



PETE SEEGER THE COMPLETE BOWDOIN
COLLEGE CONCERT 1960

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COLLEGE CONCERT, 1960

PRODUCED AND ANNOTATED BY JEFF PLACE

DISC 1

1	GOOFING OFF SUITE - OPENING THEME (Pete Seeger/Sanga Music Inc., BMI)	2:09	10	QUIZ SHOW (Ernie Marrs/Sanga Music Inc., BMI)	4:07
2	PENNY'S FARM	2:25	11	AL SMITH HOLDS THE BOTTLE	:33
3	HE LIES IN THE AMERICAN LAND (Andrew Kovaly - arr. Pete Seeger/Sanga Music Inc., BMI)	2:24	12	WHAT A FRIEND WE HAVE IN CONGRESS (Ernie Marrs)	2:33
4	DEEP BLUE SEA	5:06	13	LIVING IN THE COUNTRY (Pete Seeger/Sanga Music Inc., BMI)	2:43
5	HIELAND LADDIE	3:59	14	WATER IS WIDE	5:30
6	OH, RILEY	3:46	15	BELLS OF RHYMNEY (Idris Davies-Pete Seeger / TRO Ludlow Music Inc., BMI)	5:37
7	BANJO MEDLEY: Cripple Creek/ Old Joe Clark/Old Dan Tucker (Daniel Emmett)	4:12	16	GOODNIGHT IRENE (Huddie Ledbetter-adapted by John Lomax Sr. / TRO Ludlow Music Inc., BMI)	5:00
8	SUMMERTIME (George Gershwin-Ira Gershwin-DuBose Heyward / WB Music Corp., ASCAP)	3:14	17	INTERMISSION	:13
9	D-DAY DODGERS (Hamish Henderson)	5:00			

DISC 2

1	BIG ROCK CANDY MOUNTAIN (Marshall P. Locke - Charles Tyner)	3:24	8	MEDLEY: HOLD UP YOUR PETTICOAT / WHERE HAVE ALL THE FLOWERS GONE? (Pete Seeger) / STEP BY STEP (Waldemar Hills-Pete Seeger) / JOE HILL'S LAST WILL (Joe Hill)	4:34
2	I HAD A DREAM (Bill Broonzy / Universal MCA Music Publishing, ASCAP)	1:03	9	VIVE LA QUINCE BRIGADA (Bart van der Schilling / Stormking Music Inc., BMI)	3:26
3	OH, WHAT A BEAUTIFUL CITY (arr. Marion Hicks / Stormking Music Inc., BMI)	3:34	10	SULIRAM (INDONESIAN LULLABY) (arr. Pete Seeger / TRO Folkways Music Publishers Inc., BMI)	3:13
4	IN THE SWEET BYE AND BYE / PREACHER AND THE SLAVE (Joe Hill)	3:42	11	WIMOWEH (Solomon Linda - add'l words and music by Pete Seeger-Lee Hays-Fred Hellerman-Ronnie Gilbert / TRO Folkways Music Publishers Inc., BMI)	3:16
5	LAST NIGHT I HAD THE STRANGEST DREAM (Ed McCurdy / TRO Ludlow Music Inc., BMI)	3:09	12	MICHAEL, ROW THE BOAT ASHORE	2:28
6	MEDLEY: COLORADO TRAIL / SPANISH IS THE LOVING TONGUE (Charles Badger Clark Jr.) / FROM HERE ON UP / TEXAS GIRLS/ WE PITY OUR BOSSSES FIVE /THE SCABS CRAWL IN / SWARTHMORE GIRLS	3:24	13	COMMENTARY	:23
7	MEDLEY: OPEN THE DOOR SOFTLY / ROAD TO ATHAY / WHY DO SCOTSMEN?	1:11	14	BOURGEOIS BLUES (Huddie Ledbetter / TRO Ludlow Music Inc., BMI)	2:42
			15	BLACK GIRL / KISSES SWEETER THAN WINE (arr. Huddie Ledbetter- Ronnie Gilbert-Lee Hays-Fred Hellerman-Pete Seeger / TRO Folkways Music Publishers Inc., BMI)	5:20
			16	TZENA, TZENA, TZENA (Yehiel Haggiz-Issachar Miron-Mitchell Parish / EMI Mills Music Inc., ASCAP)	2:37
			17	WORRIED MAN BLUES (A.P. Carter-Maybelle Carter-Sara Carter / Peer International Corp., BMI)	4:22
			18	CONCLUSION	:58





INTRODUCTION

Pete Seeger (b. 1919) has had a long and productive career as a folk song leader and social activist. He grew up in a musical family. His father was the musicologist Charles Seeger and his mother, Constance, a classical violinist. At one point in his youth, Seeger and his brothers traveled with their parents in a wagon, entertaining local audiences throughout the countryside. When he was a teenager he accompanied his father to Bascom Lamar Lunsford's folk festival in Asheville, North Carolina. It was there he first encountered, and fell in love with, the banjo.

