)

This is probably the most famous and most frequently performed American folk song. As of this writing there were over 180 different renditions of the song in the Smithsonian folklife archive. The versions recorded by the Library of Congress in their list of pre-1940 recordings go on for three pages. The song deals with the legendary John Henry and the digging of the Big Bend tunnel in West Virginia. Lead Belly's version of the song is the one most commonly heard, but many different tellings of the tale exist. Some tell the tale from John Henry's point of view, some from his wife Polly Ann's. Some examples of songs in the John Henry tradition are "The Death of John Henry" by Uncle Dave Macon (1870–1952); "New John Henry Blues" by Bill Monroe (1911–1996);

and "Spikedriver Blues" by Mississippi John Hurt (1893–1966). Folk singer Josh White devoted an entire side of one of his LPs to versions of the song. On Lead Belly's version he is accompanied by Sonny Terry (Saunders Terrell, 1911–1986). Terry was used by Asch on many of the recordings he made in the early 1940s.

(Folkways 2801, 2941, 7533, 31030; Smithsonian Folkways 40045 and 40068) For music and additional information about the song see Asch 1962, Hille 1948, Leach 1955, Lomax 1940, Lomax 1941, Lomax 1960, Seeger 1961, Silber 1973, and *Sing Out* 21/2 (1976).

10 Jean Harlow (by Huddie Ledbetter)

Lead Belly, vocal and guitar (recorded May 1944; from Folkways 2488/Smithsonian Folkways 40010; copyright Folkways Music)

According to Moses Asch, Lead Belly told him that one night while in prison his thoughts turned to women, and he composed this song. Since guitars were forbidden he played it on the concertina (Asch 1962, pg. 87). This version, however, is with the 12-string. Jean Harlow (1911–1937) was one of the first Hollywood sex symbols in the 1920s and 1930s. She made 21 films between 1928 and 1937, acting along with such stars as Clark Gable. She died at age 26 from kidney failure. This is Lead

Belly's song about Harlow's death and is one of many topical songs he composed or performed about important figures (such as the Scottsboro Boys) or historical events (such as the sinking of the Titanic).

(Folkways 2488; 31006; Smithsonian Folkways 40010) For music and information about the song see Asch 1962, Lomax 1959, *Sing Out* 15/6 and Wolfe 1992.

11 Birmingham Jail

(arr. by Huddie Ledbetter); Alternative title: Down in the Valley; Lead Belly, vocal and guitar (recorded October 1948; from Folkways 31030; copyright Folkways Music)

The melody of this song is perhaps better known as "Down in the Valley," a song that circulated widely during the early part of the 20th century. Performed in 3/4 time, this melody is well known across the United States. This variant by Huddie is almost certainly derived from a tremendously popular 1927 78 rpm disc on Columbia (15212) recorded by Darby and Tarlton. This "hillbilly" duo was based in the cotton-mill area along the North and South Carolina border and recorded a wide selection of bluesy songs, sentimental ballads, and topical songs during the late 1920s.

(Folkways 2691; 2942; 31030; Smithsonian

Folkways 40068) For music and information about the song see Lomax 1959 and Wolfe 1992.

12 Don't Sleep Too Long (by Huddie

Ledbetter); Alternative title: When I Lay Down to Sleep; Lead Belly, vocal and guitar (recorded ca. 1941; no matrix; Smithsonian acetate 376; 16" glass disc; copyright Folkways Music)

This number is going to be dedicated to my little wife, which is half my life. My guitar is called kill-a-car, and that's the other half. An' when you sleep, don't sleep too long, 'cause you can't tell, what's going on. You wake up once in a while, 'cause your house might catch on fire, and you get burned up. So just listen to these boys. I made this when they tore down the 6th Avenue El.

This song was a favorite piece for Lead Belly to use on his radio programs. It has been published in the *Lead Belly Song Book* but has never been previously released commercially. For music and information about the song see Asch 1962.

13 It Was Early One Morning

(by Huddie Ledbetter); Alternative title: Jail House Bound; Lead Belly, vocal and guitar (recorded October 1948; from Folkways 31030)

Most songs about incarceration bemoan separation from friends and family, but Huddie's emphasizes the legal trouble itself. As early as the 1920s African American musicians as diverse as Bessie Smith, Robert Wilkins, Memphis Minnie, Ora Brown, and Sam Collins were utilizing this basic theme, using titles like "Jail House Blues," "Jailhouse Moan," and "Jailhouse Trouble Blues."

(Folkways 31030)

The next three selections are related to the involvement of the United States in World War II. These topical songs are predictably patriotic in tone. For more information about the nature and scope of Asch-related artists' role in composing and singing songs about World War II, please refer to *That's Why We're Marching: World War II and the American Folk Song Movement*. (SF 40021).

