

IF YOU AIN'T GOT THE
DO-RE-MI

SONGS *OF* RAGS *AND* RICHES



Smithsonian Folkways

1. WALL STREET RAG

Ann Charters 3:51
(Scott Joplin)

**2. EMPTY POCKET BLUES
(Barrel of Money Blues)**

Pete Seeger 1:29
(Pete Seeger-Lee Hays/Sanga Music, BMI)

3. DO-RE-MI

Woody Guthrie 2:31
(Woody Guthrie/TRO-Ludlow, BMI)

4. BILL MORGAN AND HIS GAL

The New Lost City Ramblers 2:55
(Halsey Mohr-Will Mahoney)

5. ONE MEAT BALL

Josh White 3:09
(Hy Zaret-Lou Singer/Argosy Music Corp.
- Oliver Music Publishing Co., ASCAP)

6. JIM FISK

June Lazare 2:51

7. GALLIS POLE

Lead Belly 2:44
(arr. and adapted by Huddie Ledbetter-Alan
Lomax/TRO-Folkways Music Publishers, BMI)

**8. BROTHER, CAN YOU SPARE A
DIME?**

Joe Glazer 3:59
(Jay Gorney-E.Y. Harburg/Next Decade Music,
ASCAP)

9. YANKEE DOLLAR

Lord Invader 2:28
(Rupert Grant)

10. IF I HAD A MILLION DOLLARS

Speckled Red 4:25
(Matt Melnick-Johnny Mercer/Bourne Company,
ASCAP)

**11. NOBODY KNOWS YOU WHEN
YOU'RE DOWN AND OUT**

Rolf Cahn and Eric Von Schmidt
4:46
(James Cox)

12. IF I LOSE, I DON'T CARE

The New Lost City Ramblers 2:57

13. BANKS OF MARBLE

Pete Seeger 3:13
(Les Rice / Stormking Music, BMI)

14. THE OLD ARM CHAIR

Gale Huntington 3:36
(John Read)

15. THE MONEY ROLLS IN

Derek Lamb 1:18

16. BUSINESS

Pete Seeger 2:04
(Pete Seeger-Walter Lowenfels- Eugène Guil-
levic/Stormking Music Inc., BMI)

17. IF YOU LOSE YOUR MONEY

**Sonny Terry and Brownie
McGhee** 2:40
(Sonny Terry - Walter McGhee/Cireco Music,
BMI)

18. UNION MAID

The Almanac Singers 2:08
(Woody Guthrie/TRO-Ludlow Music Inc.,
BMI)

19. GREENBACK DOLLAR

Kilby Snow 1:45

**20. THE MILLER AND HIS
SONS**

Horton Barker 3:12

21. PENNY'S FARM

Pete Seeger 1:47

**22. BILLY GRIMES THE
ROVER**

The New Lost City Ramblers
2:28
(Richard Coe-William H. Oakley)

**23. IDA MAE (The Social
Security Song)**

Joe Glazer 2:20
(Joe Glazer)

24. LAST GOLD DOLLAR

Bascom Lamar Lunsford 1:15

25. BLACK DOG BLUES

The Stoneman Family 2:10

**26. I DON'T WANT YOUR
MILLIONS**

The Almanac Singers 2:54
(Jim Garland / Stormking Music Inc., BMI)

27. PRETTY BOY FLOYD

Woody Guthrie 3:03
(Woody Guthrie / Sanga Music Inc., BMI)

The background is a vintage advertisement. At the top, the word "DOLLARS" is written in large, red, serif capital letters. Below it, a woman with brown, wavy hair and a red dress is looking slightly to the right. To her left, there are several circular portraits of men, including Andrew Carnegie and William A. Clark. The text "IF YOU AIN'T GOT THE DO-RE-MI" is written in a stylized font across the top. Below it, the word "INTRODUCTION" is written in a simple, sans-serif font. At the bottom, the word "DIAMONDS" is written in large, red, serif capital letters.

IF YOU AIN'T GOT THE DO-RE-MI

INTRODUCTION

As a subject, money has always generated great interest. The Bible is filled with references to money, and from ancient days, being as “rich as Croesus” has been the standard. Pursuit of riches led to all sorts of dangerous voyages and escapades, from Marco Polo’s travels to Asia to the Spanish conquest of Peru. Such adventures to find wealth were always being contemplated, and the thousands of sunken treasure ships that we know about are testimony to the tremendous effort these undertakings inspired.

In the American experience, Henry Hudson was searching for a shorter way to get to the great riches of India and bring treasure home to Holland when he found what the Dutch West India Company later established as New Amsterdam. New York has always been a money town, and has today grown into the most important market center in the world. The millionaires and the down-and-outs are side by side in the history books and in the popular memory of the nation. Robin Hood and Pretty Boy Floyd are well-known folk heroes because they stole from the rich to give to the poor.