He enrolled at Harvard, hoping to become a journalist, but did not find what he was looking for. In 1938, he settled in New York City and eventually met Alan Lomax, Woody Guthrie, Aunt Molly Jackson, Lead Belly, and others involved with folk music. He was inspired by the outstanding music produced by this group. He also assisted Alan Lomax at the Library of Congress' Archive of American Folk Song, where he was exposed to a wonderful array of traditional American music.

In 1940 some of the musicians in this group formed the Almanac Singers, made up of Pete, Lee Hays, Woody Guthrie, Bess Lomax, Sis Cunningham, Millard Lampell, Arthur Stern, and others. They lived in a communal home, the Almanac House, in New York. The group performed at various gatherings, picket lines, and any place they could lend their voices in support of the social causes they believed in. After World War II, many of the same people became involved in the musical organization's People's Songs and People's Artists.

In 1943, while on military leave, Seeger was in New York for a production of Earl Robinson's *Lonesome Train*. During the time of these sessions, he stopped by Moses Asch's little studio and recorded his first acetate discs for the Asch record label. The Spanish Civil War songs he recorded marked the beginning of a very long and productive relationship between the two men.

In 1949, Pete Seeger began to perform with three other musicians—his old partner, Lee Hays, with the booming bass voice; Fred Hellerman on guitar and vocal; and a young woman with a soaring voice, Ronnie Gilbert. They called themselves the Weavers. Oddly for Seeger, the Weavers began to perform in nightclubs wearing formal attire. They had lovely arrangements of American folk songs, many written by old friends such as Lead Belly and Woody Guthrie. It was odd, because the Weavers' recordings made the American hit parade, which, like the nightclub venue, seemed an unlikely place to find Pete. Some of their more popular songs were "Michael, Row the Boat Ashore," "It Takes a Worried Man," "Wimoweh," "Kisses Sweeter than Wine," but none more popular than the double-sided 78-rpm hits "Goodnight Irene" and "Tzena, Tzena, Tzena," which went number one and number two on the hit parade in 1950. One was a tune learned from their friend, Lead Belly, who, alas, had died the year before, and the other a Hebrew folk song.

Later that same year, the book *Red Channels* appeared. In the growing anti-Communist feelings after World War II, it listed well-known Americans as communists, many from the entertainment field. Seeger's name appeared in the book, and very soon the Weavers' television program was cancelled as were many of their

performances. This began an approximately 17-year period during which Pete Seeger was on the ominous blacklist. As late as 1967, when the blacklist had faded for most, Seeger still had difficulty getting on network television.

Membership in groups like People's Songs was bound to get you subpoenaed by the House Un-American Activities Committee (HUAC), and most of the members of the New York folk music scene were under suspicion. Pete watched as one by one, his friends and colleagues were called before HUAC. Finally, on August 14, 1955, it was his turn. When queried by the committee, he refused to answer any questions about his political beliefs stating that "these are very improper questions for any American to be asked" (Dunaway 2008, 213). His testimony made it likely that he would be charged with numerous counts of contempt of Congress. That occurred in July 1956, and was followed by an indictment in 1957. The trial would come much later, hanging over Seeger's head for the rest of the decade.

Unable to appear in any lucrative locations, and his movement subject to government scrutiny, Seeger went underground with his music. This was a period of explosive energy and creativity for him. Seeger biographer David King Dunaway notes that in the years 1954 to 1958 Seeger

released six LPs a year (2008, 218). Seeger supported his family during the blacklist period by constantly traveling (to nearly every state and Canada [Dunaway 2008, 234]), playing small venues, releasing numerous albums, producing documentary films (one on the country fiddle, another on how to make a steel drum), and even writing a strong-selling book on how to play 5-string banjo. Moses Asch, who started his Folkways label in 1948, was an old friend and supporter. Unfazed by the blacklist, Asch published dozens of records during the 1950s and early 1960s by Pete Seeger. The blacklists were worried about Seeger singing before Middle America on television, radio, or at nightclubs, but meanwhile, his children's records were entertaining a new generation of youngsters in schools and summer camps. Seeger also made many personal appearances at schools, camps, and community events. His great children's albums from this period are still bestsellers, including his original tale *Abiyoyo*. His series *American Favorite Ballads* taught a generation the great American folk songs that Seeger learned from others and from some of the most important folk song books. (This was reissued on a multi-disc set in 2009.)

