

PETE SEEGER

The
Smithsonian
Folkways
Collection

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SMITHSONIAN
**FOLK
WAYS**
RECORDINGS



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Folkways
Collection



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Folkways Collection

PRODUCED BY JEFF PLACE AND ROBERT SANTELLI
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INTRODUCTORY ESSAY BY ROBERT SANTELLI

Dedicated to the Memories of Peter and Toshi Seeger

Pete Seeger: The Smithsonian Folkways Collection

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Produced by Jeff Place

Annotated by Jeff Place

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"I honestly believe that the future is going to be millions of little things saving us. I imagine a big seesaw, and one end of this seesaw is on the ground with a basket half-full of big rocks in it. The other end of the seesaw is up in the air. It's got a basket one-quarter full of sand. And some of us got teaspoons, and we're trying to fill up sand. A lot of people are laughing at us, and they say, 'Ah, people like you have been trying to do that for thousands of years, and it's leaking out as fast as you're putting it in.' But we're saying, 'We're getting more people with teaspoons all the time.' And we think, 'One of these years, you'll see that whole seesaw go zooop in the other direction.' And people will say, 'Gee, how did it happen so suddenly?' Us and all our little teaspoons. Now granted, we've got to keep putting it in, because if we don't keep putting teaspoons in, it will leak out, and the rocks will go back down again. Who knows?"

(Pete Seeger, broadcast on Democracy Now, from a 2004 interview, possibly broadcast July 3, 2006; posted online July 3, 2006.)



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- 3. Turn Turn Turn** 2:48
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- 4. Goodnight, Irene** 3:45
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- 5. Guantanamera** 5:57
(José Martí-Julián Orbón-José Fernández Díaz-Pete Seeger/
Fall River Music, Inc., BMI-Sociedad General De Autores
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- 6. The Bells of Rhymney** 5:25
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- 9. Little Boxes** 2:01
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- 10. Tzena, Tzena, Tzena** 2:19
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- 11. So Long It's Been Good to Know You** 3:23
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- 14. Banks of Marble** 3:18
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- 15. Talking Atom** 2:29
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- 16. A Hard Rain's A-Gonna Fall** 5:24
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- 17. Puttin' on the Style** 2:50
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- 4. Down in the Valley** 2:35
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- 8. Uncle Sam, Won't You Please Come Home to Guam** 2:17
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- 10. Listen Mr. Bilbo** 2:57
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- 11. Joe Hill** 2:40
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- 12. Roll the Union On** 2:39
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- 14. Talking Union** 3:01
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- 16. Banjo Medley: Fly Around My Pretty Little Miss / Cripple Creek / Ida Red / Old Joe Clark** 2:37
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- 18. Lonesome Traveler** 2:35
(Lee Hays/TRO-Folkways Music Publishers, Inc., BMI)
- 19. Goofing Off Suite: Opening Theme** 1:11
(Pete Seeger/Figs. D Music, Inc., o/b/o Sanga Music, Inc., BMI)
- 20. Chorale from Beethoven's 9th Symphony** 1:26
(Ludwig van Beethoven)
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- 22. Babevuya** 1:51
- 23. Blue Mountain Lake** 2:47
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- 24. Coal Creek March** (Pete Steele/TRO-Ludlow Music, Inc., BMI) / **Pay Day at Coal Creek** (Pete Steele-John A. Lomax-Alan Lomax/TRO-Ludlow Music, Inc., BMI) / **Buddy Won't You Roll Down the Line** 5:39
- 25. Wasn't That a Time** 3:32
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- 26. Which Side Are You On?** 2:11
(Florence Reece/Figs. D Music, Inc. o/b/o Stormking Music, Inc., BMI)

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- 1. Foolish Frog** 7:24
(Charles Seeger-Pete Seeger/Figs. D Music, Inc. o/b/o Stormking Music, Inc., BMI)
- 2. I Had a Rooster** 3:54
- 3. Mr. Rabbit** 2:06
- 4. Oh, Worrycare** 5:32
(Adapted by Pete Seeger)
- 5. Hard Times in the Mill** 2:16
- 6. Casey Jones (the Union Scab)** 1:54
(Joe Hill)
- 7. The Death of Harry Simms** 2:14
(Jim Garland-Aunt Molly Jackson/Figs. D Music, Inc. o/b/o Stormking Music, Inc., BMI)
- 8. The Preacher and the Slave** 2:52
(Joe Hill)
- 9. I Don't Want Your Millions, Mister** 3:40
(Jim Garland/Figs. D Music, Inc. o/b/o Stormking Music, Inc., BMI)
- 10. Passing Through** 3:23
(Richard Blakeslee/Princess Music Publishing, ASCAP)
- 11. Kumbaya** 3:08
- 12. Black and White** 3:10
(Earl Robinson-David Arkin/ Shawnee Press, Inc. o/b/o Templeton Publishing Co., ASCAP)
- 13. Didn't Old John Cross the Water / Michael, Row the Boat Ashore** 6:22
- 14. Midnight Special** 1:53
(Huddie Ledbetter/TRO-Folkways Music Publishers, Inc., BMI)
- 15. Que Bonita Bandera** 3:46
(Florencio Morales Ramos/Peer International Corp., BMI)
- 16. The Wild West Is Where I Want To Be** 1:33
(Tom Lehrer/Maelstrom Music, ASCAP)
- 17. In the Evening When the Sun Goes Down** 4:27
(Leroy Carr-Don Raye/Universal-MCA Music Publishing, ASCAP)
- 18. Hold On** 3:27
- 19. Down by the Riverside** 5:14
- 20. Wimoweh** 2:16
(Solomon Linda-Pete Seeger-Lee Hays-Fred Hellerman-Ronnie Gilbert/ TRO-Folkways Music Publishers, Inc., BMI)
- 21. Tina Sizwe (We the Brown Nation)** 3:12

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- 1. In Tarrytown** 3:43
(John Allison/TRO-Hollis Music Inc., BMI)
- 2. Oleanna** 2:03
(Ditmar Meidell-Theodore Blegen; arr. Pete Seeger/
TRO-Ludlow Music, Inc., BMI)
- 3. Deep Blue Sea** 3:30
- 4. Barbara Allen** 2:48
- 5. Big Rock Candy Mountain** 3:05
(Harry McClintock/EMI Robbins Catalog, Inc., ASCAP)
- 6. House of the Rising Sun** 2:30
(Georgia Turner-Alan Lomax-John A. Lomax/TRO-
Ludlow Music, Inc., BMI)
- 7. Shenandoah** 1:47
- 8. Go Tell Aunt Rhody** 3:15
(Based on music by Jean-Jacques Rousseau)
- 9. Bottle Up and Go** 5:11
- 10. Hard Travelling** 2:40
(Woody Guthrie/TRO-Ludlow Music, Inc. o/b/o
Woody Guthrie Publications, Inc., BMI)
- 11. Dink's Song** 2:37
(arr. Bess Lomax-John Lomax/TRO-Ludlow Music, Inc., BMI)
- 12. When I First Came to This Land** 2:40
(Translated by Oscar Brand/TRO-Ludlow Music, Inc., BMI)
- 13. The Half Hitch** 5:20
- 14. I Never Will Marry** 4:41
(Texas Gladden/TRO-Melody Trails, Inc., BMI)
- 15. Cumberland Mountain Bear Chase** 1:43
(Uncle Dave Macon-Pete Seeger/Figs. D Music, Inc. o/b/o
Stormking Music, Inc., BMI)
- 16. No More Auction Block** 1:58
- 17. Talking Blues** 2:05
(Chris Bouchillon/Jaymore Music Publishing Co., BMI)
- 18. St. James Infirmary** 2:58
- 19. Strawberry Roan** 5:01
(Curley Fletcher-Fred Howard-Nat Vincent/Universal-MCA Music
Publishing, ASCAP- Southern Music Publishing Co., Inc., ASCAP)
- 20. Follow the Drinking Gourd** 3:15
- 21. Seneca Canoe Song (Kayowjajineh)** 1:30
- 22. The Banks of Champlain** 2:16
(Catherine Macomb)
- 23. My Gallant Black Bess** 2:37
- 24. Nonesuch** 3:33
- 25. Battle of New Orleans** 2:46
(Jimmy Driftwood/Warden Music, BMI)

disc 5

- 1. Last Night I Had the Strangest Dream** 2:32
(Ed McCurdy/TRO-Folkways Music Publishers, Inc., BMI)
- 2. Carol of the Beasts (Burgundian Carol)** 2:06
(Bernard de la Monnoye; translated by Oscar Brand/TRO-Folkways Music Publishers, Inc., BMI)
- 3. The Quiz Show** 3:14
(Ernie Marrs/Figs. D Music, Inc., o/b/o Sanga Music, Inc., BMI)
- 4. Eight-Hour Day** 1:00
(John Hory)
- 5. The Popular Wobbly** 2:32
(T-Bone Slim)
- 6. Bourgeois Blues** 2:03
(Huddie Ledbetter/TRO-Folkways Music Publishers, Inc., BMI)
- 7. Garbage** 2:57
(Bill Steele/Chinga Music, BMI)
- 8. Guardian Beauty Contest (Attila the Hun)** 2:52
(Raymond Quezevedo)
- 9. Rambling Boy** 4:02
(Tom Paxton/BMG Ruby Songs, ASCAP)
- 10. Mrs. Clara Sullivan's Letter** 2:23
(Pete Seeger-Malvina Reynolds/Abigail Music Co., BMI)
- 11. Freiheit (Die Thälmann-Kolonnen)** 3:06
(Karl Ernst-Paul Dessau/Edward B. Marks Music Co., BMI)
- 12. Battle of Maxton Field** 5:08
(Malvina Reynolds/Schroder Music Co., ASCAP)
- 13. What Did You Learn in School Today** 1:39
(Tom Paxton/BMG Ruby Songs, ASCAP)
- 14. From Way Up Here** 2:12
(Malvina Reynolds-Words: Pete Seeger/Abigail Music Co., BMI)
- 15. To My Old Brown Earth** 1:22
(Pete Seeger/Figs. D Music, Inc. o/b/o Stormking Music, Inc., BMI)
- 16. My Dirty Stream (The Hudson River Song)** 2:24
(Pete Seeger/Figs. D Music, Inc., o/b/o Sanga Music, Inc., BMI)
- 17. Letter to Eve** 7:06
(Pete Seeger/Figs. D Music, Inc., o/b/o Sanga Music, Inc., BMI)
- 18. Ballad of Dr. Dearjohn** 3:22
(Earl Robinson-Helen Robinson)
- 19. My Name is Lisa Kalvelage** 4:47
(Pete Seeger/Sanga Music, Inc., BMI-Figs. D Music, Inc., BMI)
- 20. Don't Ask What a River Is For** 3:05
Pete Seeger/TRO-Melody Trails, Inc., BMI)
- 21. God Bless the Grass** 2:05
(Malvina Reynolds/Schroder Music Co., ASCAP)
- 22. Of Time and Rivers Flowing** 2:55
(Pete Seeger/Figs. D Music, Inc., o/b/o Sanga Music, Inc., BMI)
- 23. Well May the World Go** 2:38
(Pete Seeger/Figs. D Music, Inc. o/b/o Stormking Music, Inc., BMI)
- 24. Guantánamera** 5:31
(José Martí-Julián Orbón-José Fernández Díaz-Pete Seeger/Fall River Music, Inc., BMI-Sociedad General De Autores De Espana-Figs. D Music, Inc., BMI)

disc 6

- 1. Quite Early Morning** 4:11
(Pete Seeger/Figs. D Music, Inc., o/b/o Sanga Music, Inc., BMI)
- 2. There's Better Things to Do** 2:35
(Ewan MacColl-Peggy Seeger/Figs. D Music, Inc. o/b/o Stormking Music, Inc., BMI)
- 3. My Father's Mansion's Many Rooms** 2:09
(Pete Seeger/Figs. D Music, Inc. o/b/o Stormking Music, Inc., BMI)
- 4. Estadio Chile** 2:51
(Pete Seeger-Victor Jara/Cheshire Music, BMI)
- 5. Why, Oh Why?** 3:06
(Woody Guthrie/TRO-Ludlow Music, Inc. o/b/o Woody Guthrie Publications, Inc., BMI)
- 6. How About You?** 3:34
(Jim Garland/Figs. D Music, Inc. o/b/o Stormking Music, Inc., BMI)
- 7. The Sinking of the Reuben James** 2:46
(Woody Guthrie/Universal-MCA Music Publishing, ASCAP)
- 8. Abiyoyo** 5:11
(Pete Seeger/Figs. D Music, Inc., o/b/o Sanga Music, Inc., BMI)
- 9. Cristo Ya Nacio** 5:14
(Carlos Mejia Godoy/Vander Music, Inc. c/o Penny Farthing Music, ASCAP)
- 10. The Water is Wide** 8:34
- 11. Greensleeves** 1:59
(Arranged by Pete Seeger/Figs. D Music, Inc., o/b/o Sanga Music, Inc., BMI)
- 12. If I Had a Hammer (Hammer Song)** 2:12
(Pete Seeger-Lee Hays/TRO-Ludlow Music, Inc., BMI)
- 13. We'll All Be A-Doubling** 1:59
(Pete Seeger/TRO-Melody Trails, Inc., BMI)
- 14. Arrange and Rearrange** 4:54
(Pete Seeger/Sanga Music, Inc., BMI-Figs. D Music, Inc., BMI)
- 15. English is Cuh-Ray-Zee (English is Crazy)** 3:45
(Richard Lederer-Josh White Jr.-Pete Seeger)
- 16. A Little of This and That** 2:33
(Pete Seeger/Figs. D Music, Inc., o/b/o Sanga Music, Inc., BMI)
- 17. Sailin' Up, Sailin' Down** 3:51
(Jimmy Reed-Additional Words: Pete Seeger-Lorre Wyatt/BMG Platinum Songs o/b/o Conrad Music, BMI)
- 18. All Mixed Up** 4:22
(Pete Seeger/Figs. D Music, Inc. o/b/o Stormking Music, Inc., BMI)
- 19. Star Spangled Banner / To Anacreon in Heaven** 2:37
(Star Spangled Banner by F.S. Key/To Anacreon in Heaven by John Stafford Smith-Ralph Tomlinson)
- 20. One Grain of Sand** 4:19
(Pete Seeger/TRO-Ludlow Music, Inc., BMI)

by Robert Santelli

pete seeger

celebrating the power of song

Pete Seeger was America's perfect folk-music icon. Long and lanky, with his ever-present five-string banjo seemingly part of his skinny frame, wearing blue jeans, work boots, and a well-worn flannel shirt with rolled-up sleeves, Pete always looked eager to get to work. If there was a chance he could sing a song or two and maybe tell a story about Woody Guthrie or Aunt Molly Jackson, two of his favorite fellow folkies from days gone by, you didn't have to ask Pete twice to get on stage. A few strums

of a banjo chord and a few words to set up the song, and off he'd go. He took us exactly to where we needed to be.

For half a century at least, Pete Seeger was the voice and conscience of folk music. He was our greatest ambassador to the world and the keeper of our folk-music flame, a sing-along specialist, and a genuinely good man who believed with every fiber of his being that music was, to use a terribly overused cliché, the universal language.

Pete saw music as the means to move mountains—to end racism, poverty, social injustice, political ineptitude, and war. There was a reason behind every song Pete wrote or sang. They carried messages and taught lessons. They fostered hope or strength, or both. Even the simply fun folk songs had a purpose: they made us feel happy and connected, which could lead to respect for your fellows, or love for your neighbor, saving the earth from environmental disaster, or...

Pete saw music as the means to move mountains—to end racism, poverty, social injustice, political ineptitude, and war.

He was beloved by so many, so respected for his life's work in folk music, that even his adversaries—mostly politicians who hated his liberal, back-in-the-day, red-hued radical stance—had to admit begrudgingly that he was an American folk-music treasure. He lived his folk-music life to its fullest with songs, thousands of them, his most nourishing source of energy and the reason to sing and play most every day. Along with Guthrie and the great songster Huddie Ledbetter, better known as Lead Belly, he formed America's holy trinity of folk music. "Like those two, I tried to sing my way through life," he mused as the end of his time was fast approaching. He did precisely that and America reaped the benefits of his efforts.