14 Uncle Sam Says (Bottle Up and Go)

(by Huddie Ledbetter); Lead Belly, vocal and guitar (recorded January 17, 1942; unreleased; no matrix; Smithsonian acetate

317; 12" glass disc).

This is one I made up about when they were drafting the men. Uncle Sam say he travel east, and when he travel the west, Uncle Sam says he believes that he knows the best.

For information on the song "Bottle Up and Go" see Volume 1 of this series. Lead Belly's performance is interesting, unique, and noteworthy in his creative adaptation of this salacious blues standard to a World War II motif. In this instance Uncle Sam/ United States (via Huddie) urges the listener to "Bottle Up and Go to War," an appropriate sentiment for a song recorded during the month after the Japanese bombed Pearl Harbor! Lead Belly's song should not be confused with Josh White's song also called "Uncle Sam Says," recorded about the same time.

15 If You Want to Do Your Part

(by Huddie Ledbetter)

Lead Belly, vocal and guitar (recorded April 29, 1942; from Smithsonian Folkways 40021; Smithsonian acetate 271; 12" acetate on aluminum disc)

This song is clearly meant to appeal to one's sense of justice and honor. It recalls a song "Don't Bite the Hand That Feeds You," that was written in 1915 and was popular during

World War I (Logsdon 1995). It is not clear whether Huddie was aware of this earlier piece, whether he heard contemporary versions by Gene Autry or Jimmy Wakely, or heard it from some other source. This was recorded nearly five months after the entry of the United States into World War II, when one of the popular slogans of the day was "Do Your Part." Huddie seems caught up in the patriotic fervor that swept the country. It is also a fine example of Lead Belly's ability to write topical songs with great popular appeal. (Smithsonian Folkways 40021)

16 National Defense Blues

(by Huddie Ledbetter)

Alternative title: Defense Blues

Lead Belly, vocal and guitar; Sonny Terry, harmonica; Brownie McGhee, guitar; Willie "The Lion" Smith, piano; George "Pops" Foster, bass (recorded circa 1946; from Smithsonian Folkways 40021; matrix D386; Smithsonian acetate 292; 10" shellac disc, copyright Folkways Music)

When I was out in California the boys told me, "Ledbetter, the women are working on that defense and they's making lots of money—just quitting their husbands." So a lot of the boys knowed I come from

Louisiana. I met a man out there who says, "Ledbetter, you know one thing, I come out here with my wife, and you know she done quit me." I say, "Well." He says, "Well look, every pay day come her check's as big as mine." I say, "Well." He says, "Well look, every Saturday she's putting her money in the bank." I say, "What then?" He says, "Well look, can't you make up a song." I say, "Well, I don't know. I'll think it over." And she was working on the defense, so here goes.

World War II was a great equalizer in Ameri-

ca. It helped integrate the armed services and brought women into the industrial work force in great numbers. Huddie knew this situation firsthand, having spent a brief period working in a defense plant, and his song explicitly comments on it.

(Folkways AA1; 2488; 2941; 31006; Smithsonian Folkways 40010; 40021; 40068; Verve/Folkways 9021) For music and information about the song see Asch 1962, Lomax 1959, and Wolfe 1992.

Bear Mountain, New York, c. 1941. From left to right: Josh White, Carol White, Millard Lampell, Elizabeth Lomax, Martha Ledbetter, Huddie Ledbetter, and possibly Alan Lomax or Peter Hewes. Photo courtesy of Millard Lampell



17 Whoa Back Buck (arr. by Huddie Ledbetter)
Lead Belly, vocal and guitar (recorded October 1948; from Folkways 31030; copyright Folkways Music)

*There was a man that was tryin' to get home.
He was talkin' to his oxen. Every once in a
while he'd pop his whip—ti-yow!*

“Whoa Back Buck” is another work song Huddie knew from firsthand experience. Versions of this song, like nearly all the work songs Lead Belly recorded, also have been collected “in the field,” usually at prison farms in the Deep South. John Lomax recorded a version of this song performed by a small group of convicts at the State Prison Farm in Pine Bluff, Arkansas, in 1934.

(Asch 561; Disc 3001; Folkways 31030) For music and information about the song see Asch 1962, Lomax 1959, Lomax 1960, Silber 1973, and Wolfe 1992.

The next five songs are collaborations with Woody Guthrie and Cisco Houston. They have a casual air about them and demonstrate the close ties among the three men, who often played together around New York City in the mid-1940s. The trio played together informally and at fund-raising performances and other related events.