Interestingly, Seeger adopted the role of Johnny Appleseed for his column, "Appleseeds," in *Sing*

Out! the number-one magazine of the folk song movement. Seeger has always valued music as a way of bringing communities together for a common cause. His favorite concert performances are those in which the audience does most of the singing while he leads. His performances, recordings, and books all leave behind seeds, which grow within those who have experienced them. Many of the young people who heard Seeger in the 1950s became the leaders of the folk song revival which began in the late 1950s. Musicians like the Kingston Trio's Dave Guard were influenced to take up music. Many of those whom he inspired have gone on to lead their own organizations working for causes. It is unfortunate that as the folk revival peaked, young groups were landing big record contracts and selling crates full of records, while the man who started them out was blocked from fully pursuing his career. During the peak years of the revival, the big music businesses took notice and tried to cash in. There was even a network television show called *Hootenanny*, which would not let Seeger—the very man who, along with Woody Guthrie, had introduced the word "hootenanny" to the public—perform on the program.

In many of the locations where Seeger performed, organized protesters would picket the event. For this purpose, the American Legion distributed flyers that called Seeger "a folk singer who has

been long associated with Communist functions and has been named a member of the Communist Party in testimony before a Congressional Committee." A newspaper article in the *County Citizen* (Rockland County, NY) mentioned the joy of the children who witnessed his concert, but "placards of protest aloft, the Legionnaires picketed outside the Spring Valley High School... few of those who attended, however, seemed to take notice of the picketing, and the concert proceeded without untoward incident" (June 2, 1960, 1). In reality, the show-business idiom "no publicity is bad publicity" usually proved correct.

As part of a campaign to arrange performance venues for Pete, his manager Harold Leventhal coordinated what he called "Pete Seeger Community Concerts." According to his flyer, these were to "present Pete to an audience outside the confines of the metropolitan area of New York under the auspices of various community groups." Seeger also played dozens of college "gigs." "They were some of my most important work," said Seeger (Brown 2007). He frequently came to a college town only shortly before the concert was announced (the Bowdoin concert was announced about three weeks before); he would do an interview on the college radio station; do the show; and be gone before the anti-Seeger protesters could organize a rally against him. At some colleges he

performed yearly, starting with Oberlin College in Ohio. During 1958 and 1959, leading up to the Bowdoin concert, he performed in Texas, Oklahoma, Colorado, Ohio, Michigan, and Pennsylvania, and at Cornell, Harvard, Yale, Princeton, Hamline, and elsewhere. In January 1960, his appearance at the University of Connecticut was reviewed in the campus paper as "famed folk singer is well-received by UConn Students" (*Connecticut Daily Campus*, January 11, 1960).

Such was the climate in 1960, when this performance at Bowdoin College was recorded. In November 1959, a performance in Great Neck, New York, caused a "community uproar," and a few months later the San Diego Board of Education wanted him to sign a "loyalty oath" before playing there (Dunaway 2008, 241). Additionally, the impending trial for contempt was hanging over his head. A letter to Moses Asch from Seeger manager, Harold Leventhal, dated three days before the Bowdoin concert, requests funds for Pete's defense that had already been pledged by friends and supporters (Letter in Ralph Rinzler Archives, March 10, 1960).

In the early 1960s, Pete traveled abroad, performing in many venues. He brought back some great topical songs from his trip to the British Isles in 1961.

In March 1961, Seeger was tried on the contempt of Congress charge and convicted. He was subsequently sentenced to ten years in jail. Thankfully, in May 1962 the U.S. Court of Appeals decided the indictment was faulty and threw the case out (Dunaway 2008, 259). Now, moving freely and without the cloud of prison hanging over his head, Seeger began to be involved in more social causes, none more important than the Civil Rights Movement. Seeger joined Martin Luther King and others marching in the South. He was one of the people at a gathering at the Highlander School in Monteagle, Tennessee, who re-worked the hymn "I Will Overcome" into the iconic civil-rights anthem, "We Shall Overcome." He also was a strong voice against the Vietnam War, penning anti-war songs like "Waist Deep in the Big Muddy" and "Bring 'Em Home." The fight to protect the environment also engaged him.

Seeger had heard the phrase "think globally, act locally" and it got him thinking about his own area around Beacon, New York (Brown 2007). His home is on a hill above the Hudson River, which by the mid-1960s had become a polluted mess. Seeger and friends built the sloop *Clearwater* and sailed up and down the river performing and raising awareness of the problem. Ultimately the polluters were stopped and the river became cleaner and cleaner, which shows what such single-minded perseverance can accomplish.

Pete Seeger still releases an occasional album, and frequently performs for any group or cause that can use his help. At 90, he has tried to slow down, but still is there when needed. In January 2009, he sang "This Land Is Your Land" before hundreds of thousands on the Lincoln Memorial steps two days before the inauguration of Barack Obama as President of the United States. A Kennedy Center honoree, Pete Seeger has been suggested as a worthy recipient of the Nobel Peace Prize. After all these years, he has outlasted his critics, having been bent, but never broken, and still standing tall.