In the fall 1996, the then-nascent Rock & Roll

Hall of Fame and Museum in Cleveland staged its first-ever American Music Masters concert. The museum selected Woody Guthrie as its maiden celebrant for what would become an annual event, complete with workshops, education programs, an academic conference, an exhibition, and more.

The highlight of the nearly weeklong celebration was a concert at Severance Hall, the esteemed home of the Cleveland Orchestra.

The first artist invited to perform at the concert was Pete Seeger. Arlo Guthrie and Bruce Springsteen, and a cast of nearly a dozen other artists, all of whom were influenced by Guthrie and retained deep admiration for him, were also on the bill. The concert sold out in less than a day.

As director of education at the Rock & Roll Hall of Fame and Museum, I co-produced the concert and the rest of the American Music Masters events that year with Woody's daughter Nora and the late Harold Leventhal, Pete's manager and the guardian of Woody's estate and legacy. A couple of months before the show, Harold had told me to call Pete directly to invite him to perform, given that Pete had been inducted into the Rock & Roll Hall of Fame as a pioneer artist a few years earlier. It would be

nice if the invitation came from me, he said.

I was happy to make the call. I had known Pete for a number of years, interviewing him often during my time as a music journalist. I knew Pete would ask a lot of questions about the show and give me plenty of pointers as to how the event should unfold. That was Pete's way. Once he got involved, he got *involved*. He always had great ideas, and I listened intently, taking notes.

Everything he said regarding what other artists should also be invited to perform and what Woody songs they should play, made sense—except for the last recommendation. Because the American Music Masters program was a benefit—money raised from the concert would go to the recently established Woody Guthrie Archives, then in New York City and now in Tulsa, Oklahoma, and to the Rock Hall to create education programs that dealt with folk music and Woody—Pete suggested that all the artists on the bill bring their own backstage food.

"Why waste money on catering?" Pete asked. "A good sandwich made beforehand and an apple would do everyone just fine. Let's make as much money as we can with this concert."

Not knowing how to respond, I weakly agreed and told Pete I'd tell the other performers of the plan. Then I quickly called Harold, who knew Pete best, for advice. He chuckled and said, "Well, that's Pete being Pete. Tell them to bring their guitars and their sandwiches."

What I didn't tell Pete was that a noted Cleveland caterer had very enthusiastically offered to create a big-time backstage spread,

for cost. And I didn't have the heart to tell the caterer that Bruce Springsteen and the other artists performing at Severance Hall, of all places, would be brown-bagging it, so the food arrived in grand fashion. When Pete saw it all, he promptly told me to contact the local food kitchens and donate the food to them.

Pete had also told me that every artist should purchase his or her own ticket to the show. Once again, "This is a benefit, isn't it?" Pete then had me hold two tickets—one for himself and one for his wife Toshi—and promised to pay me in Cleveland when he saw me. I didn't have the guts to tell Springsteen and Arlo and Country Joe McDonald and the rest of the performers that they too were to purchase tickets, not after they had all paid their own way to come to Cleveland in the first place—and had already been told about the homemade lunches they were to bring.

The night of the concert Pete, with banjo in hand, and Toshi, took their assigned seats in the audience. People were astounded. Here was Pete Seeger, the *legendary* Pete Seeger, Woody's best musical friend and the star of the show, seated in the audience right next to them. Before the lights went down, he spoke with those around him, regaling them with Woody stories. When the music started, he seemed as excited as everyone else about what was all to occur on the Severance stage that historic night.

Then, just before it was his time to perform, he excused himself, waved to an usher, and was escorted to the wings of the Severance stage, ready to do what he had been doing for decades:

to sing and to play and to celebrate the power of song, in particular, Woody Guthrie's songs.

Pete performed and people loved him. Between songs, he recalled his friendship with Woody and the important role that Woody played in his life. And when he was done with his set, Pete brought all the other performers on stage as he always did in shows like this, for one final sing-along. Of course, the encore included "This Land Is Your Land," the Woody song that over the years, the decades even, Pete made certain no one ever forgot.

Each time I tell this story, it confirms for me the things that I loved most about Pete Seeger: his simplicity and authenticity and his humility and pragmatism. They went oh so nicely with the way he sang from his soul and made the world a better place in the process. All these things were on display that night in Cleveland, as they were every time Pete strapped on his banjo.

Pete was born into music. His father Charles was a musicologist who for a time ran the music department at the University of California, Berkeley; his mother Constance was a violinist and music teacher. Early on, they made sure Pete was surrounded by music and by instruments. "I remember having fun at four or five making a racket on a wide variety of instruments: autoharp, pennywhistle, marimba, a pull-push accordion, a piano, a pump organ," Pete recalled. "Age eight I was given a ukulele. Started picking out chords, learning their names" (Seeger 1993, 11).

He went away to boarding school and discovered the banjo; he bought one second-hand, thinking how much fun it would be to play in a jazz band at school. Constance hoped her son would fall for classical music. He didn't. Folk music hadn't grabbed him yet, but it would, shortly, and in a big, life-changing way. Pete got a scholarship to Harvard, figuring he'd study to become a journalist. He loved to write, but he loved the banjo more. By 1938 he was spending less time with his studies and was also becoming politically active. Finally, he dropped out of Harvard and moved to New York. He was 19.

They say the apple doesn't fall far from the tree and in Seeger's case that certainly was the case. His father delved deep into folk music, befriending the great musicologist John Lomax, and he wasn't afraid to express his political beliefs, even if they didn't conform to what the rest of America was thinking. It sometimes got him into trouble, but that didn't stop him from speaking his mind and viewing music as an agent for social and political change. In 1935 father and son took a trip south, where young Pete was struck by both the poverty at every turn and the power of the music he heard from the porches and hollows of Appalachia. The sounds and the images never left him.

"Here were songs with words full of all the richness and variety of life: love, hate, satire, protest against injustice," Seeger recalled years later. "Fine poetry. Fine melodies that had stood the test of time. I said to myself, 'These are great songs. Twice as good as anything

Each time I tell this story, it confirms for me the things that I loved most about Pete Seeger: his simplicity and authenticity and his humility and pragmatism.

that the Tin Pan Alley songwriters are writing. Ten times as good as anything Stephen Foster wrote. And it's American down to the core" (Seeger 2012, 12).

In New York, where he landed after Harvard, Seeger soaked up the sights and sounds of the city. He also met three people there who would profoundly affect him for the rest of his life: one was John Lomax's son Alan, also a musicologist, who helped bring Pete into New York City folk circles and eventually brought him to Washington, D.C., to assist in the collecting of American folk music for the Library of Congress. Seeger was amazed at the breadth of Lomax's folk music knowledge and loved to hear of Alan's experiences collecting Southern folk songs with his father.

The second was his future wife Toshi, who would become the bedrock of his life and career. They met at a square dance in New York City, and in many ways were cut from the same cloth. Toshi was involved in the arts and came from a Left-leaning family not afraid of political confrontation. More importantly, she understood Pete, how he thought and the way he acted. Eventually Toshi handled the family business and Pete's business too. Pete was tall and Toshi tiny; they looked like an odd couple. But no question about it: without Toshi, Pete Seeger would not have become the person and artist he was.

The third person who came into Pete's life during this time was Woody Guthrie. He met Woody in early 1940 at a New York City benefit for California migrant workers. Here is how

Seeger described Woody in a piece he wrote for *Mainstream* magazine years later: "A little, short fellow with a western hat and boots, in blue jeans and needing a shave, spinning out stories and singing songs that he had made up himself. His manner was laconic, offhand, as though he didn't much care if the audience was listening or not. I just naturally wanted to learn more about him. I became a friend of his and he became a big piece of my education" (Seeger 2012, 46). By spring of that year, Pete and Woody were heading off to Oklahoma to see Woody's wife and kids, trading songs and sharing stories. Deeply impressionable, Pete took it all in. He marveled at the spontaneity of it all, how Woody could make a day into a full-fledged novel and how much of life he had already lived, despite not yet being 40. Pete would never be the same. And neither would American folk music.

There had always been songs of protest in the American folk-music canon. In fact, the idea that a song could alter the status quo and make things better, may be traced back to the American Revolution. But in the 1930s, thanks in large measure to Woody and Pete, the folk-protest song reached new heights.

Pete enjoyed people, especially other musicians who were politically aligned with him. He'd rather play in a group than be a solo artist, which is why he formed the Almanac Singers. The core members of the group included Pete, Millard Lampell, and Lee Hays, but other musicians such as Woody Guthrie, Josh White, Sis Cunningham, and even Lead Belly came and went.

The Almanac Singers own a special place in American music history. Undeniably a deeply Left-leaning, pro-union, antiwar group, nearly all of its songs were rallying cries. Its members were convinced that music could muster the masses and inspire the fence sitters to take a stand against the things wrong in America. The Almanacs were controversial by their very nature. Yet they considered themselves musical patriots whose weapon was a song or a banjo rather than a rifle, and whose goal was not to make war, but to end it, not to feed the country's capitalist greed, but to starve it.

The group's loose form and radical songs meant that it could never last, and it didn't. Seeger was drafted and served in the Army. The group floundered without him. Later Guthrie too found himself in boot camp. When World War II finally ended in 1945, things had so changed in America that the Almanac Singers found smaller audiences and more bitter diatribes aimed their way. Anything left of center in the postwar years was viewed with strong suspicion, given the increasingly strained relations between the Soviet Union and the West and the sudden rise of McCarthyism in America.

By this time Seeger, now married with kids, had to earn a living. Aside from caring for his family, the only thing he wanted to do was to sing and play the banjo. And so, he formed the Weavers. As Seeger's only serious attempt at something akin to a pop music career (but always with folk overtones), the group was a success. Their version of Lead Belly's "Good

In one of the classic Congressional testimonies of the 1950s, Seeger bobbed and weaved, fended off blow after blow, and swat away one question after another by members of the committee until the final words that hot August were uttered, “The witness is excused.”

Night, Irene,” went to the top of the pop charts in 1950. Without abandoning their folk music roots, Seeger and the other members of the group, which included old Almanac Singer Lee Hays, along with Fred Hellerman and Ronnie Gilbert, were drawing larger audiences than any of them had ever played for in the past, plus a record contract with Decca that enabled all of them to have full-time music careers.

But it didn’t last. Not with reporters seeking old stories about the Almanac Singers and Seeger’s flirtation with the Communist Party in the years prior to World War II. In the early 1950s, the country saw red nearly everywhere it looked. The Cold War had begun; it was a new world and there was a new world order. “Better dead than red” became the rallying cry for conservatives. Liberals like Pete Seeger didn’t stand a chance.

In 1955 the House Un-American Activities Committee tried its best to punish and even destroy him. But Seeger, the clever wordsmith that he was, didn’t play their game. In one of the classic Congressional testimonies of the 1950s, Seeger bobbed and weaved, fended off blow after blow, and swat away one question after another by members of the committee until the final words that hot August were uttered, “The witness is excused.”

How things had changed. Rock & roll had bullied its way onto the American music landscape. Jazz had gone from being a swinging, big-band pop sound, to an art form called bebop and then hard bop that hardly anyone understood and few, if any, could dance to. Country

was city-slick in Nashville, and folk was on the ropes after the attack on the Weavers.

To make matters worse, Woody Guthrie was in a New York hospital, battling Huntington’s disease, which ultimately killed him in 1967. Had he remained healthy, Guthrie would have stood hard and fast against McCarthyism and the conservative 50s, fighting every accusation with yet another brilliant protest song and Seeger at his side.

We’ll never know. But one thing we do know is that Pete made certain people didn’t forget all those great songs Guthrie had written, especially “This Land Is Your Land.” Blacklisted from appearing on television and in many major concert halls, Seeger played where he could and almost always his performances were laced with Guthrie songs. Churches, summer camps, college campuses, progressive schools, Pete played where they would have him.

The 60s saved Pete Seeger. There was now something called the “New Left,” and it was even more aggressive than the “Old Left,” which Seeger had been part of some 30 years earlier. There was also the Civil Rights Movement and a growing antiwar movement, and even a new youth counterculture that, among other things, celebrated the Earth and a move back to nature. Hippies sought a cultural revolution and rejected the Establishment. Seeger embraced it all, in spades. He had been bucking the System for most of his life. Now, he had legions of young people as comrades-in-arms.

A new era of activism needed new musical leaders. Its most important and most talented was Bob Dylan. But there were plenty of others: Phil Ochs, Joan Baez, Tom Paxton, Odetta, the Fugs, and Country Joe McDonald and the Fish, for starters. All of them admired and took inspiration from Woody and Pete. But while Guthrie lay incapacitated, no longer able to sing or write, Seeger joined young people on marches and picket lines, in Mississippi and in Washington, D.C. He wrote letters and magazine columns. He also wrote new songs and resuscitated old ones, including “If I Had a Hammer,” which became a staple of the many movements in the early and mid-60s. Another Seeger song, “Where Have All the Flowers Gone,” soft and sorrowful, was equally well-known. “We Shall Overcome,” which Seeger helped make popular, became a civil-rights standard.

There was also a folk revival. In 1958 the Kingston Trio scored a No. 1 pop hit with its version of “Tom Dooley.” Almost overnight folk music went beyond the college coffee-houses and summer camps and back to the top of the charts. Hootenannies, or folk-music jams, emerged around the country. Groups like Peter, Paul and Mary took Seeger songs and made them pop hits. Suddenly folk music was back with a vengeance.

More popular than ever, Seeger was making good money and he wasn’t used to it. He beat the television blacklist when he appeared on *The Smothers Brothers Comedy Hour* in September 1967 and he was making more in performance fees and royalties for his records

than ever before. Yet, he viewed his success in dubious terms. He felt pleased that people wanted to hear him sing. But making money on such a high scale made him uncomfortable, like he had sold out, which, of course, he hadn't. Hardly.

Pete seemed to be everywhere at once in the 60s. Native rights, women's rights, human rights, ending the war in Vietnam, saving the planet for new generations—they were all on Seeger's list of things to do with song. He was deeply involved in the Newport Folk Festivals, the most important gathering of folk musi-

Pete seemed to be everywhere at once in the 60s. Native rights, women's rights, human rights, ending the war in Vietnam, saving the planet for new generations.

cians and folk fans in America. In 1965, when Dylan made music history by going electric and thus moving from his folk roots into rock & roll, journalists and later historians, twisted Seeger's response to the distorted sound of Dylan and his band. Some claimed he grabbed an axe backstage to cut the cables and end the heresy. Seeger claimed he merely wanted to cut the volume so people could hear Dylan's lyrics. For 50 years, the controversy raged, and always Seeger defended himself and his love of Dylan's music.

Seeger even found time to take his family on an around-the-world trip, introducing his

kids to the diversity of cultures and new ideas that existed beyond America's borders. It was the Age of Aquarius and the Beatles, of psychedelic drugs and revolution, of doing your own thing and not trusting anyone over 30. There were exceptions, of course, to the latter. Pete Seeger was an exception.

He had become a very good banjo player and songwriter. His voice, stronger and more charismatic then, enabled the broad body of tunes in his repertoire, from sea shanties to old hymns, to spice his concerts. Seeger had never stopped being a student of folk music. He

could sing—and remember all the words—to an Appalachian lament, follow it with an old cowboy song, do Dylan and of course Woody respectfully, and then give his audiences a cross-section of his original tunes. He hardly stopped to catch his breath.

When finally the Vietnam War ended, when African Americans achieved civil-rights victories, when President Richard Nixon was forced to resign, and when the 60s ground to a halt, Pete found other causes to sing about. Nuclear proliferation threatened all of us, while pollution, particularly of America's waterways, ran rampant.

Seeger lived above the Hudson River in the hamlet of Beacon, New York, where years ago, he built his own house. The river was one of the most severely polluted rivers in the country and for years it deeply troubled him. He had read Rachel Carson's landmark book, *Silent Spring* (1962), and was very much moved by its contents. For Pete, it was a call to action. In 1966 he and friends created a music event called Clearwater's Great Hudson River Festival to raise money to build a sloop that would sail the Hudson, bringing awareness to the river's dire needs and inspiring others to get involved with a massive clean-up. Four years later, *Clearwater* was launched. Using the sloop as a floating classroom and laboratory and, of course, employing the power of song, Pete and Toshi and a small army of volunteers had also created a now annual festival that celebrated the necessity of cleaning up America's waterways. Eventually, other communities picked up on the clean river message. Because of this, the Hudson River and other important rivers in America were on the road to recovery.