18 Ham and Eggs

Alternative titles: I've Got to Roll; Make It on the Side of the Road

Lead Belly, vocal and guitar; Woody Guthrie, vocal and guitar; Cisco Houston, vocal and guitar (recorded October 1946; from Folkways 31046/Disc 6043; matrix D670)

*That's the way the hammer falls when they
sing about Ham and Eggs.*

This ensemble performance comes from one of the sessions that Moses Asch put together in the studio, but which truly reflected the “live” performances were the backbone of Huddie's career during the 1940s. Huddie often worked as a solo artist but sometimes appeared with Woody Guthrie and others. This work song, most often sung a capella, has been arranged for a small group with a guitar. Alan Lomax and his sister Bess Lomax Hawes recorded the song as “Make It on the Side of the Road” in 1937 for the Library of Congress (AFS 1617B2/3). Another version was recorded by Josh White, who called it “I've Got to Roll.”

(Disc 6043; Folkways 31046) For music and information about the song see Asch 1962 and Wolfe 1992.

19 Midnight Special

Lead Belly, vocal and guitar; Woody Guthrie,

vocal and mandolin; Cisco Houston, vocal and guitar (recorded October 1946; from Disc 6043/Folkways 31046; matrix D674)

According to Alan Lomax, this song was created in Sugarland Prison in Texas and referred to a railroad train which ran by the prison at night. The “Midnight Special” became a symbol for freedom and was especially touching for Sugarland prisoners because the same train tracks carried most people from Houston who came for weekend visits. In this regard the train represented both a promise of freedom and a more tangible link to people “from the outside.” (Lomax interviewed during the film *Folkways: A Vision Shared*)

Clearly derived from traditional sources, versions of this song first appeared on records as early as 1925 (by Sodarisa Miller for Paramount) and up through the middle 1930s, long before any of these artists would have encountered Huddie Ledbetter or his recordings of the song. The Library of Congress recorded prisoners in Alabama, Mississippi, and Louisiana during the 1930s. Ironically, one of these versions was by a Central State Farm—the official name for the prison at Sugarland, Texas—prisoner named Ernest Williams, who recorded it some two weeks before the Lomaxes' initial session with Lead Belly. Despite the

earlier dissemination of this song, Lead Belly's arrangement of the song became the standard one for many of the folk groups of the 1960s and for the rock group Creedence Clearwater Revival in the early 1970s.

(Disc 6043; Folkways 2941; 2942; 31046; Smithsonian Folkways 40001; 40045; 40068; Verve/Folkways 3019) For music and more information about the song see Asch 1962, Asch 1965, Botkin 1944, Hille 1948, Lomax 1940, Lomax 1947a, Lomax 1947b, Lomax 1960, Sandburg 1927, Seeger 1961, Silber 1973 and Wolfe 1992.

20 Grey Goose

Lead Belly, vocal and guitar; Woody Guthrie and Cisco Houston, vocals (recorded October 1946; from Disc 6044; matrix D673; acetate 298; 10" shellac disc)

*Now this is a preacher. Down in my home,
Baptist people go to church on a Sunday.
Well, they had a preacher who was supposed
to be a reverend. Well, instead of the preach-
er going to church that Sunday, he went out
and tried to kill a grey goose, and the grey
goose is still laughing at him. When the sis-
ters found out the preacher had tried to kill
him a grey goose, they said “Lord, Lord, Lord.”
That's where that “Lord, Lord, Lord” come in.*

Moses Asch recorded this song at various times with different personnel. In the 1940s, Asch released what he called his Folksay series. On these recordings he would record whatever group of musicians happened to be in the studio that day in loose arrangements of folk songs. One such group was Lead Belly, Woody Guthrie, and Cisco Houston, who performed this song. "Grey Goose" was also a song known to convicts. Versions of this song were recorded by the Lomaxes in three separate prisons in Texas. They recorded an inmate named James "Iron Head" Baker in Sugarland (1933), Augustus "Track Horse" Haggerty in Huntsville (1934), and Washington "Lightnin'" in the Barrington State Farm (1933).

(Disc 6044; Folkways 4, 804, 2004; 2941; 7020; 31019; Smithsonian Folkways 40001, 40044, 40068/71) For music and information about the song see Asch 1962; Asch 1965; Botkin 1944; Lomax 1947B; Lomax 1959; Silber 1973; *Sing Out* 3/11 (1953); and Wolfe 1992.

21 Yellow Gal (arr. by Huddie Ledbetter)
Alternative titles: "Yeller Gal," "Yaller Gal"
Lead Belly, vocal and guitar; Woody Guthrie, vocal and mandolin; Cisco Houston, vocal (recorded October 1946; from Disc 6044; matrix D671; acetate 296; 10" shellac disc)

This is Yellow Gal...it's a famous gal. And the boys would always get to dancing and sukey jumpin' around, just singing about Yellow Gal.