THE CONCERT AND WBOR, 1960

This concert is a perfect example of the kind of show Pete Seeger performed at this juncture in his career. Like any concert, Seeger encouraged participation. His shows were a great mix of traditional songs, current topical songs, and world music tunes (well before “multicultural” became a popular concept). There were sea chanteys (“Hieland Laddie,” “Oh, Riley”), which always lend themselves to sing-a-longs. Each song was accompanied by an introduction that put the song into a social and historical context. For those in the audience who were not “folk” fans, many of these styles of music would have seemed exotic. He also used his selection of songs to expose the students to Lead Belly’s music. Through Ernie Marris’ songs he got in a couple of good digs at Congress. For most of the audience, Seeger was known as a former member of the popular singing group the Weavers, and everyone knew “Goodnight Irene.” It was as if the former lead singer of a top rock group came to play your college. Pete did not disappoint; he included and finished strong with many of the Weavers’ most popular songs.

Another striking feature of this show is the incredible quality of the audio tapes recorded by engineers at the Bowdoin campus radio station WBOR-FM. After going through all the Pete Seeger concert tapes in the Folkways Collection, Smithsonian staff felt these were the best. This factor alone would have argued for their eventual commercial release. For this project, many of the students involved in the production and recording of this event were located and asked to share their memories.

Bowdoin, a small liberal arts college in Brunswick, Maine, on the seacoast north of Portland and south of Boothbay Harbor, has a small campus right on the main street of town. In 1960, it had an all-male student body. Dates were brought in for campus events like this concert. Fraternities were strong on campus, and it was the era of campus singing groups in the style of popular vocal groups like the Hi-Los. Bowdoin alumnus and Campus Chest chair Joel Sherman remembered the Seeger concert as being successful because “usually you would only get that kind of a turnout for a fraternity party or other campus social event.” He remembers the Seeger performance and a lecture by Thurgood Marshall as the two most memorable campus events in his college career (personal communication 2009).

The Seeger concert was one of the big entertainment events at Bowdoin that year. Another was a visit by actress Bette Davis (interviewed for the radio station by Glenn Richards; Dick Ladd, personal communication 2009). According to those present, there was no controversy surrounding the Bowdoin show, unlike some of his other engagements at the time.

These were the waning days of the Eisenhower 1950s. It was a much more conservative atmosphere on campus. The Kennedy campaign was underway. This was before the Berlin Wall, and the political upheavals and social revolutions that would rock college campuses were still a few years off. The concert would have taken place in a very different atmosphere eight years later when much more of society would have been in line with Pete Seeger's thinking (Sherman, personal communication). Television programming was limited and there weren't as many "social" events to occupy one's time. There was a mix of conservatives and liberals, Young Republicans and Young Democrats, and musically, the students—as former WBOR station manager Tom Holland remembers—included some "folkies" and some "jazz fans" (Tom Holland, personal communication 2009).

Perhaps this was one of Pete's "community concerts." It happened at Bowdoin's Pickard

Theater and was done to benefit the Campus Chest, a charitable organization that raised money for various local causes. The Campus Chest weekend also was designed to occur during an extended period in the school's social calendar when no other social events were scheduled. It broke the monotony of the snowy Maine winter (Glenn Richards, personal communication 2009). The Campus Chest drive, an event that still occurs annually on many campuses today, was on a weekend in mid-March 1960 featuring an Octet concert by the amended octet, the Meddie Bempsters, a hockey game, fraternity auctions, and the Bowdoin and Bradford College Glee Clubs. Pete Seeger was the grand finale on Sunday afternoon from 1 to 3pm. Tickets set a student back \$1.25. The Student Union provided Seeger's fee, thereby freeing up ticket sales to go to the Campus Chest (presumably after overhead). Campus fraternities raised \$1622.07 while the Seeger concert raised \$533.50 for the Chest (*Bowdoin Orient*, March 23, 1960). Tom Holland also remembered the Limelites appearing another year for the Campus Chest (Holland, personal communication 2009).

Former WBOR audio engineer Bob McNeil remembered the recording process (personal communication, 2009). The tape was recorded at high speed (15 IPS), full-track mono on a late 1950s Presto tape machine. The machine was

bought with money from a gift of the Bowdoin class of 1924. Altec Lansing microphones were used, and Seeger stood two or three feet back from them. At the time, WBOR had a series of lines running back to the station from Pickard Theater through underground steam tunnels. The show could have been broadcast this way, but the engineers felt it would not provide good enough quality sound so they took the tape deck to the theater and recorded it there. The concert was broadcast over the air the next day from the eight reel-to-reel tapes (McNeil, personal communication 2009). Tom Holland remembers Pickard Theater as having particularly good acoustics (Holland, personal communication 2009). Seeger would agree to the broadcast only if the tapes were given to him afterwards. They were sent to him and eventually ended up among the many thousands of tapes in Moses Asch's Folkways office.