The 70s turned into the 80s and the 80s into the 90s. We celebrated the close of one century and the beginning of a new one. Pete was growing older, but no one seemed to notice. Why should they? He was nearly as active as ever. He wrote new songs and rediscovered old ones. He still performed at rallies and marches. He wrote more letters and more columns.

When the Occupy Wall Street movement suddenly surfaced, there was Pete Seeger protesting the wicked greed that threw America

into an economic tailspin, which it hadn't experienced since the Great Depression. Despite his age—he was now well into his 'gos—Seeger walked with Occupy Wall Street protesters more than two miles down Manhattan, urging everyone to support the movement.

In 2002, Pete wrote something that could summarize one of his most cherished beliefs: “Our government must represent us—we, the people. Not just big oil and other special interests. It must recognize that the United States, as the most powerful nation on Earth, has inherited a moral obligation to the people of the world. We must lead by example. We must assume that our vision of egalitarian democracy and civil society applies to people of all nations, colors and faiths, and not just to certain segments of the population within our national boundaries. We need to practice what we preach” (Seeger 2012, 342).

Practice what we preach. Pete did that every day of his life. You can rest assured that the many thousands of lyrics he sang during his long tenure as an American folksinger contained themes and ideas that Seeger deemed important. He wasn't great with love songs. For him, a great song must fulfill more essential duties.

It was a gift for Pete to have boundless energy and good health for most of his life. I remember one time when he was in his early 80s; I visited his home to get his views regarding an exhibition I thought of doing about music and politics. It was a cold January day. My rental car barely made it up Pete's

unpaved, pot-holed driveway. Fortunately it had not snowed; otherwise it would have been an impossible task.

At the top of the driveway, there was Pete—ice skating. He saw me and waved and moved to the edge of the pond where he took off his skates and casually informed me that before we began our chat, he needed to chop some firewood, which he did as I watched in amazement. He swung the axe like a man easily half his age. Then we carried the wood inside and built a cozy fire. Toshi's fresh-baked cookies and hot herbal tea made the day at the Seegers even more memorable.

My visit was supposed to last an hour. Instead, I stayed for dinner. In the ensuing hours, Pete outlined a history of American protest music, from the writers of the broadsides that fueled the American Revolution to the songs of Bruce Springsteen that Seeger particularly enjoyed.

“It's hard for me to think of America without also hearing some song, be it a blues or a Native American chant,” he explained. “Our history is tangled up in music.”

With that, Pete put down his tea and picked up his banjo. “Take, for instance, this song . . .”

ROBERT SANTELLI

the music of pete seeger

by Jeff Place

American legend tells of a man named Johnny Appleseed who traveled the frontier selling seeds that when planted created apple orchards. Everywhere he went he left orchards behind him. “Appleseeds” is very much a metaphor for the life of Pete Seeger. The real Johnny Appleseed was John Chapman, a deeply principled man and early abolitionist. Like Chapman, Pete Seeger spent his life single-mindedly fighting for social justice and humankind. For him, the seeds he left behind were ideas and songs. A voracious reader, Seeger tried to stay abreast of the major social movements of the day and was quick to publicize them if he felt they were justified. He collected songs and

quotes; the latter he used in his shows and in “Appleseeds,” his aptly titled column for *Sing Out! Magazine*. When interviewed for *Democracy Now*, Pete mentioned the concept of seeds: “Realize that little things lead to bigger things. That’s what seeds are all about. And there’s a wonderful parable in the *New Testament*: The sower scatters seeds. Some seeds fall in the pathway and get stamped on, and they don’t grow. Some fall on the rocks, and they don’t grow. But some seeds fall on fallow ground, and they grow and multiply a thousandfold. Who knows where some good little thing that you’ve done may bring results years later that you never dreamed of?” (Seeger 2007).

Many of his seeds were the songs he shared with us. They were also the inspirational quotes he shared from other authors in his columns; they were the books he wrote. Seeger, like his father, was a leader in many ways. He helped start many organizations including People's Songs, Sing Out, and Broadside to promote music for social justice. He helped organizations for social justice and environmental causes like Clearwater, which Seeger founded with others in 1969 to clean up the Hudson River.

He founded "singing movements" around the world and often donated his music and spirit. His powerful presence attracted many others and helped spread the word. Thousands of individuals have carried on his work in the causes he believed in. They too are the seeds he left behind. He never wavered during his entire life even when faced with persecution and criticism for his stances. He stood tall.

Pete Seeger was born May 2, 1919, in New York City, into an old New England family. Pete explained, "My ancestors came to this country because they didn't want to answer questions put to them by the then *un*-English committees" (Dunaway 2008, 17).

Music was always central to Pete's upbringing. His mother, Constance de Clyver Edson (1886–1975), was a concert violinist who had taught at Juilliard. His father, Charles Seeger (1886–1979), was a musician, composer, and an eminent musicologist who in 1913 established the music department at the University of California, Berkeley. While teaching there he learned of the plight of the migrant workers

in the Central Valley working for pennies, barely having enough to eat. His politics were affected. A pacifist, Charles was forced to leave Berkeley in 1918 when he spoke out against World War I. Interviewed on a public television show, Pete commented, "My mother said, 'can't you keep your mouth shut? You're not going to be drafted, not with two children, and wearing glasses and all, and your deafness.' 'No,' he said, 'when something's wrong you must speak up.'" (Seeger 2007). The Seegers have a long family history of pacifists and conscientious objectors. This was the world in which Pete Seeger grew up.

"'No,' he said, 'when something's wrong you must speak up.'"

The family returned east and both parents taught music in the New York area. In 1920, Charles decided to journey into the American countryside to teach the "folk" about serious, symphonic music, which he felt could be a rallying point for the masses. He fashioned a covered trailer that was attached to the rear of their car. Off went Charles, Constance, and their three sons, including one-year-old Pete. Life on the road was a long period of camping. Pete recalled, "My two brothers had tiny bunks in one end of the little trailer, my cradle hung from the hoops that held up the canvas top. My father and mother slept in a big bed at

the other end. It was a beautiful little trailer. There was a six-foot-square platform, which could be pulled out from underneath the trailer. My mother would stand up there playing her violin, Chopin, Bach, Beethoven, and Brahms" (Cohen and Capaldi 2014, 45). They had mixed reactions from the people they played for, but in turn were exposed to much of the traditional music that their audiences favored.

Pete's brother Charles III (1912–2002) was a radio-astronomer. His other brother John (1914–2010) was a teacher and long-time principal at the Fieldston Lower School in New York. John and his wife also ran for many years Camp Killooleet, a progressive summer camp in Vermont. His aunt Elizabeth was also a school teacher. His uncle Alan (1888–1916) was a poet, who went to France's aid shortly before the United States entered World War I and was killed on July 4. Shortly before his death, he authored a well-known—and prophetic—poem, "I Have a Rendezvous with Death."

Growing up, Pete commented, "I was born into a very easy life in many ways; my parents were professional musicians and when they split up I went to spend my vacations with my grandparents who had a private house in the country" (Seeger 2008). He went to a boarding school in Connecticut that was surrounded by forests. As a child, Pete loved to go into the woods, which gave him a lifelong respect for nature, self-reliance, and communal living. "I was a great nature lover; I read every book by Ernest Thompson Seton. He wrote *Rolf in The Woods* and *Two Little Indians*. I made myself a tipi and

The Seeger household rang with songs and teenaged Pete was a frequent visitor.

camped out, adopted his philosophy whole-hog, namely that the American tribal Indian had a more democratic, wholesome moral life than the European society that displaced them. They shared things” (Seeger 1976).

Charles’ left-wing politics were also a major part of Pete’s upbringing. He was active in creating organizations to further his causes, a skill Pete inherited. He wrote record reviews for the *Daily Worker*. In 1932, now divorced, Charles remarried the modernist composer, Ruth Crawford (1901–1953), who also had a background in folk music. She had done musical arrangements for Carl Sandburg’s folk-song anthology *The American Songbag* (1927). Charles and Ruth had four children: Mike, Peggy, Barbara, and Penny. Mike (1933–2009) was also an important 20th-century folk musician. A multi-instrumentalist, Mike recorded both as a solo artist and with groups including the influential New Lost City Ramblers. Mike and his sisters grew up in a world where his parents knew many of the major folk-song collectors. Ruth had done musical arrangements for many of the published song books including those by Alan Lomax. She also put together her own collections of American folk songs. Inheriting the zeal, Mike became an important folk-song collector himself—responsible for recording Dock Boggs, the Stoneman Family, Kilby Snow, Elizabeth Cotten, and others. The Seeger household rang with songs and teenaged Pete was a frequent visitor.

Peggy Seeger (b. 1934) is also an important folk singer. She has recorded numerous

albums of folk songs and ballads. She has lived in England for a good part of her life and was involved in the English folk-music revival, both by herself and with her late husband Ewan MacColl (1915–1989). Penny Seeger (1943–1993) also was a folk singer and musician. Barbara (b. 1937) also sang but chose not to pursue a career in music. The three sisters did record one album as the Seeger Family, from their mother’s collection *Animal Folk Songs for Children* (Folkways, 1957).

The stock market crashed in 1929, thus propelling the country into the Great Depression. Charles thought this showed the failure of capitalism, so he and many others joined the Communist Party. “We were raised with the promise of hopefulness. But often it was misplaced hope. During the 1920s, my father kept his mouth shut and kept his job. But along comes the ’29 crash and it seemed to a lot of people that this was the end to the free enterprise system around the world” (Cohen 2014, 48). In New York City, a group of musicians and composers banded together to create music for the upcoming struggle. The Communist Party encouraged the creation of great music for the masses. This group was the Composers’ Collective (a branch of the Pierre Degeyter Club, named for the composer of “The Internationale”). The group included about 30 individuals, many of whom became some of the most important composers of their generation, including Marc Blitzstein, Aaron Copland, Henry Cowell, and Earl Robinson. Cowell was one of Charles’s composition students at

Berkeley and informed his former teacher about the collective. According to Charles, Cowell told him, “You know, Charlie, you were worried about the connection between music and society back there in Berkeley. There’s a group here of good musicians who are moved by the Depression and they are trying to make music that can go right out in the streets and be used... I think you might be interested in it” (Dunaway 2008a).

Because Charles still felt “high art” would carry the day, he and his colleagues worked at composing new revolutionary music. Bess Lomax (Hawes) remembered the music of the Collective: “Pete . . . had *The Workers’ Song Book*; or perhaps I saw them at Charlie and Ruth’s. . . . Charlie, of course, had written some rather sophisticated songs. . . . I learned some of them. Never sang them very much, occasionally, but not often. They seemed to me too European, too intellectual, or something. They never spoke to me very deeply. I don’t think they were that interesting for American audiences” (Dunaway and Beer 2010, 39). “Pete recalled, “my father said, ‘Let’s face it. The workers don’t seem to like our music.’ . . . Let’s learn the vernacular. If we want to create new music, let’s start with the music that people already know” (Cohen and Capaldi 2014, 49). This was the environment Pete grew up in and he took right to it.

In 1933, Charles Seeger encountered Kentucky mining activist and songwriter Aunt Molly Jackson in New York. She had been recorded by Alan Lomax and was now living

“In the 1930s came a younger breed of folklorist, who said, in effect, ‘Let’s give folk music back to the folks.’”

in exile in the city. When Charles presented her to the Collective, their impression was that she was the “music of the past,” not “the music of the future” (Dunaway and Beer 2010, 41). Charles’ colleagues dismissed her music but some of the younger folks like Pete and Bess took notice. Others started opening up to the folk traditions. According to composer Norman Cazden, “There was a feeling that, if the radical movement were ever to command the support of the majority of people in this country, the radical movement had to learn the language of the people, the manner, the substance” (Dunaway and Beer 2010, 44).

Pete recalled, “In the 1930s came a younger breed of folklorist, who said, in effect, ‘Let’s give folk music back to the folks.’ They started taking the folk songs out of their collections and giving them to the popularizers” (Seeger 1972, 12). They used such collections including *American Songbag* and the collections of John and Alan Lomax. The Lomaxes played a major role in reviving American folk songs. Pete commented, “It was really Alan Lomax’s idea and his father. Back in the early days, there was a tendency for folklorists to dig up dead bones from one graveyard and bury them in another. And Alan Lomax, in the 30s, very frankly said, ‘These are the best songs in the world, and it would be a great thing if everybody in the nation knew them.’ They taught us all ‘As I walked out in the streets of Laredo,’ and ‘The House of the Rising Sun’” (Singer and Kelsey 1978, 17).

During the New Deal, projects were

created to work with poor communities, to photograph them, and to document their folk songs. Charles was employed by several of Franklin D. Roosevelt’s New Deal programs—working for the Farm Resettlement Administration and the WPA Federal Music Project. In 1935, Earl Browder (1891–1973), president of the Communist Party USA, announced the policy of the Popular Front, switching the focus of their efforts to “an indigenous peoples’ culture” (Cantwell 1996, 88).

Charles Seeger had met Bascom Lamar Lunsford during his Farm Resettlement projects. Lunsford was a folk-song collector and banjo player from South Turkey Creek, North Carolina. For decades he produced the Mountain Song and Dance Festival in Asheville, North Carolina. During the summer 1935, Charles ventured to Asheville for the festival, bringing 16-year-old Pete along. It was a game changer for Pete: he was deeply impressed by what he saw, especially hearing Lunsford play the five-string banjo. “We

income. I first became acquainted with a side of America that I had never known before. At the Asheville square dance and ballad festival I fell in love with the old-fashioned five-string banjo, rippling out a rhythm to one fascinating song after another. . . . Compared to the trivialities of the popular songs my brothers and I formerly harmonized, the words of these songs had all the meat of human life in them” (Seeger 1972, 13). From that point on, the banjo became almost an extra appendage for Pete.

Pete enrolled at Harvard University in 1938, considering a career in journalism. However, he was attracted more and more to politics and music, and dropped out after about two years. After leaving Harvard, his career goal was to be a journalist, but such jobs were not to be had during the Great Depression. “I’d just spent an interesting summer painting watercolors and seriously thought I might end up being a painter and just make music for the fun of it. ‘Cause I really like to draw, still do. I studied under Moses Soyer. Arthur Stern

“I haven’t heard you make music but I’ve seen your paintings I think you should be a musician.”

wound down through the narrow valleys with so many turns in the road that I got seasick. We passed wretched little cabins with half-naked children peering out the door; we passed exhibits of patchwork quilts and other handicrafts which often were the main source of

was one of the other teachers there, I said to him, ‘I’m not sure if I’m going to be an artist or a musician,’ and he said ‘I haven’t heard you make music but I’ve seen your paintings; I think you should be a musician’” (Seeger 2008). Pete was offered five dollars by his aunt

“I found out there was a lot of music in this country that didn’t get printed up in songbooks”

Elizabeth Seeger (there were many teachers in the family) to sing at the Dalton School in New York and thus discovered a new source of income. “I went out to sing for the kids, I used to do a lot of singing in schools and summer camps, that’s how I got started as a musician... and when I found I couldn’t get other jobs, that’s where I went again to sing. [Later] many of the kids were in colleges out in the Midwest for example and they’d write and say Pete we have a little folk song club here and we can’t pay much more than your fare but we’d like to have you come out” (Seeger 1966).

Over time he was able to use political songs to accomplish what he had hoped for in journalism. He began to understand the use of art to support political causes. In the summer of 1939, Pete joined three other young people—Jerry Oberwager, Mary Wallace, and Harriet Holtzman—to form the Vagabond Puppeteers. The group traveled in a 1930 Oldsmobile, along with the puppets they created and an outdoor stage. Just like the earlier trip Pete had made in his father’s wagon, they camped out and cooked their own food. Their programs were educational. They worked with an ongoing dairy strike in New York State. During their performances they used older songs like “The Farmer Is the Man” and “Seven Cent Cotton and Forty Cent Meat.” They also composed new songs for the strike. “Writing songs was a heady experience. The folk process was working for me” (Seeger 1993, 17). Pete played the role of the cow in the puppet show, and the cow became a labor organizer (Seeger 1999).