From any perspective, the ability to get enough money to sustain the life style each of us wants is an all-engrossing problem, and it never goes away. Even those who have a great deal of money need to spend a lot of time managing it, trying to avoid the catastrophes we read about in every morning’s newspaper. Observers of this phenomenon have been numerous and have created wonderful commentaries, in the engravings of John Law’s Mississippi Company fiasco, for example, as well as paintings, sculpture, and music.

Here we celebrate songwriters whose words express a common idiom of hope or frustration, criticism or humor, desire or avowed disinterest regarding money. “My name is Morgan, but it

ain’t J. P.” is a pretty clear statement about avoiding big expenses, just as “Nobody knows you when you’re down and out” expresses the terrible loneliness of a loser. “Penny’s Farn” recounts experiences in the country during the terrible Depression days, but the humor is evident, too, in instrumentals like “Wall Street Rag.”

These songs were written over many years by a number of writer-composers, and have come down to us as expressions of the hard times of yesteryear as much as the tremendous success experienced in the realization of the American Dream by countless countrymen. To the best of our knowledge, this is the first collection of songs on this subject, and the Museum of American Finance is proud to collaborate in this project with Smithsonian Folkways. We hope that you will enjoy this music, and see in it a new way of articulating the age-old problems we all face as we awaken to each new day of making ends meet.

John E. Herzog, Chairman
Museum of American Finance
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www.financialhistory.org

ABOUT THE RECORDING



This compilation is a collaboration with the Museum of American Finance History in New York and explores songs related to wealth or even the acquisition of meager funds to support oneself. It contains songs about fortunes made, fortunes lost, fortunes desired (or in some cases not). Wall Street itself has been the subject of a number of songs. Many of them were inspired by the stock market crash of 1929—"Wall Street Blues" by W.C. Handy (1929) and Duke Ellington's "Wall Street Wail" (1930)—but some predate it, such as "The Man Who Broke the Brokers down on Wall Street" by Jerome and Fitzgibbon (1896) and "The Wall Street Rag" (1909) (track 1) (Groce: 57). There are songs about great financiers as well: "Jay Gould's Daughter"; "Jim Fisk" (track 6); and "My Name Is Morgan but It Ain't J.P." (track 4).

Certainly, the amount of money one has affects one's life in many ways. Musicians and songwriters, with obvious, well-known exceptions, have never been thought of as among the most affluent of our citizens. Hence, most of the songs on this collection are about the "wish

and desire for money" or about those without sufficient means. Relevant songs have been written in all styles of music, the popular music styles of many lands as well as the folk and vernacular styles of music of the people. This compilation primarily explores the latter group as the Smithsonian collections this assemblage was drawn from are more likely to contain songs from those communities. It primarily includes well-known folk and blues performers from the United States as well as singers less well known to the listening public. It also includes four songs from the labor movement, certainly a major force in the struggle for money. For more songs of this nature listen to *Classic Labor Songs from Smithsonian Folkways* (SFW 40166, 2006).

These recordings have been drawn from the Folkways and Collector record label collections. In 1948, Moses Asch and Marian Distler founded Folkways Records in New York. In Asch's small, cramped studio he recorded some of the giants of folk, jazz, and blues music in New York. Over the next 40 years many

individuals brought him recording projects including music from around the world, human and man-made sounds, literature and poetry, recordings of science and psychology, and pretty much anything that involved sound. Through this process, Asch's cumulative work created a major overview of the sounds of the 20th century, over two thousand released albums in all. Asch never took a title (with two exceptions) out of print. He considered the collection an encyclopedia, and each title was as important as another. When Asch (1905–1986) was nearing the end of his life, he began to search for someone to take over the collection and keep all of it intact.

In 1987, Ralph Rinzler (1934–1994), folk musician, record producer, talent scout for the Newport Folk Festival, and then Assistant Secretary for Public Service at the Smithsonian Institution, negotiated the donation of the Folkways label to the museum, and the following year the Smithsonian Folkways record label was founded. Rinzler had been involved in earlier Folkways albums and knew the value of the collection. From its beginnings Smithsonian Folkways has set out to reissue material from its vast archives with expanded liner notes and updated sound. The Smithsonian has since

acquired other smaller, like-minded record companies—Cook, Paredon, Dyer-Bennet, Fast Folk Musical Magazine, Monitor, Collector, and MORE. These labels comprise what is called the Smithsonian Folkways Collection. In total, over three thousand titles are available through the Smithsonian on on-demand compact disc. To explore the breadth of the collection go to the Smithsonian Folkways website (www.folkways.si.edu), where short audio samples exist for all 40,000 tracks. In addition, on the Smithsonian Global Sound website (www.smithsonianglobalsound.org) all of these tracks are available for download, and all of the original liner notes can be viewed free. If you like a track, you can learn more about the recording it came from.

Jeff Place, January 2006

Lyrics for songs on this recording can be found on
www.folkways.si.edu.