(Disc 660 {as part of a medley}; 6044; Folkways 4, 804, 2004, 2942, 31019; Smithsonian Folkways 40044, 40068/71; and Verve/Folkways 3019) For music and information about the song see Asch 1962; Lomax 1959.

22 Green Corn (arr. by Huddie Ledbetter)
Lead Belly, vocal and guitar; Woody Guthrie, vocal and mandolin; Cisco Houston, vocal and guitar (recorded October 1946; from Folkways 2004; matrix D674; acetate)

Lead Belly recorded this song several times for Asch, sometimes alone and sometimes with the help of Woody Guthrie and Cisco Houston. According to Charles Wolfe and Kip Lornell, Lead Belly learned this song from two of his neighbors in Louisiana as a child. It was a square dance tune most often played on the fiddle. "Green Corn" refers to brand new moonshine whiskey (Wolfe 1992).

(Disc 660 (as part of a medley); Folkways 4, 804, 2004; Smithsonian Folkways 40044) For music and information about the song see Asch 1962; Lomax 1959; Silber 1973; *Sing Out* 6/4 (1956); and Wolfe 1992.

The following seven selections are united in their appeal to children. In the early 1940s, Lead Belly recorded a 78 rpm record set that was perhaps the first "album" devoted to music for kids. That Lead Belly had such a wide range of songs for children did not surprise those who knew him well. Pete Seeger once remarked that "he was wonderful with children. He'd get them singing with him, clapping their hands and swaying their bodies." (from the notes to Folkways album 31022)

23 The Parting Song (arranged by Ledbetter)
Lead Belly, vocal and guitar (recorded October 1948; from Folkways 31030 or recorded May 1941; matrix SC35; Smithsonian acetate 1433; 10" shellac disc)

Unlike many of the songs in Huddie's repertoire, this is a distant relative of one from the world of popular music. It is based on the well-worn aphorism, "When you smile, the whole world smiles with you." The same phrase inspired the pop song "When You're Smiling the Whole World Smiles with You," which was recorded by many artists including Frank Sinatra and Judy Garland.

24 Rooster Crows at Midnight
(arr. by Huddie Ledbetter)
Alternative titles: Christmas Times A-Coming;

Christmas Song; Chicken Crowing for Midnight; Almost Day; Lead Belly, vocal and guitar (recorded; from Folkways 31046; copyright Folkways Music)

This is a children's play song on a Christmas night when they're looking for the Santa Claus to come. When they're looking for the Santa Claus to come, well you know children stay up all day and all night and at midnight they get out in the yard and play "Moonshine Tonight" and the chickens be crowing for midnight and the children gonna make a ring and play and here's what they sing while they play, waiting for the Santa Claus to come.

Huddie was legendary for his interest in children. A father himself, Lead Belly's New York City apartment occasionally hosted impromptu concerts for children from his building. Huddie often performed programs that were specially designed for children, who seemed fascinated with his animated performances and his singular stage presence. No doubt the Christmas motif and the presence of barnyard animals in this song helps to account for its popularity among children.

(Asch SC-34; Folkways 7533; 31046; Smithsonian Folkways 40044) For music and information about the song see Asch 1962; Lomax 1959.

25 Skip to My Lou

Lead Belly, vocal and guitar (recorded October 1948; from Folkways 31030)

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

This is another of the most popular folk songs in the United States. It is a children's play party song that can still be seen and heard in schools and on playgrounds all over the country. Moreover, "Skip to My Lou" appears frequently both in Anglo and African American traditions.

(Asch 34, 341; Folkways 7020, 31030; Smithsonian Folkways 40045) For music and additional information about the song see Asch 1962, Lomax 1940, Lomax 1947A, Lomax 1947B, Seeger 1961, and Silber 1973.

26 More Yet / Little Boy How Old Are You / Green Grass Growing All Around

Lead Belly, vocal and guitar ("More Yet" is by Huddie Ledbetter; recorded April 25, 1944; matrix 168, Smithsonian acetate 1407; 10" shellac disc)

"Green Grass Growing" is perhaps better known under the title "Tree in the Wood." It's

a song that appears in numerous 20th-century songbooks, including the Southern-oriented collections of Cecil Sharp, and is probably Anglo-American in origin. In more recent years it has been collected in many languages other than English.