They discussed the need for the farmers to work with the urban unions as a solid force. Interviewed by the *Daily Worker* they said “One summer has convinced us that a minimum of organized effort on the part of city organizations—unions, consumers’ bodies, the American Labor Party, and similar groups—can not only reach the farmers but weld them into a pretty solid front with city folks that will be one of the best guarantees for progress (Emery 1939, 60).” Pete began to understand the power of song.

In fall 1939, Pete was helping Alan Lomax as an intern at the Library of Congress Archive of American Folk Song. Through his father, Pete had met Lomax, who was a wonderful guide to the breadth of American folk song and a great mentor. Pete helped Lomax identify songs from commercial country and blues records to classify as folk songs. His exposure to thousands of songs at the Library helped expand his ever-growing repertoire. Pete recalled, “So I went through thousands and thousands of records. This is how I became a great fan of Uncle Dave Macon who . . . sang a song about the Coal Creek rebellion of 1892 [disc 2, track 24]. So it was a great education for me” (Cohen and Capaldi 2014, 49). Like Woody Guthrie and Lead Belly, Pete was a sponge for good songs. Soon he was appearing with Woody and Lead Belly on Alan Lomax’s CBS radio show, *Back Where I Come From*.

As Pete remembered, “Back in 1938 I found out there was a lot of music in this country that didn’t get printed up in songbooks, I spent a

year or so traveling around Kentucky, Tennessee, and North Carolina, every time I met an old farmer that could teach me a little bit, I asked him to teach me a bit about the banjo” (Seeger 1960). “I decided I would be a musician in 1940, when I came back from that summer having supported myself singing in saloons...I decided Alan Lomax was right: maybe I’d better stick with music. I was really enjoying it. I knew I’d never starve as long as I could pick a banjo” (Dunaway and Beer 2010, ix).

At the end of the 1930s, a great deal of musical talent was converging in New York City. Aunt Molly and her brother Jim Garland were in town. Lead Belly, Sonny Terry and Brownie McGhee, Josh White, Millard Lampell, Cisco Houston, Burl Ives, Arkansas singer Lee Hays, and Alan and Bess Lomax were also there. Woody Guthrie arrived in 1940 after being invited by actor Will Geer. Pete soon found himself a central part of this circle. None of the players were making much money, but they were getting together to play frequently in various apartments. Artists Thomas Hart Benton and Jackson Pollock had sessions at their homes (Dunaway and Beer 2010, 51). For a young folk musician it was the place to be.

Out of these individuals emerged the Almanac Singers. Lee Hays had known Millard Lampell as a fellow writer for the *New Republic*; they met in New York and became roommates. “Within a week or two we met a guy named Pete Hawes, and he brought Pete Seeger around. So Pete Seeger, Pete Hawes, and Millard Lampell and I began to sing together and

naturally made up songs” (Capaldi 1980, 4). Pete remembered, “I returned to New York City in the fall of 1940...when I tackled the problem of the manuscript to the book, *Hard-hitting Songs*, and wondering whether I should try and find a publisher for it. At that time, somebody told me that a man named Lee Hays, who used to teach at Commonwealth College, was in New York, also trying to find a publisher for a book of union songs. And it seemed to me logical that we should get together and not duplicate each other’s work, or at least not get in each other’s way too much” (Seeger 2012, 17). Hays recalled other details, “[In the beginning] there was just a booking Pete Seeger and I did together [he remembered 1939]. Someplace that somebody got him to sing at. He gave me the five dollars. . . . We didn’t have a hell of a lot of money. In this first apartment with [Millard] Lampell, is where we met Cisco [Houston] and Josh [White] and Burl [Ives], and that is where we had the famous soup pot going all the time, where everybody brought in a potato or a piece of meat (Dunaway and Beer 2010, 51–52). Only 20 at the time, Pete went by the stage name “Pete Bowers,” fearing that his radical music could threaten Charles’s government job.

Hays (1914–1981) was a big man with a booming bass voice and an important collaborator with Pete for the decades to come. Educated at the progressive Commonwealth College in Arkansas, Hays brought his political zeal and knowledge of Southern American folk songs into the mix. Coming from a Baptist

background, he introduced the concept of “lining out” the lyrics to the songs to the group. He would recite a line and get the audience to follow. Pete would use this technique to great effect.

Soon the group found a home in New York. The Almanac House was a communal house, well ahead of its time. Lee lived upstairs, while downstairs Woody was typing away at his songs or his autobiographical novel *Bound for Glory* (1943). There was Millard Lampell and also Peter Hawes and his cats. Pete Seeger and Bess Lomax shared a room with a sheet hanging down between them as partition. The group collectively composed songs to comment on local events. Between them they had a library of country and blues 78s. They listened to the Carter Family, the Coon Creek Girls, and Blind Lemon Jefferson, as well as Pete’s favorite banjo player, Uncle Dave Macon. Pete also brought songs into the mix he had learned from Alan Lomax and his father, Charles (Dunaway and Beer 2010, 55).

The Almanac Singers were carrying on the tradition of writing topical songs—a tradition that went back to the “broadside” ballads of England. Song sheets were written to publicize a recent news story and then sold for pennies. They often used a well-known melody but replaced the words, typically with a catchy chorus. Mass singing might result if the audience could quickly pick up a melody they already knew. The Industrial Workers of the World (or I.W.W., nicknamed the Wobblies) used old hymns, including many Salvation Army songs. Their main songwriter Joe

Hill turned “In the Sweet Bye and Bye” into “The Preacher and the Slave” (disc 3, track 8). “The music of these songs often reflected the folk background of the workers involved. Thus, the anthracite miners of Pennsylvania might have Irish or Slavic tunes for their strike songs. In the Southern states, one could find old English ballad melodies or hymn tunes, with new words made up by the country people who came down to work in the textile mills” (Seeger 2012, 87). Woody was a genius at this, using older country songs (such as many by the Carter Family), as well as recent hit songs to craft his new pieces. He could turn out dozens of songs a week. Pete himself picked up on the energy, composing songs with the other members like “Talking Union” (disc 2, track 14). “Mill Lampell’s big contribution, besides being the organizer of the Great Tour West in the summer of ’41, was in writing new verses quicker than anybody else, even Woody Guthrie. Sometimes one person would get an idea for a song, and somebody else would add to it, and when the song was finished, we knew that there was no one person who could take responsibility for it” (Seeger 2012, 26).

The Almanacs needed the money made from shows. They would play around New York for those who asked. Sometimes they would take on more than one show at once by dividing the group into sub-Almanacs. “We got a loft on 6th Avenue near 10th; all the money was put into one pot, depending on how many were in the Almanacs then. On a Saturday night, we’d take advantage of the five and ten

dollar bookings, we used to split up, two of us go here, some of us would go there, if you hired the Almanac singers, you never knew who you were going to get, Mill, Woody, Lee, or me” (Seeger 1960). They traveled west with one batch of Almanacs playing in Detroit. Bess Lomax Hawes recalled, “Our programs were talked about ahead of time, with not too many solo performances. Always something that the audience knew already, that they could sing with us on. . . . The programs were very carefully thought about in that sense. We tried to analyze the function of song within a group and to an audience and structured our programs that way. . . .we were very good at involving audiences” (Dunaway and Beer 2010, 62).

Pete would take work where he could get it, including local square dances. In 1939, at one of those, he had met a young woman, Toshi Ohta. They became friends, then romantically involved, and married during World War II on one of Pete’s shore leaves. Toshi shared Pete’s politics and had also grown up in a progressive family. She would be his partner and key to everything he did for the next 70 years, a true life partner.

Toshi Ohta was born in 1922 in Munich, Germany. Her father Takashi Ohta was from Japan, her mother, Virginia Berry, originally from the Washington, D.C. area. They lived in Greenwich Village in New York. She had a long career as an organizer. Toshi was a real “nuts and bolts” and idea person who put her talents into organizing festivals and events. She was a planner who saw ideas all the way

to completion. She acted as Pete’s manager, booked tours for the Weavers, traveling with them around the country. She later managed the SNCC Freedom Singers. She and Pete were advisors to the early Newport Folk Festival and Smithsonian Folkways Recordings. She was a founder of all the Sloop Clearwater festivals, including the Great Hudson River Revival. She and Pete believed in the building of a community by getting people to volunteer together. These volunteers were important. She would see they were all fed even if it meant growing a hundred heads of lettuce in her garden for the Clearwater’s Hudson River Revival in the 1970s (Tinya Seeger, personal communication, 2017). She also directed a number of ethnographic films and served as executive producer for *The Power of Song* (2007), a biographical film about Pete.

In 1940, Lomax enlisted Pete and Woody to help him produce a book of topical songs he had collected during the 1930s. Woody wrote introductions and Pete transcribed all the songs. They were the songs of the Okies, miners, textile workers, farmers, all challenging the current economic conditions. The book, *Hard Hitting Songs for Hard-Hit People*, proved to be too controversial; Lomax could not find a publisher for it until 1967. As Pete recalled, Lomax “saw these songs as a very important development in American folk music and they were being systematically excluded from all the respectable folk song publications. Really systematically excluded. In other words, folklorists would come along and say, ‘now that’s a political song,

so that’s not a folk song” (Dunaway and Beer 2010, 60). Many of them were commercial recordings that had not been in folk-song books before, and many had been discovered by Pete’s research for Lomax. Many also were picked up by Pete and the Almanacs, and many remained in Pete’s repertoire from that point on.

The Almanacs recorded their first album *Songs for John Doe* in April 1941 after raising \$300 at a house party. In line with the policy of the Communist Party, the group opposed U.S. involvement in the European war that had started in September 1939. The songs included such strong anti-war sentiments as “Plow Under” (“plow under every fourth American boy”) and “The Ballad of October 16.” Pete explained, “Early in February I believe it was, Lee and I had visited Helen Simon, and sprawled out on the floor of her apartment. We made up the song ‘Plow Under’ and a peace version of ‘Billy Boy’ and a peace version of ‘Liza Jane,’ and these songs were getting around, and in April we recorded them” (Seeger 2012, 18). Keynote Records published the album, but chose to release it under the generic Almanac label due to the provocative nature of the songs, which caused considerable controversy. Pete recalled, “Within a few weeks the Almanacs’ record was known coast to coast in this narrow circle of left-wingers and peaceniks of one sort or another. So right away Eric Bernay, the head of Keynote Records, asked us if we’d like to make another album, since that was selling well in its small way. So we decided to put out an album of union songs” (Seeger letter to

Millard Lampell, Folder 53, Box 2, Arthur Stern Papers). The Almanacs were pro-Soviet and kept this stance until June 22, 1941, when Hitler broke the non-aggression pact with the Soviets and attacked. A few days later, Guthrie arrived at the Almanac House, fresh from Washington State after working on his Bonnaville Dam project. When the Nazis invaded the Soviet Union, the group members changed their stance; they started writing strong anti-Hitler songs and threw their collective artistic weight behind the war effort. One significant result was the Keynote release *Talking Union* (1941), later reissued by Folkways. At one point Lee Hays left the group and was replaced by Arthur Stern.

In the early war years, the Almanacs recorded a number of albums for the New York-based General and the aforementioned Keynote Records. They then released an album supporting Franklin D. Roosevelt, *Dear Mr. President*. The existence of the “John Doe” record would come back to haunt them later, when their politics were examined.

During World War II, there was a backlash against Communists and others who had opposed the war. Even though the Almanacs were now singing in support of the war, their pre-war stance was remembered and publicized in newspaper articles. Organizations like the Council for Democracy pressured prospective employers not to hire the Almanacs. Robert Stephens writing in the *New York Post* announced “‘Peace’ Choir Changes Tune” (Cohen and Capaldi 2014,

71). Various members of the group scattered and became involved in the war effort. Pete went into the Army, initially as an airplane mechanic, but then in the entertainment division of the Army, eventually being stationed in the South Pacific.

From his remote outpost, Pete wrote, “I have found a nice way to locate friends in a group of soldiers. Start whistling ‘Bandiera Rossa’ or some such well known song of leftist stripe, and you’ll soon hear another whistling it along with you” (Letter to Arthur Stern, undated, Folder 60–62, Box 2, Arthur Stern Papers). He ended up stationed in Mississippi while being trained as a mechanic. Of course, his heart was in teaching other soldiers to sing and he found that some of the Almanac songs went over well. “What we really need here is an Army Almanac troupe. Remember when we first sang for unions, we would give them a feeling that their union was not a petty round of dues collecting, and petty grievances, but a grand and glorious movement, with its famous battles and victories and heroes that had given their lives” (Letter to Lee Hays, undated, Folder 60–62, Box 2, Arthur Stern Papers).

While on military leave in August 1942, Seeger not only became involved in recording Earl Robinson’s musical *Lonesome Train*, but also stopped by Moses Asch’s small studio to record his first acetate discs for Asch Records, along with Tom Glazer, Bess Lomax Hawes, and her husband Butch Hawes. The recordings were Spanish Civil War songs for a set called *Songs of the Lincoln Brigade*.

Asch (1905–1986) had grown up in Europe as the son of the writer Sholem Asch, but moved to New York as a radio engineer with a business called Radio Laboratories. In 1939, Asch discovered a niche market for Jewish recordings that was not being served. He first recorded a group called the Bagleman Sisters (later called the Barry Sisters). Over time he crafted his idea to create an encyclopedia of sound. Asch was not primarily interested in popular singers, but rather in what his artists had to say. He wanted his records to make a statement. He was one to take a chance on artists when no one else would.

Asch claimed he “was the pen which the artists wrote with.” He preferred setting up a microphone and letting the recording artists do what they wanted to do. During the early 1940s, a who’s who of great musicians in New York came into his studio: Coleman Hawkins, Mary Lou Williams, Carlos Montoya, Burl Ives, Pete Seeger, Woody Guthrie, Lead Belly,

Asch claimed he “was the pen which the artists wrote with.”

Sonny Terry and Brownie McGhee, and others. “It is there, not because it sells more than another, but any person that has something to say that I feel is legitimate that should be on the record is on a record. Yes, some artists sell more than others and they have more of a

“There are thousands of unions, people’s organizations, singers and choruses who would gladly use more songs. There are many song-writers, amateur and professional, who are writing these songs. It is clear that there must be an organization to make and send songs of labor and the American people through the land.”

popular appeal. But I can’t call them stars. We never issue a ‘best of’ because there is no such thing. Every recording, every song when all is done is the best he can do because the people may or may not want it now, but maybe in 30 or 40 years, that record which had not sold the best will sell then” (Asch n.d.). Meeting Pete for the first time in 1941 was the beginning of a long and fruitful relationship between Pete and Moe. Between 1950 and 1965, Asch released 46 albums of Seeger, who became his most prolific recording artist—as this set can attest.

Asch remembered, “I had a very interesting situation of recording. I had a room like this, with a little window and in back of the window was my equipment. The door was open. At any time you’d see Pete Seeger, Woody Guthrie, Sonny Terry, Lead Belly, you name it, come in and just walk off the street and get together there and record. ‘Hey Moe, put the damned thing on,’ and I would. They let out all their guts in it, see” (Dunaway and Beer 2010, 64).

Pete was in the Army for much of the early 1940s, but he did manage to get into Asch’s studio for several of the marathon sessions held with Woody Guthrie, Cisco Houston, Sonny Terry, and Brownie McGee. Asch released an album called *Folksay* from one of these sessions, which included an early version of Pete performing on banjo the mountain ballad “Cindy.” Pete also joined in with Woody and Cisco on Jimmie Rodgers’s “Muleskinner Blues.” Asch released an album of Pete called *American Banjo* from these 1944 dates. Stinson Records later issued much more of

the sessions as *Folksay vols. 1–6* in the 1950s. There was another project released of Pete and Hays singing topical songs called *Roll the Union On* (1946).

While in the South Pacific during the war, Pete entertained the troops with his banjo. Playing the role of folklorist, Pete also gathered songs from other soldiers (including the Australian troops) and the local residents. Between April and September 1945, he self-published his musical discoveries of songs and sources in “Report from the Marianas,” a document Pete provided to friends when he returned. He later recorded many of the songs in Asch’s studio, intended for release on an album called *Operation Saipan*. It was even listed in Asch’s catalog, but was never released, due to Asch’s financial difficulties and the end of the war. Some of the songs from that project are now released for the first time on this set (see disc 2).