Ticker-tape readers, early 20th century

1. WALL STREET RAG

Ann Charters, piano

(From *Essays in Ragtime: Ragtime Piano Classics*
Folkways 3563, 1961)

Wall Street in New York City is certainly the geographic location most associated with money, and so this collection begins with “Wall Street Rag,” a 1909 composition by ragtime pianist Scott Joplin (1868–1917). Joplin composed many of the most important “rags” during the ragtime era, including his famed “Maple Leaf Rag” as well as “The Entertainer” (a.k.a. the theme song from *The Sting*), “Elite Syncopations,” and others.

Ann Charters (née Danberg) was born in 1936 in Bridgeport, Connecticut. While an undergraduate at the University of California at Berkeley in 1956 she fell in with some of the “beat” writers in the San Francisco area. She moved to New York City in 1958, where she attended Columbia University and was awarded a doctorate in 1965. During this time period she recorded an album of ragtime piano pieces for Folkways. In 1973, her biography of writer Jack Kerouac was published, one of a number of works on the beat writers she has written. She has been a professor at the University of Connecticut since 1974.

2. EMPTY POCKET BLUES (Barrel of Money Blues)

Pete Seeger, vocal and guitar

(From *Darling Corey and Goofing-Off Suite*
Smithsonian Folkways 40018, 1993)

Pete Seeger (b. 1919) is the dean of 20th-century folk singers. As of this writing he has been performing and lending his energies to causes he believes in for more than sixty years. Born to a musical family, Pete grew up surrounded by music. His father was the eminent musicologist Charles Seeger and his mother, Constance, a concert violinist. In addition, his siblings Mike, Peggy, and Penny and various cousins and relatives by marriage have had successful recording careers.

He began to record for Moses Asch and Folkways Records in 1943. In the next 40-plus years he recorded over five dozen albums for Asch. Seeger is a fine interpreter and presenter of traditional folk songs and an important composer of topical songs. Seeger was one of the major figures of the Folk Song Revival and a major influence as well on many of the other musicians who started to perform during that time. Much like Woody Guthrie, Seeger believes strongly in the use of his music for the betterment of mankind. “Empty Pocket Blues” is a song he also performed with the group the Weavers.

3. DO-RE-MI

Woody Guthrie, vocal and guitar
(From *Folkways: The Original Vision*
SFW 40000, 1989/2005)

When one thinks of the classic “folk singer” with a harmonica rack and a guitar slung over his shoulder, it is the image of Woody Guthrie that comes to mind. Guthrie (1912–1967) was a prolific songwriter, author, and artist who composed over two thousand songs, including the American classics “This Land Is Your Land” and “So Long, It’s Been Good to Know You.” He made the vast majority of his recordings for Moses Asch in his cramped New York studio, albeit ultimately recording only about one tenth of the songs he wrote. Guthrie was a fine interpreter of traditional American folk and country songs and a marvelous composer of topical songs commenting on the political issues of the times.

“Do-Re-Mi” is one of Guthrie’s “Dust Bowl” songs, written in 1937 (Guy Logsdon, notes to SFW 40100:18). It deals with California officials’ practice of turning back migrants who were attempting to move to California from the affected Dust Bowl areas during the 1930s if they were perceived to be “money-less” refugees.

4. BILL MORGAN AND HIS GAL

The New Lost City Ramblers: John Cohen, vocal and guitar; Tom Paley, vocal and banjo; Mike Seeger, fiddle
(Also known as “My Name Is Morgan, but It Ain’t J.P.” and “William Morgan”; from the *New Lost City Ramblers*, Vol. 5 Folkways 2395, 1963)

The New Lost City Ramblers came together in New York in mid-1958 dedicated to preserving and performing important old-time American music that all three members had grown to love. Mike Seeger (1933–), John Cohen (1932–), and banjo player Tom Paley (1928–) formed the group during the beginnings of the great folk music boom of the late 1950s, a time when many young musicians were turning to American folk music. Influenced by Harry Smith’s *Anthology of American Folk Music*, the members of the Ramblers began to actively seek more and more older recordings, taking part in exchanges of reels of tape through a network of collectors who held dubs of vintage 78 rpm recordings. Mike Seeger and his friend Ralph Rinzler offered to help catalog Harry Smith’s record collection, which by that time had been sold to the New York Public Library, in order to attain access to those sounds. There was no such thing as too much old music.

During a period when hundreds of urban folk groups were coming into being, there was a constant search for older songs to fill out set lists. Songs were appropriated by groups and singers who often claimed to be the author or arranger. The Ramblers made a point of including rich discographical information on the source of their songs in their notes, giving full credit to and helping educate their fans about their musical forebears. They also revived the older country humor of earlier recordings by groups like the Skillet Lickers and mixed it into their performances. Paley left the group in 1962 and was replaced by Tracy Schwarz (1938–).

J.P. Morgan (1837–1913) was a millionaire industrialist during the late 19th century, one of those who, unlike the protagonist of this song, had lots of money. The Ramblers learned the song from the repertoire of Buster Carter and Preston Young (Col. 15758, 1931). The song “William Morgan” was first published by Halsey Mohr and Will Mahoney in 1906 and recorded as “My Name Is Morgan, but It Ain’t J.P.” on Edison cylinder by Bob Roberts (Ed 9227).