(Asch 331-1)

27 What Are Little Boys Made Of / Polly Wee

Lead Belly, vocal and guitar ("Polly Wee" is by Huddie Ledbetter; recorded April 23, 1944; matrix 684-1; Smithsonian acetate 1408; 10" shellac disc)

This wistful song is atypical of Lead Belly's children's repertoire. It is sung more from the perspective of an adult looking back, rather than that of a child. As such it is unique among Lead Belly's children's songs.

(Asch 333-3; Polly Wee on 40068). For music and information about Polly Wee see Lomax 1959.

28 Ha Ha This A-Way (arr. Ledbetter)

Lead Belly, vocal and guitar (recorded October 1948; from Folkways 31010)

This is a children's play song. Now the children, when they play back in my home, they put one in the ring, and they all go round the

ring, and they sing. Now this is gonna be Ha-Ha This a-Way and Ha-Ha That a-Way, and when the boys in the ring or a girl, they say Ha-Ha This a-Way he has to jump that-a-way. We he says Ha-Ha That a-Way he has to jump that-a-way. And the others going round the ring, they gonna sing.

More typical of Huddie's songs for children, this play party song appears to have been one of his favorites. He recorded and performed it on numerous occasions, and it is one of the songs that was (reportedly) most requested by children. This animated version comes from his last session to be released by Moses Asch and was recorded mere months before Lou Gehrig's disease made it all but impossible for Lead Belly to perform.

(Asch 331-3B; Folkways 14, 2014, 31030; Smithsonian Folkways 40044) For music and information about the song see Asch 1962; Lomax 1959; *Sing Out* 2/8 (1952); and Wolfe 1992.

29 You Can't Lose Me, Cholly (Ledbetter)

Lead Belly, vocal and guitar (recorded October 1948; from Folkways 31030)

"You can't lose-a me Cholly" is about a boy that's going places. An they gonna see things; and the little children is all gonna

follow. And he's what they sing.

This is another children's song from late in Huddie's career. It seems figuratively to reflect Huddie's own career. Like the narrator of this song, Huddie always wanted to see things, to expand his horizons beyond the world of the Texas-Louisiana border. He seemed to always look forward to new challenges, relying on his well-grounded talent and experiences.

(Asch SC80; Folkways 4, 804, 2004, 31030; Smithsonian Folkways 40044) For music and information about the song see Asch 1962; Lomax 1959; Lomax 1960; and Wolfe 1992.

30 It Was Soon One Morning (arr. Ledbetter)

Lead Belly, vocal (recorded October 1948; from Folkways 31030)

One of Huddie's blues, this song weaves together a narrative from verses heard on travels and records.

(Folkways 31030)

31 Take This Hammer (arr. Ledbetter)

Lead Belly, vocal and guitar (recorded October 1948; from Folkways 31030)

Take this hammer. This is the way the hammers fall when they sing.

This is a well-known African American work

song. Lead Belly's exclamation after each line of the song is timed to help the railroad workers as they are lining the track. The workers, often called gandy dancers, used these songs for three fundamental and simultaneous purposes. These group work songs helped coordinate the tempo of their work, took their mind off the tedious nature of their work, and engendered a higher level of group solidarity.

(Asch 101A; Disc 735; Folkways 4, 804, 2004, 31019, 31030; Smithsonian Folkways 40044) For music and information about the song see Asch 1962; Botkin 1944; Hille 1948; Lomax 1940; Lomax 1947A; Lomax 1947B; Lomax 1959; Silber 1973; and Wolfe 1992.

32 Pick a Bale of Cotton

Lead Belly, vocal and guitar; Brownie McGhee, vocal and guitar; Sonny Terry, harmonica (recorded October 1948; from Folkways 31030)

Now this is when I was around Dallas, Texas, pickin' cotton. I was pickin' a thousand pounds of cotton a day. And the way you get a thousand pounds of cotton a day, you've got to jump around to get it. You can't fool around and pick a thousand pounds of cotton a day.

This song about cotton picking was recorded a number of times by the Lomaxes for the

Library of Congress. They recorded versions at prisons in both Sugarland and Huntsville, Texas. Two of the other convicts at Sugarland with Lead Belly were James "Iron Head" Baker and Moses "Clear Rock" Platt, and they also recorded for the Lomaxes. It seems that this is one of the many songs Lead Belly learned while in prison. Apparently, it is physically impossible to pick a bale of cotton in one day, so this song takes on the tone of a brag.

(Folkways 4, 804, 2004, 31019, 31030; Smithsonian Folkways 40044) For music and information about the song see Asch 1962; Lomax 1940; Lomax 1947A; Lomax 1947B; Lomax 1959; Seeger 1961; and Wolfe 1992.

SURVIVING LEAD BELLY RECORDINGS IN THE ASCH COLLECTION

These recordings made by Moses Asch and Frederic Ramsey Jr. are to be found in the Smithsonian Moses and Frances Asch Collection. Song titles are followed by the Smithsonian Folkways number where it has been issued.