Pete also recorded for another small label in New York that focused on the children’s market. Young People’s Records and the related Children’s Record Guild were founded by Horace Grenell and Lester Troob to serve as the first mail-order children’s record club—in operation from 1946 to 1952. Once a member, each child would receive a new release by mail monthly. Many of the records featured an announcer telling a story on such topics as workers building the country, interspersed with music and song, to help teach children about music. Among the folk singers employed by YPR were Pete Seeger, Oscar Brand, the Weavers, and Tom Glazer (who later became

an important children’s artist, especially with “On Top of Spaghetti”). Pete recorded two discs for YPR, one a set of folk songs called *You Can All Join In* and the record *Sea Songs* (see disc 2).

When members of the Almanac Singers returned to New York after World War II, they joined with union education officials, choral directors, and other folk singers—meeting in the Greenwich Village basement of Pete’s in-laws, Takashi Ohta and Virginia Berry—to establish People’s Songs. They dedicated this new organization to create, promote, and distribute songs of labor and the American people, in order to “talk about life as it really is” (Cantwell 1996, 165). The preface to the first issue of *The People’s Songs Bulletin* (published monthly) proclaimed, “The people are on the march and must have songs to sing. Now in 1946, the truth must reassert itself in many singing voices. There are thousands of unions, people’s organizations, singers and choruses who would gladly use more songs. There are many songwriters, amateur and professional, who are writing these songs. It is clear that there must be an organization to make and send songs of labor and the American people through the land. To do the job, we have formed People’s Songs, Inc. We invite you to join us” (*People’s Songs Bulletin*, vol. 1, no. 1, 1946). Pete explained, “The unions have cried for the material we got, they need our several thousand songs, and they need new ones made up on the jump as we go along” (Cohen 2010, 120). The organization’s weekly newsletter announced events like hootenannies, and

gatherings to play music together. Many of the “hoots” were staged to help raise money for the organization. Within a few years they had opened branches in Los Angeles, San Francisco, Chicago, and Boston. The *People’s Songs Bulletin*, which Pete co-edited, published both old and new topical songs, and also listed the latest records released by Disc, Union, and Stinson—including ones associated with Pete. Looking through the run of issues (1946 to 1949) makes clear that many of the songs Pete performed over the rest of his career came from those in the *Bulletin*. It was a deep well that Pete could always draw from.

During the 1948 presidential campaign, Pete and his colleagues at People’s Songs strongly supported Henry A. Wallace, former vice president under FDR and candidate for the Progressive Party. They wrote songs and performed at Wallace rallies. Unfortunately, Wallace finished a distant third. While on the campaign, Pete took time to write a small book on how to play the five-string banjo. He explained, “Might as well publish it myself. First year I sold a hundred mimeographed copies, the ninth year, nine thousand. By now we’ve sent out a quarter million” (Dunaway 2008, xxi). The *People’s Songs Bulletin* announced in 1949, “People’s Songs has just published a ‘Five-String Banjo Manual’ by Pete Seeger. A 43 page mimeographed book, complete with chords, diagrams and instructions. It may be purchased for \$1.59 plus 10¢ for handling” (Cohen and Capaldi 2014, 95). The book was far-ranging and was the primer

for many a banjo player. At the 1990 Tennessee Banjo Institute gathering in Lebanon, Tennessee, the assembled group tried to think of a song they could play together, and finally settled on “Cripple Creek.” Why? It was the first song in Pete’s book and all of them had started with that book. The group included Dan Gellert, Stephen Wade, Art Rosenbaum, Mike Seeger, and Billy Faier.

People’s Songs had put much effort and support into the Wallace campaign. They started having money problems. These financial troubles were exasperated by an FBI infiltrator who purposely misspent their money, hastening their demise. By 1949 People’s Songs was on the verge of bankruptcy.

In 1949, Pete and Toshi and their young family bought about 30 acres upstate in New York overlooking the Hudson River. They began to clear the land and build a log cabin on the site. For years, friends and colleagues who came to visit would be handed a tool; building the cabin was a group effort. Using skills Pete had learned from his Ernest Thompson Seton period, they cooked outside and survived winters on the property. Toshi’s parents moved from the city to join them, and worked at a nearby summer camp; they lived in an old house with heat and running water. Pete and Toshi—but primarily Toshi, when Pete spent days on the road—raised three children: Dan, Mika, and Tinya.

Asch/Stinson Records had gone bankrupt in 1945. Some of the masters stayed with Asch and many went to Stinson, which continued as a separate label. Stinson remained active in

Southern California until the 1990s, run first by Herbert Harris, then his daughter and son-in-law Trudi and Jack Kall. Meanwhile, Asch started a new company, the Disc Company of America, on which he recorded many of the same musicians he had earlier, while also expanding more into the realm of jazz. One of Asch’s new titles was *America’s Favorite Songs*, a collection of favorite American folk songs recorded by a group of progressive New York City folk singers, including Tom Glazer, Butch and Bess Hawes, and Pete—the same group that had recorded the *Songs of the Lincoln Brigade* in 1942. The album included such standards as “Go Tell Aunt Nancy,” “Streets of Laredo,” and “Down in the Valley” (disc 2, track 4). The cover featured a lovely pen-and-ink drawing by David Stone Martin. The Disc label subsequently failed in 1948.

After Asch’s Disc label failed in May 1948, his business partner Marian Distler took out a license for a new business—Folkways Records and Service Corporation—on May Day 1948. Asch was temporarily prevented from owning a new label (at least on paper) by the terms of his bankruptcy with Disc (which came two years after his bankruptcy with Asch Records), but he eventually reached a co-ownership arrangement with Distler of Folkways. Of course, Asch provided the label’s vision, and immediately began to re-release some of his bestselling artists on the new label. These new releases included Woody Guthrie’s *Songs to Grow On* and a 12” Pete Seeger 78 rpm *Darling Corey*. Asch also began to issue his titles on the new

10" LP (long-playing) 33 1/3 rpm format. This new medium lent itself perfectly to the kinds of anthologies Asch wished to publish. Folkways FP 3 was the Folkways LP issue of Pete's *Darling Corey* album, which came from a set of acetates recorded in the 1940s. Asch also went back to his acetates, added some songs, and then reissued *America's Favorite Songs* as the *Lonesome Valley* album (1951).

"He bequeathed to us also, it is true, a coupla hundred of the best songs any of us will ever know."

Pete's recollections of working with Asch are revealing: "I know the informality that Moses Asch had in his company was a help, it wasn't like there was this faceless person behind a wall of glass, saying do that over again, make it faster. Moses Asch was a friendly person, very grouchy at times, gruff. It was a two-man company for most of 40 years. He and Marian Distler both worked like horses at a tiny little studio and tiny little office, they ran the company. He also never spent one penny on advertising. He went around to conventions. The convention of the American Library Association. The Music Educators National Conference. The American Anthropological Association and he'd rent out a table, spread out some records, teachers and convention goers would walk by the table and say 'My, I didn't know records like these were available' and pretty soon their name and address was on Moses

Asch's mailing list. Every year they'd get a new catalog. The number of records—he must have made a new record every couple weeks" (Seeger 2006).

In 1949, "things got really to a point where I didn't know how I was going to continue as a musician. I was thinking of getting a job as a teacher and I like teaching but I like to travel too. I wanted to have my cake and eat it too,

like everybody. I asked Lee Hays, who had been bass singer in the Almanacs before World War II if he'd like to join me and we started a new group" (Seeger 1976). Pete began to perform with three other musicians: his old partner Hays, 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. Some of their more popular songs were "Michael, Row the Boat Ashore," "It Takes a Worried Man," "Wimoweh," and "Kisses Sweeter Than Wine." But none were more popular than the double-sided 78 rpm hit "Goodnight, Irene" and "Tzena, Tzena, Tzena" which went No. 1 and No. 2, respectively, on the charts in 1950.

The latter was a Hebrew folk song and the former a tune learned from Lead Belly, who unfortunately had died the year before.

For the rest of his career, Pete championed Lead Belly and his songs. "Looking back, I think that the most important thing I learned from him was the straightforward approach, the direct honesty. He bequeathed to us also, it is true, a coupla hundred of the best songs any of us will ever know" (Seeger 2012, 57). According to Hays, Pete—referring to the Weavers—admitted that "I can see how Pete says it would take four people to sing a Leadbelly song with anything like the magnitude that Leadbelly gave to his performances" (Capaldi 1980, 5).

In 1950, a new magazine called *Sing Out!* was created to carry on the tradition of *People's Songs Bulletin*, which had died the year before. Naturally Pete helped start *Sing Out!* and was a long-time member of its board. The first issue of the magazine featured on its cover "If I Had a Hammer" by the Weavers. Like its predecessor, *Sing Out!* printed songs of the working people and catered to the needs of the folk community—and remains in existence today.

When the Korean War began in 1950, the Cold War turned even hotter. Not only the U.S. government, but also self-appointed "watch dog" organizations began scrutinizing anyone suspected of ties to the Communist Party. *Red Channels: The Report of Communist Influence in Radio and Television* (1950) listed 151 such individuals, including anyone who had ever played for a "Communist" organization or had

“Moses Asch had me record one album after another for his tiny company. It encouraged me to explore a variety of old traditions and to experiment with songwriting as well”

signed a petition for Henry Wallace (Dunaway 2008, 177). Pete was listed in the book, as were many of the old Composer’s Collective. By 1951, there was pressure on prospective employers not to hire the Weavers. Eventually unable to find work they disbanded in 1952. Quipped Hays, the group took a sabbatical, which “turned into a Mondical and Tuesdical” (Dunaway 2008, 188). Even Decca Records, for which they were a best-selling act, dropped them from its roster of artists.

As Pete looked for other ways to support himself and his family, he increasingly began to perform for children at camps and schools. “Toshi organized my bookings and benefits; at first, the job didn’t keep her very busy. I had time to work on our unfinished log cabin and watch the kids grow—and was thankful that there wasn’t any rent to pay” (Cohen and Capaldi 2014, 112). Fellow singer Don McLean said “Pete went underground. He started doing fifty-dollar bookings, then twenty-five dollar dates at schoolhouses, auditoriums, and eventually college campuses” (Dunaway 2008, 190). Working for so little he had to spend more and more time on the road to support the family. Toshi worked hard to keep the family going at home.

Moses Asch, through his new label Folkways, began to try and help support Seeger. He created projects for Pete: to work on historical songs, instructional records for learning instruments, folk songs from around the world, and live concert albums. Pete brought other projects to Asch. “Moses Asch had me record

one album after another for his tiny company. It encouraged me to explore a variety of old traditions and to experiment with songwriting as well” (Cohen and Capaldi 2014, 112). Pete recorded for Asch when he had something new. “Moe was an extraordinary person, and I recorded for him for 40 years. I’d be walking down the street, having just learned or made up a new song, and I’d find myself on 48th Street and I’d say, ‘Moe, can I record a new song for you?’ He’d prop up a mike in front of me, and ten minutes later I was on my way down the street. And some new record came out” (Seeger 2012, 62). Asch ended up with hundreds of tapes and released dozens of Seeger albums during the 1950s. At the same time Asch was supporting Pete, other members of the Seeger Family were also key to Asch’s success with Folkways, providing support and projects and ultimately some of his best-selling titles.

In 1953, Pete began to record children’s songs for Folkways. In the children’s record market the 45 had replaced 78s. These 45s were sturdy and could be played on inexpensive children’s record players. Although Folkways normally did not produce 45s, Asch released a series of three 45s of Pete’s children’s songs called *American Folksongs for Children* (EPC 1-3), all with colorful children’s artwork on the covers. They were later issued on LP, and eventually compact disc. After the first releases of children’s music by Pete, Asch had heard that younger children had difficulty singing along to them. He encouraged Pete to record them slower for children (Carlin 2008, 140). Asch

said, “Pete kept joking that all these kids would be adults someday. *Then* he’d be popular” (Dunaway 2008, 209). In her review of Pete’s children’s albums, Betty Sanders approved: “Pete treats your child with the respect due the fine adult that he shall be” (Cohen and Capaldi 2014, 30).

One of Pete’s most treasured records is the *Goofing-Off Suite* (1954), an experimental LP that included banjo versions of Beethoven, Irving Berlin, cowboy songs, and a variety of classical and pop styles. Pete called it his “goofing-off suite” because he thought folk musicians ought to be able to create “suites.”

Pete’s stepmother Ruth Crawford Seeger had compiled *Animal Folk Songs for Children* (1950), which arranged older songs for piano. Pete incorporated many of the songs from the book into his *Birds, Beasts, Bugs and Little (Big) Fishes* records. These two recordings became favorites in the Folkways children’s catalog and have continued to sell for generations.

Asch came up with other projects for Seeger in the 1950s. In addition to his children’s albums, Asch cultivated the educational market by publishing collections of historical songs for universities and libraries. He regularly attended library and educational conferences to sell his wares and listened carefully to requests from teachers for recordings they could use in their classroom. In response, he created a series of four 2-LP sets covering songs of the American Revolution, War of 1812, Civil War, and a set of frontier ballads. Pete was hired to do the latter. *Frontier*

“I am not going to answer any questions as to my associations, my philosophical or religious beliefs or my political beliefs, or how I voted in any election or any of these private affairs. I think these are very improper questions for any American to be asked, especially under such compulsion as this.”

Ballads (1954) featured songs from folk-song collections and included a thick booklet of historical information.

In 1954, Folkways released a collection of some of the songs Pete regularly performed in concert, especially the international songs that he was using more and more to educate his audiences in world music, different instruments, and different styles. Long before the concept of multiculturalism became popular and at a time when ethnic stereotypes prevailed, especially in the cover art of LPs that were packaged as “exotica,” Pete tried to cap-

“Songs from the Caribbean, songs from Latin America, songs from Africa, he always had a song from somewhere.”

ture the authentic spirit of world music. *The Pete Seeger Sampler* (1954) included an Indonesian lullaby, Spanish birthday song, Italian Christmas song, and a Caribbean song. Arlo Guthrie noted that almost more than anyone else at the time, “Pete made songs from other places become part of American popular culture. Songs from the Caribbean, songs from Latin America, songs from Africa, he always had a song from somewhere. They have become part of the fabric of the culture without anyone really knowing what happened” (Dunaway 2008a).

Other indications of Pete’s desire to educate were an instructional album to go with his banjo instruction book in 1954, and *The*

Folksinger’s Guitar Guide (1955), which was an instrument instructional album.

Although Pete had been hounded for years by government investigators, it was not until early August 1955 that a man in a suit showed up at Pete’s house, carrying the dreaded subpoena to appear before the House Un-American Activities Committee (HUAC). Most members of Pete’s circle in the folk movement and People’s Songs were also called. The standard response was to take the Fifth Amendment against self-incrimination, but Pete did not wish to do that. He felt their questions about

his personal beliefs were unconstitutional and they had no right to ask any American citizen those questions. He chose to cite the First Amendment on freedom of speech. He felt it important to counter them; “I was particularly able to do it—after all there was no job I could be fired from” (Dunaway 2008, 203). Of course, there would be consequences.

On August 15, 1955, Pete appeared before three Congressmen: Gordon Scherer (R-Ohio), Edwin Willis (D-Louisiana), and Francis Walter (D-Pennsylvania). Pete told them that aside from the usual questions about his name, residence, and profession, he would not answer their other questions, which he

felt improper. “I am not going to answer any questions as to my associations, my philosophical or religious beliefs or my political beliefs, or how I voted in any election or any of these private affairs. I think these are very improper questions for any American to be asked, especially under such compulsion as this” (Seeger 1972, 468). HUAC kept the cloud of indictment over Pete’s head, and finally cited him with contempt of Congress in July 1956. He was indicted in 1957.

In 1955, Harold Leventhal, who managed both Seeger and the Weavers, convinced the four original members to reunite for a Christmas Eve concert at Carnegie Hall. The concert was so successful that Pete continued to perform with the Weavers, and several Weavers albums were subsequently released by Vanguard (*The Weavers at Carnegie Hall*, *The Weavers on Tour*, *The Weavers Songbag*, *The Weavers at Home*, and *Traveling on with the Weavers*). Pete had difficulty honoring both touring with the Weavers and his own growing college concert schedule, so he decided to leave the group in March 1958. He suggested they hire Erik Darling (1933–2008), a good banjo player and later in the Rooftop Singers (“Walk Right In”), but someone without Pete’s exhaustive knowledge of songs. In a letter to Pete, Hays stated, “I believe that the work of the Weavers, while you were in the group, was an immense political, social, and musical contribution. If we would not and could not sing ‘Joe Hill’ to Middle America, we did push out a kind of consciousness that had never been

known before” (Hays to Seeger, May 18, 1977, Lee Hays Papers).