5. ONE MEAT BALL

Josh White, vocal and guitar
(Also known as “One Fish Ball”; from *Free and Equal Blues* SFW 40081, 1998; recorded 6 September 1944)

Josh White (1914–1969) was a major figure in the Folk Song Revival from the 1940s to the 1960s. He was born in Greenville, South Carolina, and when he was quite young, he acted as a guide for blind street singers and was exposed to the guitar. He started recording in the 1930s (sometimes as “Pinewood Tom,” or as “Joshua White, the Singing Christian”). After moving to New York he found work in the cabarets and an audience among the New York left-wing folk fans. His style became quite polished, and he became a model on whom later singers such as Harry Belafonte based their performing style. His repertoire ranged from Cole Porter to English ballads and politically charged civil rights material. Because he was so polished, he has not received the recognition among folk and blues fans that he deserves.

White recorded for Mercury, Elektra, Asch, and Stinson, continuing to perform and record into the 1960s. He died in Manhasset, New York, in 1969. His son Josh Jr. is also a recording artist.

“One Meat Ball” was written by New York songwriters Hy Zaret and Lou Singer. Zaret also was involved in composing “Unchained Melody.” The song comes from a burlesque epic poem, “The Lay of the Lone Fish Ball,” written by Harvard professor George Martin Lane in 1850. It was subsequently transformed into a burlesque Italian opera, *Il Pescabello*, by James

Russell Lowell and Francis James Child. Zaret heard someone at a party singing part of the song and created his own version of it (Elijah Wald, notes to SFW 40081:10).

6. JIM FISK

June Lazare, vocal and guitar
(Also known as “The Stokes Verdict”; from *Folk Songs of New York City* Folkways 5276, 1966)

In 1965, June Lazare (June Lazare Goldenberg) proposed a series of two albums of songs of New York City to Moses Asch, and they were released the following year. Lazare had been asked to prepare a lecture on the songs of the city for the New York Folklore Society, which piqued her interest in the topic, and over the years she has written and spoken about the songs of New York. She currently lives in Southern California.

Jim Fisk (1834–1872) was a flamboyant New York financier known for his wild clothing and womanizing. He had made his fortune in the railroad business along with Jay Gould. Gould and Fisk attempted to corner the gold market in 1868 and 1869 but were prevented from doing so by President U.S. Grant. Fisk was shot to death by Ned Stokes, a rival for the affections of actress Josie Mansfield, on the main stairway of the Broadway Central Hotel in 1872. Stokes was convicted of the crime and

sentenced to four years in jail, although he was allowed to retain all the amenities of the good life while imprisoned (Burt: 48–50). Fisk was not known for being the most scrupulous of individuals and is an odd choice to be painted as a benefactor. As Lazare points out (liner notes to 5276), the song is more a comment on the different standards of justice for the rich and poor than about Fisk.

7. GALLIS POLE

Lead Belly, vocal and guitar
(From *Bourgeois Blues: The Lead Belly Legacy*, Vol. 2 SFW 40045, 1997; recorded October 1948 by Fredric Ramsey Jr. from a radio broadcast)

Huddie Ledbetter (Lead Belly) (1888–1949) was one of the 20th century’s most important repositories of traditional American song. Over his life, Lead Belly would hear a song, commit it to memory, and adapt it to make it his own. He performed blues, spirituals, pop songs, children’s games, work songs, and a myriad of other styles. Lead Belly was discovered in prison by John Avery Lomax from the Library of Congress, and much mythology exists about the extent to which a song he wrote for the governor of Louisiana, delivered by Lomax, earned him an early release. Moving to New York, Lead Belly was introduced to

Northern folk song audiences, and he fell in with a group of musicians that included Woody Guthrie, Pete Seeger, Aunt Molly Jackson, Sonny Terry and Brownie McGhee, and Josh White. Also operating in that same circle was Moses Asch.

Moses Asch was the perfect person for Lead Belly to record for, and it was a relationship beneficial to both men. Other record companies had difficulty understanding how to market Lead Belly’s music, for he was more than a blues singer. Asch not only allowed but encouraged Lead Belly to record the variety of his repertoire, and Lead Belly recorded the bulk of his material for Asch. Lead Belly’s first album with Asch expanded Asch’s scope from being purely a label of ethnic recordings, an event that would have far-reaching consequences.

From Lead Belly to Led Zeppelin, the song “Gallows Pole” has had many lives. Descending from the old British ballad “Maid Freed from the Gallows,” the song took its most frequent current form from Lead Belly’s performance of it. It became a well-known song in the rock canon when Led Zeppelin recorded it in 1970 as “Hangman.”