4, 5 and 9 (Hollywood and Vine) 40001, 40044, 40068
 Abraham Lincoln 40045
 Ain't Going Down to the Well No More 40068, 40105
 Ain't It a Shame to Go Fishing on Sunday 40068
 Alabama Bound 40045
 Alberta
 Backwater Blues 40068
 Becky Dean
 Been So Long (Bellevue Hospital Blues)
 Big Fat Woman 40044
 Birmingham Jail (Down in the Valley) 40068, 40105
 Black Betty 40068
 Black Girl (In the Pines) 40044, 40061, 40062
 Black Snake
 Blind Lemon 40044
 Blood Done Signed My Name (Ain't You Glad) 40010
 The Blue Tailed Fly (Jimmie Crack Corn) 40068
 Blues in My Kitchen, Blues in My Dining Room
 The Boll Weevil 40068
 Borrow Love and Go (Bottle Up and Go) 40044, 40068
 Bottle Up and Go (Uncle Sam Says) 40105

Bourgeois Blues 40045
 Bring Me a Little Water, Silvy 40001, 40045, 40068
 Broke and I Ain't Got a Dime (One Dime Blues)
 Bully of the Town 40068
 Buy a Brand New Ford
 Bye and Bye When the Morning Comes
 Careless Love 40045, 40068
 Chicken Crowing for Midnight (Christmas Day) 40044, 40068, 40105
 Chinatown 40068
 Come and Sit Down Beside Me 40105
 Corn Bread Rough 40010
 Cotton Fields 40044
 Cotton Needs Pickin'
 Cowboy Song 40045
 Daddy I'm Coming Back to You
 Dancing with Tears in My Eyes 40068
 Dark Town Strutter's Ball 40068
 DeKalb Blues (Ain't Going to Drink No More) 40068
 Death Letter Blues 40068
 Dick Ligger's Holler 40068
 Didn't Old John Cross the Water 40068
 Diggin' My Potatoes 40045, 40068
 Dog Latin Song 40068
 Don't Lie Buddy (with Josh White) 40081
 Don't Mind the Weather 40045
 Don't Sleep Too Long 40105
 Don't You Love Your Daddy No More 40045
 Drinkin' Lum Y A Alla 40068
 Driving Song
 Duncan and Brady 40044
 Easy Rider 40045, 40068
 Easy, Mr. Tom 40068

Ella Speed
 Every Time I Feel the Spirit
 Fannin Street 40001, 40045, 40068
 Fiddler's Dram 40010
 Field Holler
 Fort Worth and Dallas Blues
 Gallis Pole 40045
 Gee But I Want to Go Home (Army Life) 40021,
 40045, 40068
 Get Your Basket
 Go Down, Old Hannah 40068, 40105
 Good Morning Babe, How Do You Do 40068
 Good Morning Blues 40044, 40045
 Good, Good, Good (Talking, Preaching) 40010
 Governor Pat Neff (See Sweet Mary) 40105
 Gray Goose 40001, 40044, 40068, 40105
 Green Corn 40044, 40105
 Green Grass Growing All Around 40105
 Ha Ha This A-Way 40044, 40105
 Ham and Eggs 40105
 Happy Birthday (Lead Belly's version)
 Haul Away Joe 40045
 Hawaiian Song 40068
 He Never Said a Mumbling Word 40068
 He Was the Man 40068
 Hello Central, Give Me Long Distance Phone 40068
 Hesitation Blues 40068
 Hide Me in Thy Bosom
 Hitler Song (Mr. Hitler) 40021, 40045
 House of the Rising Sun 40044, 40068
 How Come You Do Me Like You Do 40068
 How Do You Know? 40045
 How Long, How Long 40105

I Don't Know You, What Have I Done 40068
 I Want to Go Home 40068
 I Went on the Mountain and Looked Down on the Rising Sun
 I'll Be Down on the Last Bread Wagon 40068
 I'm Alone Because I Love You 40068
 I'm Going Back Down to Louisiana 40068
 I'm on My Last Go Round
 I'm Thinking of a Friend 40068
 If You Want to Do Your Part 40021, 40105
 In the Evening When the Sun Goes Down 40044,
 40068
 In the Pines (see Black Girl)
 In the World 40068
 Irene (Goodnight) 40001, 40044, 40061, 40062,
 40068
 It Was Early One Morning (Jail House Bound) 40105
 It Was Soon One Morning 40105
 It's Tight Like That 40068
 Jail House Blues 40068
 Jean Harlow 40010, 40105
 Jim Crow Blues 40045
 Jim Crow Blues #2 40045
 John Hardy 40045
 John Henry 40045, 40068, 40105
 Jolly O the Ransom 40068
 Julie Ann Johnson 40045, 40068
 Keep Your Hands Off Her 40010
 Kisses Sweeter Than Wine
 Las Vegas Story 40045
 Laura 40044
 Lead Belly's Dance
 Leaving Blues 40044, 40045