Pete had an interest in African music since first hearing it in the 1940s. Along with the Weavers, he had arranged Solomon Linda’s song “Mbube” into “Wimoweh,” one of the Weavers’ most popular showstoppers (disc 3, track 20). It was one of his most successful songs for getting audience participation. Pete loved the complexity of African music and decried the stereotypes of Africa with “Tarzan movies and comic books” (Seeger 1972, 129). South African student Joseph Maselwa gave Pete an important South African song collection, *African Folk Songs* (1947), which consisted of Maselwa’s transcriptions of Bantu songs. Encouraged by Frieda Matthews who told him the songs were dying out, Pete learned a number of the songs from the book and included them in his concerts, teaching the audiences the harmonies. In the mid-1950s, Seeger worked with a group of young folk singers called the Songswappers, who recorded *Bantu Choral Folk Songs* (1955). That same year, they also recorded *Folk Songs of Four Continents* and *Camp Songs*.

Toshi and Pete were also involved in several field-recording projects. They traveled to two prisons in Texas—Ramsey and Retrieve State Farms—to record African American prisoners, much like John and Alan Lomax had done 20 years earlier. Pete also recorded children’s skip-rope games and added a booklet of instructions on how to play the games. Collaborating with *Sing Out!* editor Irwin Silber, who was

now working part-time for Folkways, Seeger went back to many of the songs that had been put together in the *Hard Hitting Songs for Hard-Hit People* book. With extensive notes by Silber, the collection *American Industrial Ballads* (1956) explored the history of labor song in the United States.

Ever since his early days in New York, Pete had always collaborated with other musicians, black and white. He played with blues musicians Sonny Terry and Brownie McGhee, and in the 1950s, he paired up at various times with Chicago bluesmen Big Bill Broonzy, Memphis Slim, and Willie Dixon. Some of their collaborations worked, but some did not. Pete was not the greatest of blues players on his banjo

University, just north of Chicago, and also traveled to the studio of Chicago radio icon Studs Terkel for an on-site swapping of songs and stories. An edited version was released on LP (Folkways 3864).

Big Bill Broonzy was one of the major blues stars of the 1930s, recording such important blues standards as “Key to the Highway” and “I’m Gonna Move to the Outskirts of Town.” In the years following World War II, Seeger and Broonzy were the hosts and mentors to many young bluesmen coming from the South who would soon define the postwar Chicago sound. As new performers like Muddy Waters and Little Walter gained fame, Broonzy’s music sounded outdated. Accordingly, he redefined

“everything I’ve ever heard is folk music; I’ve never heard a horse sing it”

and straight blues tended not to work. Even he made fun of himself in *Sing Out!* magazine, “If you like blues, don’t even bother listening to him, he doesn’t know how to sing or play blues, although he occasionally tries to. None, but none can compare with a good Negro blues singer” (Seeger 1965, 85). The shows were usually divided into solo sections by each artist. When they played together, the songs that worked were energetic spirituals like “Midnight Special” (disc 3, track 14) or “Down by the Riverside.” In 1956, Seeger and Broonzy played a marvelous concert at Northwestern

himself as a folk-blues artist with primarily white audiences. As the record industry was marketing blues as “folk blues” to young white buyers who were embracing rock and roll, Broonzy involved himself with the Old Town School of Folk Music in Chicago. Folk audiences loved his shows, especially some of the pointed civil rights songs that Broonzy feared to play but that he could share with Pete. For instance, he taught Pete the songs “Black, Brown and White” and “I Wonder When I’ll Be Called a Man,” saying he couldn’t get away with playing them himself, but maybe Pete

could. In his final years, Broonzy frequently recorded and performed in Europe where he did not feel the racism he felt at home. When talking about folk music, Broonzy quipped “everything I’ve ever heard is folk music; I’ve never heard a horse sing it” (Northwestern University Concert 1956). Folkways ended up with the tapes of the concert and released excerpts in 1965 on the Verve/Folkways label. Pete also documented Broonzy’s music on film at a summer camp in Michigan.

In that same year, Pete recorded *Love Songs for Friends and Foes*, an album of songs he performed during his concerts. There was also an instrumental album *Washboard-Country Dance Music* with Sonny Terry and Brownie McGhee, possibly to take advantage of the Skiffle music craze.

During this period of Pete’s life, he constantly struggled to make a living and support his family. Behind him was Toshi, who organized his life as well as the family. While he wrote, she would take a notebook and fill in his schedule, stuffing money in his pocket for his frequent shows on the road (Dunaway 2008, 241). Her incredible sense of organization allowed him to do much more than he could on his own. Meanwhile Asch continued to come up with projects that would help support Pete. The good news was that folk music was catching on across the country. In 1957 Pete earned \$1,826 from Folkways royalties, up 50 percent from 1956 (Dunaway 2008, 239). In order to add to his educational mission, Asch engaged Pete in what became a five-year

project, the *American Favorite Ballads* series—a five-LP set featuring many classic American folk songs, many of them from Pete’s repertory. Some came from the folk-song anthologies of the Lomaxes, Carl Sandburg, Benjamin Botkin, and others, as well as from camp song-books and music education songbooks for children—songs that every child knew, such as “Yankee Doodle,” “Jimmy Crack Corn,” and “Oh Susannah.” In 1958, *American Favorite Ballads* even made the best-selling charts in *Variety* for 20 weeks (Dunaway 2008, 240). Five discs of material from this series were reissued as a set by Smithsonian Folkways in 2009.

Pete frequently performed for school and college audiences. “In the thirties many of us thought the folk music revival would come through the trade-union movement. We couldn’t have been more wrong, it came through the camps and colleges. But it came anyway” (Seeger 1972, 24-25). Many of the young people who heard Seeger in the 1950s became the leaders of the new folk-song revival that began in the late 1950s; musicians like the Kingston Trio’s Dave Guard were influenced to take up music. Many of those inspired by Pete have gone on to lead their own organizations working for causes. Pete recalled, “I was being asked to sing for the Democratic Club of Palo Alto. Well, I went and sang in the Palo Alto Junior High School for about three, four hundred people. The place wasn’t packed, but they made a little money. And at that one concert, Dave Guard, who started the Kingston Trio, and Joan Baez heard me [for

the first time]” (Dunaway and Beer 2010, 110). Baez added, “Back then I was still listening to rhythm and blues, and my aunt took me to see a Pete Seeger concert. And it gelled. He made all the sense in the world to me. I got addicted to his albums” (Catlin 2016).

Joe Hickerson, who later followed scholars like Alan Lomax as head of the Archive of Folk Song at the Library of Congress, was a student at Oberlin College in the mid-50s. “During my tenure, Pete started coming every year, starting with my freshman year in 1954. He came and sang to 200 people and they guaranteed him \$100. They were nervous. They were charging a dollar a ticket, this was 1954. Pete was nervous to drive all the way out to Ohio. The second year it was 500 people, the next 750, the next over 1,000 (Oberlin had 2000 students). Pete has said many times that these concerts were a watershed in his solo career after the Weavers were blacklisted. Pete had to get an agent to handle these college bookings; he was getting a lot of bookings. Pete would come every year and admonish us to go out and form groups and spread the word of folk music” (Hickerson 2008).

In many of these concerts, Pete arrived just before show time and finished his performance before any right-wing forces could rally against him. Standard operating procedure was to arrive in town, be interviewed on the college station, perform the show, and be gone. Pete recalled, “I’d drop in on local TV shows. I’d call them up myself. Or else get a local publicity person. I’d say, ‘Is there

“They’d say, ‘Who are you? Pete Seeger?
What do you do?’ I’d say ‘I sing folk songs.’”

a local TV show I can come on?’ They’d say, ‘Who are you? Pete Seeger? What do you do?’ I’d say ‘I sing folk songs.’ They’d say, . . . ‘Oh, you’re with the Weavers. Sure, I remember “Goodnight Irene.” Come on up. We’ll chat a moment. I’ll play your record. Singing at the college tonight, good.’ So, I’d be up there and . . . I’d be away before the American Legion could mobilize itself to protest this Communist fellow on the air” (Dunaway and Beer 2010, 98). In many of the locations Seeger performed, protesters appeared to picket the event. One flyer distributed by the American Legion called “Seeger, a folk singer who has long associated himself with Communist functions [and] had been named a member of the Communist Party in testimony before

about it” (Alarik 2005, 62). A newspaper article in the *County Citizen* (Rockland County, N.Y.) 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” (*County Citizen*, June 2, 1960, clipping in Folder 47, Box 31, Correspondence Series, Moses and Frances Asch Collection). The standard idiom, “no publicity is bad publicity,” usually proved correct in these instances.

As part of a campaign to arrange shows for Pete, his manager Harold Leventhal coordinated a series of “Pete Seeger Community

“The poor American Legion and John Birch Society, all those protests did was sell tickets and get me free publicity. The more they protested, the bigger the audiences became, and they didn’t really know what to do about it.”

a Congressional Committee” (document in Folder 28, Box 31, Correspondence Series, Moses and Frances Asch Collection). Pete saw things differently: “The poor American Legion and John Birch Society, all those protests did was sell tickets and get me free publicity. The more they protested, the bigger the audiences became, and they didn’t really know what to do

Concerts,” which “present[ed] Pete to an audience outside the confines of the metropolitan area of New York under the auspices of various community groups” (flyer in Folder 47, Box 31, Correspondence Series, Moses and Frances Asch Collection). Seeger played dozens and dozens of college “gigs.” He felt “they were some of my most important work” (Brown 2007).

Starting with Oberlin, Pete performed yearly at many colleges and universities. For instance, in 1958 and 1959 he performed in Texas, Oklahoma, Colorado, Ohio, Michigan, and Pennsylvania, and at Bowdoin, Cornell, Harvard, Yale, Princeton, Hamline, and others. His January 1960 appearance at the University of Connecticut was headlined in the campus paper as “Famed Folk-Singer, Is Well Received By UConn Students” (*Connecticut Daily Campus*, January 11, 1960).

During the late 1950s and early 1960s, many of these concerts were recorded and subsequently released on Folkways by Asch. Pete developed a strategy for giving concerts with enough background information to place the music in context. He was determined to engage audiences and have them take part. In 1956, he explained, “Actually, the quality of audience singing has improved tremendously in the last 25 years. When I first started singing folk songs it was like pulling teeth to get anyone to sing with me. I had to use all sorts of tricks to coax a tune out of a crowd that had never sung together in its entire life. Today I can ask people to sing counterpoint or counter-rhythms, softly or loudly, fast or slow” (Seeger 1972, 330–31). Music scholar Jon Pankake commented, “All of us who participate in the folk-music revival are, in varying degrees of kinship, Pete’s children. It was Pete who first convinced us we could sing, that it didn’t matter how good or bad our efforts were as long as we made a joyful noise unto ourselves. It was Pete who first put a banjo in our lap and told

“I introduced the songs of Lead Belly and Woody Guthrie to a whole new generation of young people, these were the people who carried it on, Bob Dylan, Phil Ochs, Tom Paxton and whole lot of other songwriters.”

us ‘Here, this thing is simple—just go ahead and play it. You’ll sound great!’” (Cohen and Capaldi 2014, 177). Lee Hays, who had performed frequently with Pete said, “Oh, Pete knows all the tricks of staging, timing, programming, and dynamics. All these things that he would vigorously deny. He is one of the most effective performers, at his best in presenting a program and carrying the audience along with him, which is what it’s all about (Hays, *Sing Out!* 28/5, 3).

By this time, Pete found himself referred to as the “world’s greatest folk singer” or similar accolades that continually annoyed him. “You know who the best are, people born and raised in the tradition and they know it so well, they don’t have to think about it. People like Lead Belly was, Woody Guthrie, Doc Watson, the Smoky Mountain guitar picker. Mahalia Jackson, the great gospel singer. My whole purpose in life is to introduce a whole new bunch of songs to people. Maybe they have never heard them before, as kind of a half-way step. Then maybe after they’ve heard me they can go out and hear the real thing” (Seeger 1966). Pete always performed all of his songs, no matter what the genre, as Pete Seeger. He never tried to imitate the accents of the original singers the songs came from. His goal was to get the audience to sing with him as a group. He did not want to be singled out.

Folk songs have always been fluid. Pete recognized this and remained open to people reinterpreting older songs. Other singers rearranged some of his own songs, which now are

better known for the latter arrangement. For instance, Peter, Paul and Mary recorded a newer version of “If I Had a Hammer” and Joe Hickerson added verses to “Where Have All the Flowers Gone?” Pete recalled, “the folklorist perhaps remembers an earlier version of a song, and he hears me singing it, and somehow it’s gotten changed. And he says, ‘well, that’s not authentic.’ The funny thing is, from my own feeling about folk music as a process, I think one of the more authentic things I do is continually changing things. This is much more authentic and much more in the folk tradition of America; it’s much more traditional to change things” (Dunaway and Beer 2010, 14). Pete pointed out that it was only of historical interest to write down the words of a folk song. “Just like taking a picture of a bird. When you see the picture of a bird, you know that was how the bird looked at the time and place it was photographed. But you don’t figure that is how it looks now” (Cohen and Capaldi 2014, 138).

Pete’s belief in the power of song was based on the fact that many of the great historical social movements were fueled by music. Topical songs were always a major part of Pete’s repertoire. A tireless listener to the contributions of other writers, Pete was quick to recognize a good song. Many songs are written about current events and issues, and many of them end up being like musical journalism; some songs break through the pack and Pete worked them into his shows. “I could have kicked the bucket in 1960, but I’d done the most important job

in my entire life. I introduced the songs of Lead Belly and Woody Guthrie to a whole new generation of young people, these were the people who carried it on, Bob Dylan, Phil Ochs, Tom Paxton and whole lot of other songwriters” (Seeger 1999). He occasionally found a writer he particularly liked, such as Ernie Marrs or Malvina Reynolds, and actively championed their songs. In the 1940s, Woody Guthrie had approached Moses Asch with the idea of a “musical magazine” on record, which led to the release of just one *Documentary/Struggle #1*. Pete had a similar idea for current songs of the day, which he called *Gazette*. The first volume appeared in 1958 with 19 songs based on current events. Volume 2 followed in 1961.

In the 1950s, after hearing his old friend Lead Belly play the 12-string guitar to great effect, Pete added the instrument to his repertoire, along with trademark long-necked banjo, and began to write songs for the guitar. “Fred Gerlach, who was a friend of Leadbelly and his family, got me started playing the twelve-string guitar. Fred mastered some of Leadbelly’s techniques, and I decided maybe I could” (Seeger 1972, 321).

In 1965, Pete traveled to Trinidad to document the building and playing of steel drums for a film project he was working on. One of the musicians, Kim Loy Wong traveled to the United States and Pete and Toshi filmed him making and playing steel drums in their New York home. The film was edited in Pete’s barn. According to Wong, Pete saw the steel drum of possible use with working with ghetto children

In addition to his banjo and twelve-string guitar, Pete introduced his audiences to instruments from around the world... In keeping with the nature of his shows, Pete wanted to expose his audiences not only to the songs, but also to the instruments.

(Clifton 2011). Wong ended up moving to New York and starting a program for children in Harlem. The Seegers would make other films during this period for their company Folklore Research Films. In 2005, the Seegers donated their films to the Library of Congress, where they can be viewed on site by researchers.

From 1955 to 1963, Asch was releasing on average each year a half-dozen Seeger albums, which were popular with folk music fans. They were a combination of children's records, studio albums, collaborations with other artists (including backup for other Folkways artists), and live concerts. In the process, Asch amassed a large collection of concert tapes of Pete's performances. He also created other record projects—some drawn from special events, such as the 1957 Carnegie Hall concert with Sonny Terry. Others were live concert albums put together into one album from various shows. Some of these included tracks from both small and large shows, which could sound odd. Because Pete's shows were planned and sequenced, these compilations often lacked the feel of a real Pete Seeger concert.