WBOR at the time was a small, student-run station. It had a relatively short broadcast range, but converted to the FM dial in 1958. It was supported at the time by the Bowdoin class of 1924, which had started the station. Former program director Dick Ladd remembers a mix of music on the station, with quite a few jazz and vocal group shows. Some live programming was aired, but mostly it was records (Dick Ladd,

personal communication, 2009). They had an old Associated Press teletype machine for news. Radio was important locally and television was still developing. (Anyone old enough remembers the television signal going off late in the evening and viewers getting nothing but a test pattern on the screen.) Station manager Glenn Richards remembers the Seeger concert and the station's broadcast of the show as a college highlight (personal communication 2009). He recalls the station was commercial-free news and music. It also bore the responsibility of going into civil defense mode if the signal was given (Richards).

In the Moses and Frances Asch collection at the Smithsonian, which includes the materials from Folkways Records, there are hundreds of tapes of Pete Seeger, many from this period. Asch had recordings of numerous Seeger shows. His production style was to craft "live" Pete Seeger albums by taking individual songs from different concerts and cobbling them together. Some of the tracks from this show have appeared on other Folkways Records. Using this exemplary show as a model, we hope to make available some of these other full-concert performances in the future through on-demand archival services.

Jeff Place, 2009

TRACK NOTES — DISC 1

1. GOOFING OFF SUITE - OPENING THEME

In 1955, Pete Seeger released his LP *Goofing-Off Suite* on Folkways. He had been to a chamber music program at the Berkshire Music Festival and decided to try his hand at writing a suite. The tune he starts this concert with is the "Opening Theme" from the Suite, a banjo-and-whistling tune used frequently as a theme in Pete Seeger programs. The full "Goofing-Off Suite" included various folk songs and instrumental pieces by such composers as Beethoven, J.S. Bach, Grieg, and Irving Berlin arranged for the 5-string banjo.

2. PENNY'S FARM

He follows the Suite with the old folk song "Penny's Farm." The North Carolina group the Bently Boys recorded "Down on Penny's Farm" in 1929, and it was included on Harry Smith's immortal *Anthology of American Folk Music* (1952). This ode to the travails of a poor tenant farmer has also been recorded as "Tanner's Farm." More recently, Bob Dylan took the theme of the song and morphed it into his "Maggie's Farm."

3. HE LIES IN THE AMERICAN LAND

(aka "Odpočívam v Americkej pôde; - Andrew Kovaly - English verses, Pete Seeger)

A Slovak steel worker in Pennsylvania named Andrew Kovaly composed this song about the death of one of his co-workers in the mill. When

interviewed, Kovaly stated: "I was a young foreman in a Bessemer mill here in McKeesport. A very good friend of mine, a member of my crew, had saved enough money to send to Slovakia for his family. While they were on the way to America, he was killed before my eyes, under an ingot buggy. I tried to grab him but it was too late. It was terrible. I felt so bad that when I met his wife and little children at the railroad station I hardly knew how to break the sad news to them. Then I made this song. My friend was very proud of America and it was with pride and happiness that he had looked forward to raising his children as Americans.

The song made me feel better and also my friend's wife. But she cried very hard. I have never forgotten it" (Korson 1949, 437).

Jacob Evanson collected the song from Kovaly, and it is included in George Korson's book *Pennsylvania Songs and Legends*. Evanson introduced Pete to Kovaly in 1947 after one of Seeger's concerts for steel workers near Pittsburgh (Seeger 1964, 36).

4. DEEP BLUE SEA

Seeger frequently included this song in his concerts in the 1950s. He believes the song has roots in West Indian music (*Sing Out!* 5 (3):17, 1955). He recorded it on his early Folkways album, *Darling Corey* (#FP3, 1950).

5. HIELAND LADDIE

This is an old sea chantey with roots in Scotland. Earlier versions refer to King George II and Bonnie Prince Charlie. Sea-song scholar William Main Doerflinger included "Highland Laddie" in his study, *Shantymen and Shantyboys* and referred to it as a walkaway shanty. In the book he refers to versions having been sung as far back as 1840 in Mobile Bay and later among the Scottish sailors unloading lumber cargoes in Canadian ports (Doerflinger 1951, 50-51). Most of the geographical references in the song are Canadian.

Former Oberlin student Joe Hickerson learned the song from the Burl Ives' sea songbook. He slightly changed it, using some of what Ives sang and some from elsewhere. He remembers returning to a campus party after the yearly appearance of Pete Seeger and singing it at a party where Pete heard it. (Hickerson, personal communication, 2009). Apparently Pete didn't perform it exactly as Hickerson did, but made a few changes of his own. Joe Hickerson was head of the Library of Congress Archive of Folk Song (subsequently renamed the Archive of Folk Culture) for 24 years. The Kingston Trio also recorded this version.