Let it Shine 40044
 Linin' Track 40010, 40045
 Little Boy How Old are You 40105
 Little Children's Blues 40010, 40105
 Liza Jane 40068
 Look Away in the Heaven
 Look Down That Lonesome Road
 Looky Looky Yonder 40068
 Mary, Don't You Weep 40068
 Meeting at the Building 40010, 40044
 The Midnight Special 40001, 40045, 40068, 40105
 Mistreatin' Mama 40068
 Moaning 40044
 Molly, Don't You Grieve
 More Yet 40105
 Move On, Soldier Boy, Move On
 My Baby's Leaving Me
 My Lindy Lou 40068
 National Defense Blues 40010, 40021, 40068,
 40105
 New Iberia 40068
 New York City
 Newborn Again
 Nobody Knows You When You're Down and Out
 40068
 Nobody in the World is Better Than Us 40068
 Noted Rider 40044
 Oh, Baby Why Do You Have to Go
 Old Man 40068, 40105
 Old Riley 40044, 40068
 Old Ship of Zion 40068
 On a Monday 40010, 40044
 Out on the Western Plains 40043, 40045

Outskirts of Town 40010
 Packing Trunk Blues
 Parting Song 40105
 Pick a Bale of Cotton 40044, 40105
 Pig Latin Song 40068
 Pigmeat 40044
 Play with Your Poodle
 Polly Wee 40068, 40105
 Pretty Flower (With Josh White)
 Red Bird 40045
 Red Cross Store Blues
 Red River
 Relax Your Mind 40068
 Roberta
 Rock Island Line 40001, 40044, 40068
 Sally Walker 40044
 Salty Dog 40068
 See See Rider
 See the Sign of the Judgement
 Sermon
 Shorty George 40044, 40068
 Shout On 40105
 Silver City Bound 40068
 Skip to My Lou 40045, 40105
 So Glad I Done Got Over
 Springtime in the Rockies 40068
 Stewball 40010, 40068, 40103
 Story of the 25 Cent Dude 40068
 Sugar'd Beer 40068
 Sukey Jump (Win'Jammer) 40044
 Sweet Jenny Lee 40068
 Sweet Mary (see Governor Pat Neff) 40068, 40105
 Swing Low Sweet Chariot

T.B. Blues 40045
 Take This Hammer 40044, 40105
 There's a Man Going Around Taking Names 40010
 They Hung Him on the Cross
 The Titanic 40068
 We Shall Be Free 40001, 40007, 40010
 We Shall Walk Through the Valley 40044
 We're in the Same Boat, Brother 40068
 What Kind of Soul Has Man
 What You Gonna Do When the World's on Fire
 What are Little Boys Made Of? 40105
 Where Did You Sleep Last Night? (see Black Girl)
 Whoa, Back Buck 40105
 Will You Miss Me 40007
 Winnsboro Cotton Mill Blues 40068
 Woke Up This Morning
 Worried Blues
 Wrote Me a Letter Blues
 Yellow Gal 40044, 40068, 40105
 Yes, I Was Standing in the Bottom 40068
 You Better Be Ready
 You Can't Lose Me, Cholly 40044, 40105
 You Can't Mistreat Me 40045

ARCHIVIST'S REMARKS

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

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

Acetate discs of the type used for recording these tracks 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, lacquer may peel off the base like old paint, so it is important that acetate discs be transferred to a more stable medium as soon as possible. Shellac discs are more stable than acetate and are more like the vinyl discs we are familiar with. They are, however, quite brittle. Here at the Smithsonian we are in

the midst of the slow and laborious task of transferring all 5,000 acetates in the collection.

The appearance of magnetic tape marked a revolutionary change in recording because uninterrupted performances could be much longer. Different sections could also be spliced together to create another recording without re-recording an entire performance. Surprisingly, magnetic tape masters from the 1950s are still playable and in good shape as of 1998. However, playing them can cause damage, and we always make copies as they are played, for they may not be as good the next time.