Pete prided himself on his playing and the quality of his musicianship must not be overlooked. In addition to his banjo and twelve-string guitar, Pete introduced his audiences to instruments from around the world, including the *chali*, recorder, African thumb piano, and Trinidadian steel drum (which he researched). In keeping with the nature of his shows, Pete wanted to expose his audiences not only to the songs, but also to the instruments. In 1959,

he paired with Frank Hamilton to record an entire album of instrumental exercises called *Nonesuch*. He and Hamilton both suggested songs to bring to the project and Hamilton remembers Pete selecting the Russian song, "Meadowland." The idea was to seem like a jam session (Hamilton, personal communication, 2015). The album included old British dance melodies, a Caribbean tune, Russian folk music, and two vocal pieces, "My Home's Across the Blue Ridge Mountains" and "The Battle of New Orleans" (disc 4, track 25). For an artist well-known as a song-leader to branch out and do such a different project, shows the leeway that Asch allowed him in the studio.

To add to his catalog of music related to local history, Asch released albums of songs from more than two dozen states and localities. Pete had begun to explore the history of the music of New York State and the Hudson Valley. He delved into Marjorie L. Porter's *Collection of North Country Folklore* and the resulting album was *Champlain Valley Songs* (1960).

In 1960, Moses Asch and Irwin Silber (the editor of *Sing Out!*) decided to start a publishing company, Oak Publications. *Sing Out!* was sharing office space with Folkways and Silber was also helping Asch with the label. Oak began to publish songbooks (many of the songs drawn from *Sing Out!*) and to create anthologies of songs for the millions of new folk singers out there. These books and issues of *Sing Out!* could frequently be found in guitar or banjo cases. They published a songbook to go with the *American Favorite Ballads* album.

Oak subsequently published other Seeger songbooks, also taking over distribution of the Five-String Banjo manual.

Pete took a multi-week gig at Art D'Lugoff's Village Gate Club in 1960. Tapes of most of the sets he performed went to Moses Asch. Pete liked the intimacy of connecting with audiences. On the flip side, it was smoky and there was noise from the kitchen. The latter is very present on the tapes. He performed with Memphis Slim and Willie Dixon, both solo and together. As with Bill Broonzy some of the blues numbers they played together were less successful than the solo pieces. Asch would create three albums from these sessions. He also included tracks from the Village Gate sessions on some of the "composite" live albums he created of Seeger. One could always spot those songs when Willie Dixon's upright bass suddenly is heard.

As the popularity of folksong revival grew, Columbia Records signed Pete in 1961, a gutsy move considering Pete's legal status. Folkways owner Moses Asch had gotten burned during his Disc Recordings period by a Nat King Cole record that sold a large number of copies messing up his business structure. His business model was based on small to average sales of many titles. If artists could make the big leagues, Asch preferred they work with a major label. Otherwise he would need to hire additional staff and expand his business—which could lead to problems if the artist stopped selling records. If a major label lost interest in the artist, Asch always kept the door wide

“Looking back on it, American writers had been so scared by the McCarthyism period, they were not writing protest songs. . .”

open for their return. In the case of Seeger, Asch worked out a deal enabling Folkways to continue releasing Seeger recordings that he still had in the can (and Columbia probably had no idea how full that can was), as well as specialized projects in which Columbia was not interested. Meanwhile, Columbia would record new titles with potentially wider interest, which

sentencing he was allowed to speak, noting that he hadn’t “sung anything in any way subversive to my country. . . . Some of my ancestors were religious dissenters who came to America over three hundred years ago. Others were abolitionists in New England in the eighteen forties and fifties. I believe that in choosing my present course I do no dishonor to them, or to

“Some of my ancestors were religious dissenters who came to America over three hundred years ago. Others were abolitionists in New England in the eighteen forties and fifties. I believe that in choosing my present course I do no dishonor to them, or to those who may come after me”

Pete hoped would give him more exposure.

Pete’s first Columbia album was *Story Songs* (1961), which was similar to his *Gazette* releases. It was followed by a series of live performances albums including the *Children’s Concert at Town Hall* (1963).

One technique used by the government to persecute people was to leave things hanging, unresolved for years; you never knew where you stood (Cohen and Capaldi 2014, 27). It was not until March 1961 that Pete for was finally tried for contempt of Congress, based on his testimony in August 1955. The U.S. District Court agreed he had not answered Congress’s questions and sentenced him to ten one-year terms (to be served simultaneously). After

those who may come after me” (Dunaway 2008, 252). He was sent to jail before others could post his bail. In the few hours he was there, he learned a folk song from another inmate. He remained free on appeal.

Pete continued to play concerts in the fall of 1961, but decided to visit Great Britain. He obtained permission to leave the country and go to a place far from the madness of home. A large legion of fans met him there. While in Scotland, Pete heard some very good songs that were written for the anti-nuclear movement by the Committee for Nuclear Disarmament. When Pete returned home, he learned that very few songs on that topic were being published in *Sing Out!* or in similar magazines.

Pete and Malvina Reynolds encouraged former Almanac singer Sis Cunningham and her husband Gordon Friesen to start such a magazine to encourage young topical songwriters. The resulting publication, *Broadside* magazine, began in 1962 on 8½ x 11 paper and was produced by volunteers on a mimeograph machine. It sold for 35 cents and initially came out twice a month, later less frequently—surviving until 1988. It was the first to publish a new group of young writers, including Bob Dylan, Phil Ochs, Tom Paxton, Janis Ian, Buffy Sainte-Marie, Eric Andersen, and others. Cunningham had an old tape deck and piano in her apartment. They would record these new songs and she would transcribe them musically for the magazine. Friesen recalled, “Looking back on it, American writers had been so scared by the McCarthyism period, they were not writing protest songs. . . . [We started *Broadside*] because there was dissatisfaction with *Sing Out!* and they were not printing (or at least not printing enough) topical/protest songs as they had started out to do” (Dunaway and Beer 2010, 118). In 1963, the Broadside record label began releasing albums of songs by these artists; they were distributed and later owned by Folkways. In the first years, special sessions were set up in Asch’s studio. Later *Broadside* records were drawn from the tapes in Sis Cunningham’s possession. The second album was *Broadside Ballads*, Vol. 2, containing Pete Seeger songs that had appeared in the magazine, including a version by Pete of Malvina Reynolds’s “Little Boxes” (disc 1, track 9);

another version was recorded for Columbia, which made the Billboard charts.

In May 1962, the U.S. Court of Appeals overturned Pete's conviction, citing that it was flawed. Although he was now off the hook with the U.S. government, his blacklisting and the pressure from the right continued. Wondering why Pete seemed to be singled out for so much scrutiny, Leventhal observed, "Pete was the constant target for all of the *Red Channels* people and for the John Birch people. So in any one quote that one might casually say that Pete Seeger being on such-and-such a program was considered, there would be a barrage of things. There wouldn't be a barrage equal to that if they'd said Joan Baez or Judy Collins or any other person" (Dunaway and Beer 2010, 80). All this being said, this was at the height of the folk-song revival, when folk music was the popular music of the land. He was now a star with sold-out concerts. Both Columbia and Folkways were selling large quantities of Seeger LPs.

In 1963, ABC television started *Hootenanny*, a variety show to cash in on the folk-song craze. But even at this late date, ABC would not allow Pete to perform on television—which was most ironic because he was one of the persons most responsible for popularizing the term "hootenanny." In protest, several well-known folk singers boycotted the show. As Pete recalled, "In the summer of 1941, Woody Guthrie and myself, calling ourselves the Almanac Singers, toured into Seattle, Washington, and met some of the good people of the Washington Commonwealth Federation. . . .

They arranged for us to sing for trade unions in the Puget Sound area and then proudly invited us to their next 'hootenanny.' It was the first time we had heard the term. It seems they had a vote to decide what they would call their monthly fund-raising parties. 'Hootenanny' won out by a nose over 'wingding'" (Seeger 1972, 327). They brought the term back east and it soon became synonymous for gatherings of folk singers. The ABC show lasted only one season because of its poor quality and its disfavor with an influential segment of the folk-music world.

Always drawn to "singing movements" for social justice, Pete quickly aligned himself with the growing Civil Rights Movement in the South. When invited to sing there, he readily agreed. Although he tried to introduce old labor songs to the movement, most fell flat. But one song succeeded spectacularly when modified at the Highlander School in Tennessee: "We Shall Overcome" (disc 1, track 1). Soon it became a central part of the music with participants crossing arms while singing. The songs of the Civil Rights Movement were a perfect example of the "folk process," in which older songs and spirituals were remodeled to fit the need. Others emerged that were called "zipper songs," with a strong chorus and verses that were pliable or could be replaced to insert local terms and names related to that specific event. (The "zipper" song was described in the first issue of the *People's Songs Bulletin*, a quip from Lee Hays). When Pete once asked for the words to "Oh, Wallace" he was told,

"Man, there are no words, you just make them up" (Seeger 2012, 121).

One young singer from Albany, Georgia, with a mighty voice was Bernice Johnson (later Reagon). With three other singers (Cordell Reagon, Charles Neblett, and Rutha Harris), she formed the SNCC Freedom Singers, affiliated with the Student Non-Violent Coordinating Committee. Toshi Seeger became their manager and organized a tour that helped establish the group as the singing face of civil rights for much of the country. Meanwhile, Pete was making the Civil Rights Movement a main focus in his life. Toshi was also involved in organizing the 1963 Newport Folk Festival, which concluded with Pete, the Freedom Singers, Joan Baez, Bob Dylan, and others singing "We Shall Overcome." Scores of books have published a photograph of that historic moment. In the summer 1963, Columbia released *We Shall Overcome*, a live-concert LP that is one of Pete's most powerful albums, and later released an expanded version in 1989.

In late 1963 and early 1964, the time had come for a long-awaited, long-planned trip with the family to travel the world. Leventhal organized a "Bon Voyage Concert" at Carnegie Hall on June 8, 1963. As Pete recalled, "The reason Harold Leventhal calls this a bon voyage concert is that in August, Toshi and I are taking our three (aged 17, 15 and 8) in tow and taking off on a trip around the world. Barring acts of God(s) we'll be in Australia in September, Japan in October, India in November, three or four new African countries in

December and from January to June 1964, around the Mediterranean and in about 12 countries in Europe. The plan was to visit 26 countries. They took along their movie camera and documented what they found. Pete wrote in “Johnny Appleseed, Jr.”: “As in the old song, there are worlds within worlds within worlds. On this trip which my family and I are taking around the world, we find each country to be like a new world. And within each country there are separate worlds, classes, groups. And within the worlds of music will be separate worlds, world’s that often barely recognize each other’s existence. . . . Since we plan to visit 26 countries in ten months, we can’t spend too long in any one place” (Seeger 2012, 189). They traveled to Samoa, Australia, Indonesia, and Hong Kong before ending up in Japan, the home country of Toshi’s father. Pete entertained along the way to help cover costs. Next was India, then Kenya, Tanganyika, Nigeria, Ghana, Israel, Italy, France, Austria, Ireland, Czechoslovakia, Denmark, Poland, Russia, England, and The Netherlands. When in Africa, Pete took the time to make recordings of singers he found in South Africa, Tanzania, and Nigeria and their “freedom songs.”

The lack of television appearances notwithstanding, Pete was of much interest to major record companies; even Capitol Records licensed material from Folkways to release *Freight Train* (1964). In 1964, Asch re-started his Disc label, which featured Folkways material (with some new releases). Folkways Records had always been packaged in heavy

cardboard sleeves with a wraparound cover sturdy enough to withstand library and school use. Asch packaged the new Disc series more like current “pop” records with album notes on the back cover. He intended to get them into markets with other major label folk releases. Asch also entered into a relationship with MGM Records, in which he licensed material from Folkways in combination with material from Verve Records, resulting in Verve/Folkways. Some of the titles came from Verve, some from Folkways, some were reissues, and some were new. Managed by Jerry Schoenbaum, the new label (like Disc) was marketed to more mainstream audiences. It combined some of Verve’s young hip performers, such as Janis Ian, the Blues Project, and Tim Hardin, with some of the better-known performers from Folkways, such as Guthrie, Lead Belly, and Seeger, to create a wide-ranging folk catalog. Releases included *Pete Seeger on Campus* (1965) and *Sings Little Boxes and Other Broad-sides* (1965), a reissue of *Broadside, Vol. 2*.

Still kept off television, Seeger worked with others to put on “his own show” in the spirit of Mickey Rooney and Judy Garland. The result was *Rainbow Quest*, produced by Sholem Rubenstein, Toshi, and Pete Seeger. It featured wonderful performances by folk and blues musicians—not the *Hootenanny* type, but rather the down-home type. In an era when there were only a handful of stations, the show was at the far end of the television dial, a setting for ultra-high frequency (UHF) for “educational television.” On the show, Pete sat at

a table and exchanged songs with the likes of Johnny Cash, the Clancy Brothers, Donovan, Doc Watson, and others. Although a wonderful show, only a few stations carried it.

By the mid-1960s, Pete had begun actively protesting the Vietnam War and writing anti-war songs. Always passionate about his causes, Pete hoped his new Columbia record *Waist Deep in the Big Muddy and Other Love Songs* (1967) would be a rallying cry. However, Columbia Records felt it was too controversial to handle; it released the LP, but many of the distributors in the South and Midwest refused to carry it. In 1970, Pete recorded Country Joe McDonald’s “I Feel Like I’m Fixing to Die Rag,” which Columbia released as a 45. Pete’s version never got further than some disc jockey copies being sent out.

In 1967, Pete finally appeared on network television, thanks to Dick and Tommy Smothers, comedians and folk singers with a popular variety show on CBS, *The Smothers Brothers Comedy Hour*. Coming from the progressive folk movement, the brothers did not hold back on political satire and lobbied to bring Pete on the show. CBS executives were hesitant, but eventually approved, though with the proviso that Pete not perform the last verse of “Waist Deep in the Big Muddy” (disc 1, track 8), which they felt was too critical of President Lyndon Johnson. Pete refused to back down, and the network cut the song from the broadcast. Pete went from playing one instrument to another making the censorship obvious. The result was a battle in the press in which the

“...money is like air and water, you need enough to live on but beyond that who wants to drink a whole swimming pool full of water.”

Brothers objected to CBS censorship of Seeger on their show. As a result, Seeger was allowed to come back later that season and perform the complete song.

In 1966, Pete also appeared on the David Susskind television show, where he was queried about his politics. “For 25 years I’ve been singing controversial songs, never particularly cared whether I made a commercial success or not, I made a living, what do you want in this world, money is like air and water, you need enough to live on but beyond that who wants to drink a whole swimming pool full of water. So I made a living singing non-commercial songs and controversial songs” (Seeger 1966). When the blacklist was mentioned regarding television, Pete remarked, “I don’t know if I’m blacklisted or not,” to which Susskind quickly added, “Pete, you are.”

Pete’s concerts always had elements of a “lecture” in them—some more than others. One such lecture-concert took place at the Ford Hall Forum in Boston in November 1967. The Ford Hall Forum is the nation’s oldest continuously operating free public lecture series; its mission is to foster an informed and effective citizenry and to promote freedom of speech. That evening Pete discussed historical topical songs and answered questions from the audience. Columbia was not interested in producing an LP, so Pete turned to Asch, who released it on Folkways as *Pete Seeger Sings and Answers Questions* (1968), a two-LP set, including a transcription of the lecture.

In 1968, Pete, Toshi, and their daughter

Tinya traveled to Resurrection City, a camp on the National Mall, which was part of the Poor People’s March on Washington. The camp reflected American poverty right on the doorsteps of the federal government. Pete and Toshi were there in solidarity. African American singers Jimmy Collier and Frederick Douglass Kirkpatrick led a tent where music

“The ironies of ‘private affluence and public squalor’ . . . got to me.”

was performed. Collier recalled, “Kirkpatrick and I ran what was called the Cultural Tent. . . . Mainly, what we tried to do was to create a cultural feeling so that the Appalachian people and the Indian people and the black people from Washington, D.C., and all of these people would sort of get along and exchange stories” come up and share a song, so Pete led the crowd in a few of his: “Guantanamo” (disc 5, track 24), “Coyote, My Little Brother,” and “Wimoweh.” The music continued until the police and bulldozers eventually closed the camp.