6. OH, RILEY

"Riley" is a sea shanty of African American origin

from the Georgia Sea Islands and can be found in Lydia Parrish's book *Slave Songs of the Georgia Sea Islands*. Alan Lomax recorded John Davis from the islands singing it in 1935 (Peter K. Siegel, notes to SFW 40160, 2006).

7. BANJO MEDLEY: CRIPPLE CREEK, OLD JOE CLARK, OLD DAN TUCKER

This medley of old-time banjo tunes was in Pete Seeger's repertoire when he first came to record for Moses Asch in 1943. Some of the earliest glass acetate discs Pete recorded are of this medley in various forms. Many of these early discs made it on to the 1950 *Darling Corey* LP, including this medley. "Old Dan Tucker" is a minstrel song composed by Ohio-born Daniel Emmett, who is also responsible for "Dixie."

This selection of songs shows off Seeger's banjo work from the period.

8. SUMMERTIME

Composed by George and Ira Gershwin and DuBose Heyward in 1935, "Summertime" was the show-stopping number in the American opera *Porgy and Bess*. The song has outlived the opera and become an American standard, and, as Seeger implies in his introduction to this song, a "folk song" that will be remembered for centuries.

9. D-DAY DODGERS

This song was a political commentary written during World War II. Member of the House of Commons, Lady Astor (Nancy Astor, 1879-1964) commented that the British 8th Army fighting in Italy were the “D-Day Dodgers,” avoiding the real fighting. Her comment did not go over well with the 8th Army. Lady Astor was known for her sharp tongue, and had a number of “exchanges” with Winston Churchill. A memorable one was when Astor announced to Churchill, “Sir, if you were my husband, I’d poison your tea,” whereupon Churchill responded, “Madam, if you were my wife, I’d drink it.”

Major Hamish Henderson (1919-2002) of the 51st Highland Division composed this song in 1944 using the melody of “Lili Marlene,” a popular German love song of the period. Henderson later went on to become one of the important poets and scholars of Scottish folklore. He was the long-time head of University of Edinburgh’s School of Scottish Studies.

10. QUIZ SHOW

In 1956, American intellectual Charles Van Doren (b. 1926) became the reigning champion on the television quiz show *Twenty One*. His streak made him a celebrity, landing him on the cover of *Time* magazine. It was the 1950s equivalent of winning *American Idol*. In 1959, he confessed under oath to

the House Subcommittee on Legislative Oversight that his streak was all a lie; the questions and answers had been fed to him beforehand. The 1994 film *Quiz Show* starring Ralph Fiennes was based on this incident.

The prolific Georgia songwriter Ernie Marris (1932-1988) once claimed to have written more than 15,000 songs (*Sing Out!* 43(1): 28, 1993). Here, Marris uses the quiz-show metaphor to comment on the House Un-American Activities Committee hearings. The melody is from the American folk song “Sweet Betsy from Pike.”

11. AL SMITH HOLDS THE BOTTLE

Al Smith (Alfred Emanuel Smith, 1873-1944) was a four-term mayor of New York City and the first Roman Catholic candidate for President of the United States. He was the Democratic candidate for President in 1928, running unsuccessfully against Herbert Hoover. He was in favor of the repeal of Prohibition, which is apparently the reference in this short snippet.

12. WHAT A FRIEND WE HAVE IN CONGRESS

Another Ernie Marris composition (see track 9). Marris uses the old hymn “What a Friend We Have in Jesus” to comment again on the U.S. Congress.

13. LIVING IN THE COUNTRY

This lovely instrumental was an important part of Pete Seeger’s concerts for many years. Said Seeger, “one day when I was fooling around with the guitar in a D tuning (6th string one tone low), I developed this” (Seeger 1964, 102).

14. WATER IS WIDE

A ballad with roots in England it was collected by Cecil Sharp (Seeger 1961, 77). Guy Logsdon pointed out that it is related to the song “Lord Jamie Douglas” (Child #204), a lengthy ballad dating to 1776 in Scotland; it is sung to the tune of “Waly, Waly” dated to the early 1720s in England (Logsdon, notes to SFW 40151, 2002).

15. BELLS OF RHYMNEY

Pete Seeger came across this poem by Welsh poet and teacher, Idris Davies, in a book of Dylan Thomas’ essays (Seeger 1964, 116). Davies, a former miner, wrote the poem as an ode on the plight of the Welsh miner. The names in the poem are those of various Welsh towns.

Pete Seeger wrote the melody to accompany the poem. This rousing performance is one of the highlights of the Bowdoin concert.

16. GOODNIGHT IRENE

This song is undoubtedly Lead Belly’s (1888-1949)

most famous. According to Charles Wolfe and Kip Lornell, the song could be of Tin Pan Alley or minstrel show origins. Lead Belly apparently learned it from an uncle while a child and was performing it as early as 1909 (Wolfe 1992). In Lead Belly’s hands, it became his theme song, and he began and ended many of his radio programs with “Irene.” Unfortunately for Lead Belly, he died a year before it became a nationwide number-one hit in 1950 recorded by the Weavers, selling two million copies (Place, notes to SFW 40044). Lead Belly died on welfare, and the fame he had so long worked for had eluded him. Many of Lead Belly’s other songs were also recorded by various popular groups of the folksong revival of the 1950-60s.