S. BROTHER, CAN YOU SPARE A DIME?

Joe Glazer, vocal and guitar with instrumental accompaniment
(From *Folk Songs of the American Dream* Collector 1954, 1994)

Joe Glazer (1918–2006), “Labor’s Troubadour,” spent his lifetime as one of America’s noted historians of labor song. He and his guitar performed for millions of workers, strikers, and students. He was the author of several significant labor songs, notably “The Mill Was Made of Marble.” Over his career, in addition to performing, Glazer was employed by the United Rubber Workers, the Textile Workers Union of America, and the United States Information Agency. He founded Collector Records in 1970 to distribute his own recordings of labor songs and those of other younger and newer performers he had met—many of them through the Labor Heritage Foundation he founded in 1978 and its yearly Great Labor Arts Exchange. He had been frustrated that his early recordings were for labels that had either gone out of business or dropped the titles. Having his own label gave him control: “I was more interested in keeping the music alive than making money” (Glazer: 279).

Having worked for the Hubert Humphrey and John Kennedy campaigns, Glazer also wrote and subsequently recorded election campaign songs.

Written in 1932, “Brother, Can You Spare a Dime?” is arguably the best-known song associated with the Great Depression. It was written for the Broadway musical *New Americana* by Jay Gorney and Yip Harburg. Harburg (Isidore Hochberg, 1898–1981) was an important 20th-century composer of popular music. Among his creations are the music from the film *The Wizard of Oz*, including “Over the Rainbow,” “April in Paris,” and the songs from *Finian’s Rainbow*. Harburg was also part of a group of left-wing artists, musicians, and composers—including many of the folk musicians and topical song writers in New York—who made up a creative circle in the city.

9. YANKEE DOLLAR

Lord Invader, vocal; accompanied by Felix and His Internationals: Gregory Felix, clarinet; Patrick McDonald Macbeth, *cuatro*; unknown fiddle and bass players
(From *Calypso in New York* SFW 40454, 2000)

The song “Yankee Dollar” deals with problems caused for the local “street women” in Port-of-Spain, Trinidad, by the demobilization of U.S. soldiers at the end of World War II

and the sudden unavailability of U.S. currency (John Cowley, notes to SFW 40454: 12). This song was first released in 1946 by Moses Asch as a 78 rpm record on his Disc label.

Trinidadian Lord Invader (Rupert Grant, 1914–1961) was one of the most important calypso singers of the 1930s through 1960s. His most famous composition was “Rum and Coca Cola,” and it was a year’s long, successful copyright battle about the song which brought him to New York during the 1940s. He recorded for Moses Asch’s Disc label (1945–1947) and later for Folkways. Invader also took part in many of the hootenannies in New York that included Pete Seeger, Woody Guthrie, Josh White, and others.

10. IF I HAD A MILLION DOLLARS

Speckled Red, vocal and piano
(From *The Barrelhouse Blues of Speckled Red* Folkways 3555, 1961)

Rufus Perryman (Speckled Red, 1892–1973) was born in Louisiana and raised in Georgia. He was a proficient blues and jazz piano player whose first recordings in 1929 yielded the hit “The Dirty Dozens.” For many years Speckled Red was associated with Memphis and then St. Louis. His brother Willie Perryman (Piano Red) was also a recording artist.

Both brothers’ nicknames owe to the fact that they were albino African Americans. The song was recorded by Dansk (Denmark) in 1960, and the Folkways release was produced by Sam Charters.

Red says, “I’ll sing you a song that somebody else made about if I had a million dollars, I’d know what to do.” The person who “made this song” was actually songsmith Johnny Mercer, and the song was included in the 1934 film *Transatlantic Merry-Go-Round*. It was performed by the Boswell Sisters in the film but was also recorded elsewhere by Ozzie Nelson, Al Bowlly, Tiny Bradshaw, Bobby Hackett, and others. It isn’t known which of these versions Red heard.

11. NOBODY KNOWS YOU WHEN YOU’RE DOWN AND OUT

Rolf Cahn, vocal and guitar; Eric Von Schmidt, guitar
(From *Rolf Cahn and Eric Von Schmidt* Folkways 2417, 1961)

Rolf Cahn (1924–1994) picked up a large repertoire from spending many years around the folk music scene. He was adept at playing both country blues and flamenco and at one point accompanied flamenco singer Chinin de Triana. Cahn was a Jewish refugee from Nazi Germany who served in the U.S. Army during

World War II. He started a folk music program on Berkeley, California, radio station KPFA in 1952, and also later ran the Cabale folk music coffeehouse in the San Francisco Bay area.

Eric Von Schmidt (1930–) was one of the folk singers associated with the Cambridge (Mass.) folk scene during the 1960s Folk Song Revival. A cited influence on Bob Dylan, Von Schmidt is also a painter and illustrator. He made albums of traditional folk songs and his own compositions throughout the 1960s and 1970s. His most recent release is *Living on the Trail* (2002). He still resides in the Boston area.

Cahn learned the song from a recording of it made by Bessie Smith. It was composed by Jimmy Cox in 1922 and has since been recorded by a number of artists including Eric Clapton.