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

During the 1940s, Moses Asch's studio was an open house to many of the recording artists in the New York area. Asch's recording log is a fascinating list of the top jazz and folk music performers of the day, including Lead Belly, Burl Ives, Josh White, Sonny and Brownie, Langston Hughes, James P. Johnson, Mary Lou Williams, Coleman Hawkins, and Pete Seeger, among others. During the war there was an extreme shortage of blank acetates, which kept

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

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

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

For further information on acetates and their preservation:

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

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- also: *Sing Out!* Magazine (P.O. Box 5253, Bethlehem, PA 18105-0253).
- Lead Belly Newsletter (P.O. Box 6679, Ithaca, NY 14851).

Other Suggested Recordings:

- Afro-American Music: A Demonstration Record* (by Dr. Willis James), Folkways 2692
- The Anthology of American Folk Music*, Smithsonian Folkways 40090; 1952, 1997
- Folk Song America: A Twentieth Century Revival*, Smithsonian Collection of Recordings RD 046.
- Folkways: A Vision Shared*, Columbia 44034 (a collection of Lead Belly and Woody Guthrie songs performed by rock and pop artists).

- Folkways: The Original Vision* (with Woody Guthrie), Smithsonian Folkways 40001
- Lead Belly, *Alabama Bound*, RCA 9600.
- Lead Belly, *Bourgeois Blues: The Lead Belly Legacy*, Vol. 2, Smithsonian Folkways 40045.
- Lead Belly, *Go Down Old Hannah*, Rounder 1099.
- Lead Belly, *Gwine Dig a Hole and Put the Devil In*, Rounder 1045.

- Lead Belly, *King of the 12 String Guitar*, Columbia/Legacy 46776.
- Lead Belly, *Lead Belly*, Columbia 30035.
- Lead Belly, *Lead Belly Sings Folk Songs*, Smithsonian Folkways 40010.
- Lead Belly, *Lead Belly's Best*, Capitol 92075.
- Lead Belly, *Lead Belly's Last Sessions*, Smithsonian Folkways 40068/71.

People's Soups house party, November, 1946, Chicago. From left to right: Josh White, Bernie Asbel, Lead Belly, Janice Kingslow. Photo by Stephen Deutch



Lead Belly, *Lead Belly's Legacy, Vol. 3: Early Recordings*, Folkways 2024.

Lead Belly, *Let it Shine On Me*, Rounder 1046.

Lead Belly, *Midnight Special*, Rounder 1044.

Lead Belly, *Nobody Knows the Troubles I've Seen*, Rounder 1098.

Lead Belly, *Sings Folk Songs for Young People*, Folkways 7533.

Lead Belly, *The Titanic*, Rounder 1097.

Lead Belly, *Where Did You Sleep Last Night: The Lead Belly Legacy, Vol. 1*, Smithsonian Folkways 40044.

Music from the South, Vol. 10: Been Here and Gone, Folkways 2659.

Ring Games: Line Games and Play Party Songs of Alabama, Folkways 7004.

Rural Blues (an anthology of country blues), Folkways RBF 202.

The following videos are also recommended:

Folkways: A Vision Shared: A Tribute to Woody Guthrie and Lead Belly (produced by Jim Brown and Harold Leventhal), CBS Music Video Enterprises.

The Legacy of Lead Belly, available from the Lead Belly Society, P.O. Box 6679, Ithaca, NY 14851-6679.

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1941–1948, New York City

Reissue compiled by Jeff Place

Annotated by Jeff Place and Kip Lornell

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NoNoise work by Charlie Pilzer and Eric Conn,

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For additional information about this recording visit

our Web site <http://www.si.edu/folkways>

ABOUT SMITHSONIAN FOLKWAYS

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

The Smithsonian institution acquired Folkways from the Moses Asch estate in 1987 to ensure that the sounds and genius of the artists would be preserved for future generations. All Folkways recordings are available on high-quality audio cassettes, each packed in a special box along with the original LP liner notes.

Smithsonian Folkways Recordings was formed to continue the Folkways tradition of releasing significant recordings with high-quality documentation. It produces new titles, reissues of historic recordings from Folkways and other record labels, and in collaboration with other companies also produces instructional videotapes and recordings to accompany published books and other educational projects.

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

They are one of the means through which the Center supports the work of traditional artists and expresses its commitment to cultural diversity, education, and increased understanding.

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

Smithsonian Folkways Mail Order

955 L'Enfant Plaza, Suite 7300, MRC 953

Washington, DC 20560

phone (202) 287-7298

fax (202) 287-7299

orders only 1 (800) 410-9815 (U.S. only)

(Discover, MasterCard, and Visa accepted)

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

Or request a printed catalogue by writing to: Catalogue, Smithsonian Folkways Recordings, 955 L'Enfant Plaza, SW, Suite 7300, Smithsonian Institution MRC 953, Washington, DC 20560, USA. Or use our catalogue request phone: (202) 287-3262, or e-mail folkways@aol.com