17. INTERMISSION

Disc 2

1. BIG ROCK CANDY MOUNTAIN

This old hobo song, related to “Little Stream of Whiskey,” has been recorded numerous times over the years. The most popular arrangement is associated with Harry “Haywire Mac” McClintock (1882-1957), who recorded it in 1928. McClintock’s version is featured in the opening of the film, *O Brother, Where Art Thou?* Burl Ives also recorded a version in the 1950s, and through him it became a popular song during the folk revival. Guy Logsdon

pointed out that Seeger's version is similar to the lyrics printed by John and Alan Lomax (Logsdon, notes to SFW 40155 2009).

2. I HAD A DREAM

Big Bill Broonzy (1898–1958) was one of the great bluesmen of the 20th century. During the 1950s as Broonzy's popularity waned among blues fans, he found a new audience among folk music enthusiasts in the U.S. Pete Seeger played with Broonzy on several occasions, including concerts recorded at Northwestern University in 1956 and subsequent radio interviews with Studs Terkel.

Broonzy wrote a number of protest songs about the lack of civil rights for African Americans, which he was able to record only later in his career. Among them were "I Wonder When I'll Be Called a Man," "Black, Brown and White," and this song.

3. OH, WHAT A BEAUTIFUL CITY

Pete Seeger learned this African American spiritual from Marion Hicks of Brooklyn, New York (Seeger 1961, 81). It is better known as "Twelve Gates to the City."

4. IN THE SWEET BYE AND BYE / PREACHER AND THE SLAVE

This is a hymn written by Sanford F. Bennett and

Joseph Webster and published in 1868. The song was one of many used by the Salvation Army.

Joe Hill used the melody of "In the Sweet Bye and Bye" for this Industrial Workers of the World song. Hill (1879–1915), the martyred labor songwriter who was executed in Utah in 1915, often used the melodies of Salvation Army hymns, as they were familiar to all and made his songs easier to learn. This piece is also known as "Longhaired Preachers" or "Pie in the Sky." The Industrial Workers of the World (or Wobblies) believe in "one big union" for all workers regardless of their trade. Pete Seeger recorded a number of Hill's songs in addition to Earl Robinson's musical tribute to him, "Joe Hill."

5. LAST NIGHT I HAD THE STRANGEST DREAM

This well-known anti-war song comes from the pen of folksinger Ed McCurdy (1919–2000). He was born in Pennsylvania, but later moved to British Columbia and then to Nova Scotia in his final years. With a deep baritone voice, McCurdy made a number of popular folk records during the 1950s before the music caught on with the larger public. Some of his best-selling records were a series that featured risqué English ballads on the Elektra label. He was also an early performer at the Newport Folk Festival.

It is sometimes said that a songwriter is lucky if one of his or her songs outlives him or her in the public mind. That happened for McCurdy with "Last Night I Had the Strangest Dream." Simon and Garfunkel further popularized the song in the 1960s.

6. MEDLEY: Colorado Trail / Spanish is the Loving Tongue / From Here on Up / Texas Girls / We Pity Our Bosses Five / The Scabs Crawl In / Swarthmore Girls

7. MEDLEY: Open The Door Softly / Road To Athay / Why Do Scotsmen?

8. MEDLEY: Hold up Your Petticoat / Where Have All the Flowers Gone? / Step by Step / Joe Hill's Last Will

One of Pete Seeger's projects was his *Rainbow Quest* album for Folkways in 1960. The entire first side was an ambitious medley of song fragments and short songs. Pete had developed it near the time of the Bowdoin concert and here performs a slightly abridged version of the medley on the album.

Among the snippets here is Seeger's "Where Have All the Flowers Gone?" Pete had gotten the idea from an old Ukrainian folk song he discovered in Mikhail Sholokhov's novel *And Quiet Flows the Don*. He later added the phrase, "when will they ever

learn?" At this point the song existed as the three-verse version included here. Joe Hickerson later added the fourth and fifth verses and repeated the first verse, turning it into a cycle. That is the version we know today.