12. IF I LOSE, I DON’T CARE

The New Lost City Ramblers: John Cohen, vocal and banjo; Mike Seeger, fiddle; Tom Paley, guitar
(From *The New Lost City Ramblers*, Vol. 5 Folkways 2395, 1963)
For information on the New Lost City Ramblers, see track 4.

The New Lost City Ramblers learned this song from the 1927 recording by the great North Carolina string band, Charlie Poole and the North Carolina Ramblers. In recent years

the song has become a standard in the bluegrass music community thanks to the 1960 version by the Stanley Brothers. Music scholar Gus Meade's research has turned up a printed version from as early as 1911 (Meade: 507).

13. BANKS OF MARBLE

Pete Seeger, vocal and guitar
(From *Gazette*, Vol. 1 Folkways 2501, 1958)
For information on Pete Seeger see track 2.

This song was written in 1948 by Les Rice, a New York State apple farmer, when many Americans were suffering the effects of the first of America's post-War depressions (Mark Greenberg, notes to SFW 40096).

14. THE OLD ARM CHAIR

E.G. "Gale" Huntington, vocal and guitar
(Also known as "Granny's Old Arm Chair";
from *Folk Songs of Martha's Vineyard* Folkways
2032, 1957)

Gale Huntington (1901–1993) was a highly regarded scholar and local historian from Martha's Vineyard who published numerous articles and books on Vineyard life. The library at the Martha's Vineyard Museum and Historical Society in Edgartown now bears his name. "Granny's Old Arm Chair" was copyrighted

by John Read in 1878 (Meade: 440) and was included in a number of published collections in the late 19th century. It is a humorous song with a classic "punch line," a twist on the story of inheritance.

15. THE MONEY ROLLS IN

Derek Lamb, vocal and guitar with instrumental
and vocal accompaniment
(Also called "My, How the Money Rolls In,"
"My Sister Works in the Laundry"; from *She Was Poor but She Was Honest: Nice, Naughty and Nourishing Songs of the London Music Hall and Pubs* Folkways 8707, 1962)

This song comes from British Music Hall traditions and illustrates that there are any number of ways to make money. The original liner notes to Lamb's Folkways album lists it as a pub song (Lamb, notes to FW 8707:2). It certainly lends itself to improvisation; sharing the same melody as "My Bonnie Lies Over the Ocean," it has been sung by Boy Scouts and in various bawdy versions that can't be printed here. It appeared in Carl Sandburg's classic 1927 collection, *The American Songbag*, as "My Sister She Works in the Laundry."

Canadian Derek Lamb (1936–2005) was a talented animator and was involved in over two hundred film and video productions as a director, animator, composer, and singer (www.nfb.ca/portraits).

Among his projects were the shorts *I Know an Old Lady Who Swallowed a Fly* and *The Great Toy Robbery*. He also did the animation based on Edward Gorey's drawings for the PBS series *Mystery*. He was a lecturer on animation at Harvard University. As a singer he even opened for Bob Dylan in 1962.

16. BUSINESS

Pete Seeger, vocal and banjo
(From *Broadside Ballads*, Vol. 2 Folkways 5302,
1963/*Best of Broadside* SFW 40130, 2000)
For information on Pete Seeger see track 2.

This song comes from a sonnet called "Love Song of the Resistance" written in 1954 by the French poet Eugène Guillevic. Translator Walter Lowenfels (1897–1976) was an American poet who described himself as "one of the Paris expatriates of the 20s and 30s" (notes to FW 5302). He was the co-writer of the songs "Lonesome Traveler," "Rankin Tree," and "Wasn't That a Time."

17. IF YOU LOSE YOUR MONEY

Brownie McGhee, vocal and guitar; Sonny Terry, vocal and harmonica
(From *Brownie McGhee and Sonny Terry Sing* Folkways 2327, 1958 / SFW CD 40011, 1990)

Sonny Terry (1911–1986) and Brownie McGhee (1915–1996) were an important blues duo that operated from 1930s until the 1980s. Terry was from Durham, North Carolina, and McGhee from Kingsport, Tennessee. They performed together after moving to New York City. They fell in with the folk crowd that included Woody Guthrie, Pete Seeger, Lead Belly, Josh White, and others and began to record for Moses Asch. For most of their career the duo was more popular among "folk-song" audiences than blues ones. They were both awarded National Heritage Fellowships from the National Endowment for the Arts.

18. UNION MAID

The Almanac Singers, vocals with instrumental accompaniment
(From *Talking Union and Other Union Songs* Folkways 5285, 1955)

"Union Maid" is one of the best known of Woody Guthrie's songs. While attending a union meeting in 1940 in Oklahoma City, Guthrie and Pete Seeger were asked to sing for a group of striking oil workers. It was there that Guthrie wrote "Union Maid," put to the melody of the popular old song "Red Wing."