9. VIVA LA QUINCE BRIGADA

This song comes from the Spanish Civil War (1936–1939). More than 30,000 volunteers from all over the world joined in the fight, and many lost their lives. The *Quince Brigada* or 15th Brigade was one of the international brigades involved. The song was composed by Bartholomeus van der Schelling (b. 1892), a Dutch fighter in the international brigade. He was repeatedly wounded, including at the important battle of Jarama. In August 1938, he was declared to be *inutile total*, a term meaning "wholly useless for military service because of wounds" (notes to FW 5437, 1962). Van der Schelling composed and recorded a number of songs written during the Spanish Civil War and World War II. A collection of recordings called *Behind the Barbed Wire* was recorded by van der Schelling and the Exiles Chorus and directed by Earl Robinson. Later, as a naturalized American citizen, van der Schelling and his wife were forced to emigrate to Mexico because of political pressure (Anhalt 2001, 224). In his later years, he moved back to California and became a painter.

10. SULIRAM (INDONESIAN LULLABY)

This was learned from a young Indonesian, Mas Daroesman in 1949 (Seeger 1964, 11). It appeared on one of Seeger's earliest LPs, *The Pete Seeger Sampler* (1954). During this period, Pete rarely performed a concert without including it.

11. WIMOWEH

One of the Weavers' hits, "Wimoweh" comes from the South African Zulu song "Mbube." It was written and first recorded by Solomon Linda (1909-1962) and the Evening Birds. Pete Seeger heard the Linda recording but could not understand the Zulu language, so came up with the approximation "Wimoweh." Once he discovered Linda's whereabouts, he made sure royalty payments were given to him.

The song became the focus of a large lawsuit over copyright. A later variant, "The Lion Sleeps Tonight," became a big hit and subsequently earned millions when it was used in the Disney film, *The Lion King*. The later version added the chorus "in the jungle, the mighty jungle, the lion sleeps tonight." "The Lion Sleeps Tonight" prevailed in court. Later, however, the music publisher placed money in a trust for Linda's heirs.

12. MICHAEL, ROW THE BOAT ASHORE

Pete learned this song from Boston folk singer Tony Saletan, who found it in the Allen, Ware,

and Garrison collection *Slave Songs of the United States* published in 1867 (Seeger 1961). The song comes from the Gullah people of the Sea Islands off Georgia and South Carolina. The version that Saletan learned was collected during the Civil War at St. Helena Island, South Carolina. The Gullah people came to the United States as slaves late in the slave trade. After emancipation, they settled these off-shore islands and have kept many of their African traditions to this day.

During the folk song craze of the 1960s, the Highwaymen took it to the top of the pop charts.

13. COMMENTARY

14. BOURGEOIS BLUES

This is another song that Pete got from Lead Belly. According to Ahmet Ertegun (from an interview during the film *Folkways: A Vision Shared*), Lead Belly overheard the term "bourgeois" being used during a discussion of racism in Washington, D.C. and was fascinated by the word. He went on to craft a song about it, commenting on the racism he had experienced in Washington. He first recorded the song in December 1938 in New York. The original recording is now part of the Library of Congress collection (Place, notes to SFW 40045). Pete Seeger and the Weavers kept this song in the public eye.

15. BLACK GIRL / KISSES SWEETER THAN WINE

"Black Girl" is Lead Belly's version of the old song "In the Pines," which is known in both black and white traditions. It has been recorded by numerous groups in numerous styles, including the rock group Nirvana as "Where Did You Sleep Last Night." Here, Pete Seeger hums a little version of the song.

Of the songs the Weavers learned from Lead Belly, "Kisses Sweeter than Wine" had an interesting history. An Irish singer named Sam Kennedy was performing a song called "Drumion Dubh (The Irishman's Lamentation for the Loss of His Black Cow)" at a Greenwich Village party, where Lead Belly became enamored of the melody. Not speaking Gaelic, he took the tune, added his rhythmic 12-string guitar, and used it for his own song "It Wasn't for Dicky." The Weavers liked Lead Belly's melody, but stripped away the words. Subsequently Pete Seeger and Lee Hays wrote an entirely new set of words, and the result was "Kisses Sweeter than Wine." The origin of "Kisses" is evident from the guitar work on the Lead Belly melody. It became one the Weavers' early hits. Rock-and-roll singer Jimmie Rodgers (not to be confused with the legendary country singer of the same name) had a number-three hit with it in 1957.

16. TZENA, TZENA, TZENA

"Tzena, Tzena, Tzena" is a folk song written by Issachar Miron and Yehiel Haggiz during World War II. The song was translated from the original Hebrew by Mitchell Parish.

The Weavers released "Tzena, Tzena, Tzena" as the back side of the disc containing "Goodnight Irene," and the songs went number one ("Irene") and number two ("Tzena") on the charts.

17. WORRIED MAN BLUES

"Worried Man Blues" comes from a Carter Family recording of 1930. Group leader A.P. Carter traveled around his Appalachian region of Southwest Virginia and collected songs from the locals. He then rearranged them for the group and copyrighted them.

Woody Guthrie was a big fan of the Carter Family, frequently using the melodies from their songs for his own compositions. Pete likely learned the song from Woody.

18. CONCLUSION

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CREDITS

Pete Seeger, vocal with banjo and 12-string guitar

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