The Almanac Singers were a musical collective of politically active singers and songwriters who were based in New York City in the

1940s. They lived communally and performed at rallies, picket lines, and labor hootenannies. The group at one time also had a chapter of members in Detroit. At various times the group included Pete Seeger, Woody Guthrie, Bess Lomax Hawes, Butch Hawes, Lee Hays, Millard Lampell, Sis Cunningham, and Arthur Stern. They recorded for Keynote and General Records. Seeger and Hays went on to form the popular singing group, the Weavers.

19. GREENBACK DOLLAR

Kilby Snow, autoharp; Mike Hudek, autoharp
(From *Country Songs and Tunes with Autoharp* Folkways 3902, 1969)

John Kilby Snow was born in 1905 in Grayson County, Virginia. He learned how to play autoharp as a child and soon began to enter local fiddler's contests. He spent his life entertaining all over the region at parties, schoolhouses, and churches. Later moving to Pennsylvania, he performed at the Philadelphia Folk Festival. This tune, "Greenback Dollar," is one of a number of country songs that share the title and concept. It is related to the mountain melodies "East Virginia Blues" and "Dark Holler" but is not to be confused with the song popular during the Folk Song Revival which was composed by Hoyt Axton and has the chorus "I don't give a damn about a greenback dollar." Snow recalled

"getting it off a record when I was at Fries, Virginia, along about '36, I believe it was" (notes to FW 3902). The song was recorded and released on record four times before 1936 (Clarence Ashley, Callahan Brothers, Claude Davis, and Davis and Nelson). Country star Roy Acuff also recorded it in late 1936 (Meade:160).

20. THE MILLER AND HIS SONS

Horton Barker, vocal
(Also known as "The Miller's Will"; from *Traditional Singer Folkways* 2362, 1962)

Horton Barker (1889–1973) was born in Laurel Bloomery, Tennessee, an area in the far eastern part of the state near the convergence of Tennessee, North Carolina, and Virginia that is known for its old-time music and ballads. Blind from birth, Barker learned many of the ballads and Southern sentimental songs of the region. He was recorded by a number of ballad hunters during the 1930s including Alan Lomax for the Library of Congress. In 1941, Barker was filmed for the movie *Hear the Banjo Play*, directed by Charles Korvin. At the time of this recording by Sandy Paton, he was living near Chillhowie, Virginia.

Folk song and ballad scholar Malcolm Laws has traced "The Miller's Will" to a 17th-century British broadside ballad (Peter Siegel, notes to SFW 40160:52).

21. PENNY'S FARM

Pete Seeger, vocal and banjo
(Also called "Down on Penny's Farm," "Tanner's Farm," "Roberts' Farm"; from *Darling Corey and Goofing-Off Suite* SFW CD 40018, 1993)
For information about Pete Seeger see track 2.

The song "Penny's Farm" has evolved over the years. Gid Tanner and the Skillet Lickers recorded it as "Tanner's Farm," and it has been recorded at various times as "Roberts' Farm." Bob Dylan used the theme and adapted it into "Maggie's Farm." The song deals with the plight of the sharecropper and a greedy landlord.

22. BILLY GRIMES THE ROVER

The New Lost City Ramblers: Tom Paley, vocal and guitar; John Cohen banjo; Mike Seeger, fiddle
(From *The New Lost City Ramblers*, Vol. 4 Folkways 2399, 1962)
For information on the group see track 4.

There are plenty of songs in which a potential suitor is denied the hand of his beloved because he has neither money nor land. Then the suitor heads off to find his fortune, later to return successful, or not (or to find his beloved married to another). This one has a different

twist. It was first published and copyrighted by Richard Coe and William H. Oakley in 1850 (Meade: 119). The New Lost City Ramblers learned it from the August 1927 Victor recording by the Shelor Family, made at the legendary "Bristol Sessions" where both Jimmie Rodgers ("The Singing Brakeman") and the Carter Family were discovered and where the modern country music industry is often considered to have been born.

23. IDA MAE

(The Social Security Song)

Joe Glazer, vocal and guitar with instrumental accompaniment
(From *Folk Songs of the American Dream* Collector 1954, 1994)
For more information on Joe Glazer see track 8.

The Social Security Act of 1935 established a financial insurance program whereby workers could collect money in their retirement based on funds paid into the system during their period of employment. The first person to receive Social Security benefits was Ida Mae Fuller of Putnam, Vermont, in 1940. Fuller (1874–1975) eventually lived to be over 100 years old, benefiting fully from the system indeed.

24. LAST GOLD DOLLAR

Bascom Lamar Lunsford, vocal and banjo
(From *Ballads, Banjo Tunes, and Sacred Songs of Western North Carolina* SFW CD 40082, 1996)

Bascom Lamar Lunsford (1882–1973), “The Minstrel of the Appalachians,” was a banjo player, fiddler, country lawyer, and an avid collector of Appalachian folk songs. From South Turkey Creek near Leicester, North Carolina, Lunsford traveled extensively around the area collecting and memorizing songs from his neighbors. In 1928 he founded the Mountain Dance and Folk Song Festival in Asheville, a festival he was involved in his entire life.

Lunsford was also the composer of a number of songs, the most famous of which was “Old Mountain Dew.” He had an incredible memory for songs and frequently recorded them for others. In 1949, he recorded his “Memory Collection” for the Library of Congress. Before each song he enthusiastically told its history, as well as the identity and frequently the address of the individual he collected it from. He recorded 350 songs for the library, and if this sounds like a lot, it should be pointed out that twice before he had recorded over three hundred songs for other collectors. His first recordings were on wax cylinders in 1922 and 1925. Lunsford lived to the ripe old age of 91 and could always be found at his festival each year until his death

(Jeff Place, from the notes to SFW CD 40090).

“Last Gold Dollar” was among the songs Lunsford collected, this one from a neighbor, Andy McGee.

25. BLACK DOG BLUES

The Stoneman Family: Ernest Stoneman, vocal and guitar; Hattie Stoneman, fiddle; Vann Stoneman, bass
(Also known as “Call Me a Dog,” “Old Black Dog”; from *Old Time Tunes from the South Folkways* 2315, 1957)

The Stoneman Family originally consisted of Ernest Stoneman and his wife, Hattie. By 1928 cousins Willie and George were playing with them. The family continued to grow, and by 1938 Ernest and Hattie had eleven mouths to feed (on their way to thirteen). Each child grew up playing an instrument, and “Pop” Stoneman found himself with a built-in backup band. The group continued to play engagements and the radio as often as they could up until the 1950s, when various members of the family became involved in the Washington, D.C., bluegrass music scene. By the late 1950s they had embarked on a second recording career, and one later album jacket shows seventeen members (CMH Records 9029). They had a syndicated television program during the 1960s, and daughter Roni became a regular

on the popular country music and comedy show *Hee Haw*. After Pop’s death in 1968, the group continued to play but left Pop’s vacant chair on stage in the position where it had always been, certainly an act of respect to their leader (notes to CMH 9029).

The “Black Dog Blues” is similar to the string band classic “Don’t Let Your Deal Go Down” (Meade: 503). West Virginian Dick Justice recorded it as “Old Black Dog” in 1929 and Bayless Rose as “Black Dog Blues” in 1930. Since Pop Stoneman was, like Justice, originally from West Virginia, it is possible that is where he first heard the song. It has been recently recorded as “Call Me a Dog” by Ramblin’ Jack Elliott.

26. I DON’T WANT YOUR MILLIONS

The Almanac Singers, vocals with instrumental accompaniment
(Also known as “All I Want”; from *Talking Union and Other Union Songs Folkways* 5285, 1955)
For more information on the Almanac Singers see track 18.

Jim Garland (1905–1978), a coal miner, labor organizer, and composer from eastern Kentucky, composed this song in the 1930s after living through the coal strikes near Harlan, Kentucky, and used the melody of “East Virginia Blues/Dark Holler/Greenback

Dollar” (see track 19). Garland came from a family of talented folk song composers, including his sisters Aunt Molly Jackson and Sarah Ogan Gunning. After having been blacklisted from the mines, Garland moved to the Pacific Northwest in the late 1940s. He appeared at the Newport Folk Festival and the Smithsonian Festival of American Folklife during the 1960s and 1970s.

27. PRETTY BOY FLOYD

Woody Guthrie, vocal and guitar
(From *Struggle* SFW CD 40025, 1990)
For information on Woody Guthrie see track 3.

Of course the most extreme way to get money is by outright robbery, and there have been numerous songs over the years about highwaymen, robbers, outlaws, and thieves. Charles “Pretty Boy” Floyd (1904–1934) was an Oklahoma bank robber and murderer who by 1934 was listed as the nation’s “Public Enemy #1.” He was shot to death by the F.B.I. on 22 October 1934. Woody Guthrie has turned Floyd into a Robin Hood character in this, one of his best-known songs. According to Guy Logsdon (notes to SFW 40103, 1999: 14), not all Oklahomans thought of Floyd as a benefactor to the poor; to some he was more of a cold-blooded killer.

Suggested Listening

Place, Jeff, ed., *Classic Folk Music from Smithsonian Folkways* SFW 40110, 2004.

Place, Jeff, and Joe Glazer, eds., *Classic Labor Songs from Smithsonian Folkways* SFW 40166, 2006.

Siegel, Peter K., ed., *Friends of Old Time Music: The Folk Arrival 1961–1965* SFW 40160, 2006.

Smith, Harry, ed., *Anthology of American Folk Music* (1997 edition) SFW 40090, 1997.

All Folkways and Smithsonian Folkways recordings can be ordered through:
www.folkways.si.edu.

Digital downloads can be purchased through:
www.smithsonianglobalsound.org.

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Wald, Elijah, notes to *Free and Equal Blues*, Smithsonian Folkways 40081, 1998.

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