After hearing the phrase “think globally, act locally,” Pete started thinking about his own area around Beacon, New York (Brown 2007). His home on a hill overlooked the Hudson River, which by the mid-1960s had become a festering, polluted mess. In 1966, Pete released *God Bless the Grass* (later reissued by Folkways), which included songs about the environment. Pete loved sailing, and one

day noticed sewage floating in the river. “The ironies of ‘private affluence and public squalor’ . . . got to me” (Seeger 1993, 201). Pete had read the book *Silent Spring* by Rachel Carson about the environmental dangers of the pesticide DDT. The book may have been a catalyst for the new songs he began to write about the environment and the *Clearwater*.

In 1961, while in England he had heard about an effort to stop the manufacture of nuclear submarines by blocking the river with a flotilla made up of a rowboat and a 23-foot sloop (Dunaway 2008, 352). A friend who was a student of sailing history suggested the wild idea of building a sloop to help clean up the river. Pete found skeptics, but also many supporters, who helped build *Clearwater*, a 106-foot sloop that replicates a 19th-century Hudson River cargo schooner. On its maiden voyage in 1969, *Clearwater* sailed up and down the river to raise awareness about the environment. “I wasn’t sure but I felt a beautiful boat sailing on the river would capture people’s attention and remind them whether it was in Albany or down in New York what an extraordinary beautiful river this is” (Seeger 2010). “The basic idea is take a beautiful old boat and sail it up and down a still-beautiful river, stopping at every town and city. The waterfront is public property; we’ll hold a party, free for everybody,

and we mean everybody. Young and old. Black and white. Rich and poor. Male and female. Square and hip. Hairy and shaven. Country and city. We can have exhibits, displays, and a PA system for songs. People who won't read pamphlets or listen to speeches may learn things through music they wouldn't learn any other way" (Seeger 2012, 144-45). Ultimately the river became cleaner and the pollution lessened, which shows what single-minded perseverance can accomplish. "But in the early 60s I realized that the world was being turned into a poisonous garbage dump. By the time the meek inherited it, it might not be worth inheriting" (Seeger 2012, 140).

For years Pete had lived in the Hudson River town of Beacon, New York, but had been away so much he barely knew his neighbors. What interaction he had was often citizens protesting his politics. "It was my own fault, it was my home town for almost 20 years, and I treated it like a hotel. I'd been a typical intellectual, I had friends all around the country, I had friends all around the world, but I didn't know my neighbors. The *Clearwater* forced me to get out of bad habits, forced me to get acquainted up and down the Hudson Valley, forced me to get acquainted in my own home town which I never had before. Every weekend I am down at the waterfront in Beacon, New York, building a dugout canoe, teaching kids to sail, we put in a park" (Seeger 1976).

The Great Hudson River Revival festival started as a small fundraising festival for the *Clearwater*. Toshi Seeger was a main

organizer. In 1966, it became the larger advertised festival it is today, now in its 54th year. Pete and Toshi, especially Toshi, were central to running it. Toshi could always be found riding around in a golf cart, helping make sure it all ran smoothly. The *Clearwater* also started free festivals in river towns the whole length of the river, bringing community down to the waterfront to celebrate their river and learn about ecology. According to Arlo Guthrie, "It takes Toshi to organize the hundreds of people that it takes for Pete to be Pete and she does that well. She is the fulcrum. Pete is on one side, she is in the middle and there is all these 100s, 1000s of people on the other side" (Dunaway 2008a). In 2009, Pete wrote "The *Clearwater* knows Toshi as an ace organizer. After having to organize me for 66 years, no wonder. But she's the wisest person I know" (Seeger 2012, 295). The *Clearwater* Festival has outlived them both and persists to this day.

In 1976, a local history enthusiast William Gekle approached Pete with a proposition. Gekle had written songs about the history of Hudson River, but had only lyrics; he wondered if Pete might be interested in providing music. Pete was. Ed Renehan (b. 1956), a young writer and musician, had joined the sloop group in 1973 to write for the organization's newsletter "North River Navigator." Pete mentioned to Ed that "Moe Asch was bugging him for a new album" and wondered if Ed would like to be involved. Renehan remembered that "many of the sloop singers sounded more like Bob Dylan, I sounded like Carl Sandburg." *Fifty Sail on*

Newburgh Bay (1976) was recorded at Sound House Studios, where the two "Clearwater" albums by the Sloop Singers were recorded (Renehan, personal communication, 2015).

In 1980, Pete began performing with Arlo Guthrie, the son of his old friend Woody. The years were wearing on Pete's voice and he appreciated someone to sing with, as they performed both solo numbers and duets. Pete also continued to write books, work at the Sloop Club, and lead more of the songs at his concerts, much like a Baptist preacher.

The massive discography of albums recorded by Pete indicates that a large percentage are "live" concert albums. This is where Pete was most in his element. His energy rose and the audience responded. They played off each other. He had audiences who loved him all over the world.

In 1980, Folkways recorded a concert at Sanders Theater at Harvard University, which it released as a two-record set of the entire show. "Before my voice, memory, and sense of rhythm and pitch were too far gone I decided at age 60, to ask Folkways Records to document one of my two-hour 'concerts' such as I have given for over 25 years, usually at colleges. They are not concerts so much as singalongs. My main purpose is to show people how good it is to sing together, and my main purpose on this record is to show future songleaders some of the techniques they can use in teaching songs without everyone's nose being buried in a sheet of paper" (Seeger 1980). For Pete, a show was successful if he got the audience to all sing along (and even better if there were multi-part

harmonies). His role was to lead and for this show he succeeded. “It all boils down to what I would most like to do as a musician. Put songs on people’s lips instead of just in their ears” (Seeger 2012, xiii). The album was released in

“It all boils down to what I would most like to do as a musician. Put songs on people’s lips instead of just in their ears.”

1980 as *Singalong: Sanders Theater*. Pete got somebody to put microphones around through the audience so you could really hear the audience singing. It was a complete concert with none of the introductions edited out. His liner notes are detailed and explain the process of leading songs, letting the sequence emerge as the concert develops. He considered this one of his most important albums and lobbied for it to be one the first recordings reissued by the Smithsonian when it took over Folkways.

Asch passed away in 1986, and during his final years he and his family sought a permanent home for his Folkways Records Collections. What they feared was an enterprise taking it over and keeping in print only those titles that sold best; the rest would be lost. Smithsonian executive and former Folkways producer Ralph Rinzler negotiated the acquisition of the entire Folkways collection by the Smithsonian. The agreement was that all the recordings, including Pete’s, that Asch had made would stay in print forever. The Seegers lent important support to the idea that Folkways

should go to the Smithsonian. Asch always had an agreement with Pete and Toshi that if he ever went out of business their masters would be returned to them. When the transfer to the Smithsonian was completed in 1987, the

Seegers agreed that the masters should remain with Folkways. Without this decision, this set would not have been possible.

Fortuitously, Pete’s nephew, Dr. Anthony Seeger, a well-known professor and ethnomusicologist, became head in 1988 of the new label: Smithsonian Folkways, which was created to maintain the tradition and the same spirit as Moe Asch’s Folkways. Since 1988, 12 other record companies have been added to the collections, thereby broadening the coverage of audio recordings from around the world.

The first board of advisors for Smithsonian Folkways included both Toshi and Pete as members to help map the future and to decide the direction for the new label. As they were with Asch, Toshi and Pete always supported Smithsonian Folkways. Pete was involved in the compact disc reissues of his material. He also steered newer musicians like Larry Long to the label.

In addition to touring with Arlo Guthrie, Pete turned to his grandson Tao Rodriguez-Seeger as a duet partner. In 1986, Tao started

touring with Pete eventually taking over the parts Pete could no longer sing, helping his grandfather tour and travel much longer than he could have done on his own. Tao organized and put together a 90th birthday concert for Pete in 2009 as a benefit for the *Clearwater*. Tao also has pursued his own musical career with his group the Mammals, as well as other projects. “I think the key to Grandpa’s performance style is that he generally believes—and always has—that through the communal experience of music, people and the world will be made better. It is such a genuine belief—almost a religion with him—that it translates very powerfully to the audience as a performance experience. They get caught up in his fervor, his genuine enthusiasm for togetherness and community through music” (Alarik 2005, 58–59).

Jim Musselman, an attorney and folk music enthusiast who had been involved with *Sing Out!* magazine, started Appleseed, a new record label in the spirit of Pete’s music and activism. Its name was taken from the long-time column Pete had written for *Sing Out!*. In addition to producing CDs by many of the politically active folk musicians on the contemporary scene, Musselman also produced three CD collections of musicians performing and celebrating Pete’s songs and music. The first set, *Where Have All the Flowers Gone: The Songs of Pete Seeger*, included performances by Bruce Springsteen, Jackson Browne, and Bonnie Raitt. It was followed by two more sets, *The Songs of Pete Seeger* and *Seeds: The Songs of Pete Seeger*. In sum, the sets featured dozens

“We can help bring the peoples of this world together in spite of powerful fools in powerful places. We can help by finding the right questions to ask at the right time.”

of current musicians who owe a debt to Seeger.

Meanwhile, Pete’s own albums were coming less often. In 1996, working with musician Paul Winter, the album *Pete* was released on the Living Music label. It was awarded a GRAMMY.

Pete Seeger was always open to new songs that had something to say. He disliked the term “folk music” when it pigeonholed certain types of music as legitimate and others not. “I think that *Broadside* and *Sing Out!* and other ‘folk’ magazines make a mistake not to print the best new rap songs. . . . This is a too-narrow

In 2004, Pete wrote his last “Appleseeds” column. His parting advice was to “Keep on learning from people like Woody Guthrie, Malvina Reynolds and others like them throughout the world. People who keep a sense of humor in spite of all the crazy things going on, people who can use words honestly and economically, and yet remember the old saying: ‘Well done is better than well said.’ We can help bring the peoples of this world together in spite of powerful fools in powerful places. We can help by finding the right questions to

“Our songs are, like you and me, the product of a long, long human chain, and even the strangest ones are distantly related to each other, as are we all. Each of us can be proud to be a link in this chain. Let’s hope there are many more links to come. No: Let’s make damn sure there are more links to come”

definition of folk music. It is like the Christians calling Native Americans unreligious because their rites and words were different” (Seeger 2012, 83). When attending any concert he would always carefully listen to the other performers, looking for that great new song. As Pete aged and his hearing deteriorated, he could be seen sitting near the PA speaker with his hand cupped over his ear. When he stumbled on a great new song he quickly spread the word, sometimes writing others and encouraging them to start singing it.

ask at the right time” (Seeger 2012, 342).

For many years, Pete Seeger tried to reduce his concert performances. Preferring to stay home, he would do the tours with Arlo, and later Tao, occasional shows, and show up to support causes he believed in. As an elder statesman, he was flooded with requests for help and support, which he dutifully tried to answer. He also responded to numerous requests for appearances to help raise money. As he aged, his voice started to fail, but his spirit remained undampened. He became more

and more a “song leader,” speaking the lines of the song and leading his audiences to sing. Feeling honored to be in Pete’s presence, his audiences were always happy to oblige. In 2006 Pete wrote, “From the shoulders on down I’m in better condition than most people my age (87 next May). But my eyes are not so good, my hearing, and *worst* my short term memory also. My voice long ago started going, but I’ve always been good at getting a crowd to join in singing and nine days ago Arlo Guthrie and I did a fundraising concert in the Beacon High School auditorium and I was delighted the way the *crowd* sang—several songs where all I did was to play the accompaniment and just speak a line or so, so they could remember the words” (Seeger 2012, 293). Pete also found pleasure in singing locally at the Beacon elementary school and did it often, especially for the children. Pete recorded the CD *Tomorrow’s Children* (2010) with local Beacon children called the Rivertown Kids—a group started by Beacon teachers Terry Udell, Dan Einbender, and Travis Jeffrey, with encouragement from Pete, which still continues as a community chorus.

As a compilation of Pete’s anecdotes and aphorisms concludes, “Our songs are, like you and me, the product of a long, long human chain, and even the strangest ones are distantly related to each other, as are we all. Each of us can be proud to be a link in this chain. Let’s hope there are many more links to come. No: Let’s make damn sure there are more links to come” (Seeger 1972, 570).

During the last 30 years of his life, Pete

received a torrent of awards, something he was never entirely comfortable with. In 1994, he received the National Medal of the Arts and the Kennedy Center Award. In 2006, Bruce Springsteen paid tribute by releasing *We Shall Overcome: The Seeger Sessions*, an entire album of songs Pete Seeger had performed but oddly enough only one song Pete had a role in composing. In 2009, Pete performed “This Land Is Your Land” with Tao and Bruce Springsteen on the steps of the Lincoln Memorial to inaugurate the first African American president in U.S. history. After all these years, Pete had outlasted his critics.

We are very fortunate that Pete Seeger was so prolific a writer. He penned many books full of his thoughts and ideas and he also wrote many letters that provided guidance to others. We are also fortunate that Pete was so prolific a performer. His long-time manager Harold Leventhal commented in 2005, “I’ve seen Pete perform all over the world, and it’s amazing how audiences respond to him. He was always sort of a teacher, teaching the audience about the music, very relaxed, very direct. I think it works because of the sincerity that comes out of what he’s saying. He believes in what he’s doing, and he wants you to learn about that. Not necessarily to accept everything, but to be taught a new version of things” (Alarik 2005, 59).

On January 27, 2014, Pete Seeger passed away in New York City, aged 94. Thanks to the seeds he spread during his lifetime of travels and causes, he has left behind generations of people to carry on his work. According to

Mark Moss, founder of Folk Alliance, “There are dozens of really amazing, traditional-rooted contemporary artists that are coming on to the scene today. They are not going to be Pete Seegers because it’s a different world than it was then. Pete would do a record of Appalachian ballads one time; and the next, union songs; and then an original album. People today focus on one specific area.” (Dunaway and Beer 2010, 169–70). There are many musicians out there writing new songs in their own way with the same spirit as Pete. It will be left to many others to carry on his work and his spirit, to toss out “seeds” for future growth, and to “carry it on.”

JEFF PLACE

Mayo, Maryland, July 2016

the songs

This collection is the first complete retrospective of Pete Seeger's music. It is the third volume in a series that previously celebrated Woody Guthrie and Lead Belly in much the same fashion. The idea is to create a small museum exhibition that allows the reader to experience photographs, concert posters, and historical documents from a key person's life.

The set includes many songs released by Folkways and other labels that are now part of the Smithsonian collection; most have been previously released, but some not. The Smithsonian also has hundreds of other tapes of Pete Seeger, including many live performances. A complete list can be found in the appendix. Pete also recorded for Columbia Records, but virtually all the key songs were also recorded for Folkways or on concert recordings we have. Accordingly, this set does not include recordings from Columbia, many of which are collected on *A Link in the Chain* (1996). Pete also recorded for Appleseed Records in his later years.

The intention of this set is to sample the many recordings Pete made of folk, political, historical, children's songs, and world music.

Disc 1 is a "greatest-hits" set of his best-known recordings. Disc 2 is a group of recordings, mainly from the 1940s and early 1950s, including rare and unreleased material. Disc 3 starts with a sampling of his children's songs. They are an important part of his work but only a few are included here; most are available on the many children's collections reissued by Smithsonian Folkways.

The rest of the voyage follows Pete Seeger through the many years encompassing his involvement with HUAC, the Civil Rights Movement, the anti-Vietnam War era, environmental activism, and the myriad of issues that concerned him until his final days. The set ends with unreleased live recordings made by the Smithsonian.

Information on the source of the recording is included with each song. The appendix lists the albums he made for Folkways and the labels that are part of the Smithsonian Folkways collection. Also included is a list of all the recorded songs in the Smithsonian collection and their authors if known.

1. We Shall Overcome

Pete Seeger, vocal and guitar

(FROM *BROADSIDES, SONGS AND BALLADS* FOLKWAYS 2456, 1964 / *IF I HAD A HAMMER* SMITHSONIAN FOLKWAYS 40096, 1998)

Pete was actively involved in the Civil Rights Movement and the fight for equal rights for African Americans. The source of this song is an old spiritual. Zilphia Horton of the Highlander School in Tennessee heard black tobacco workers singing the song, and one of the workers changed the “I” to “We.” Since 1946, verses have been added by Horton, Seeger, and Guy Carawan to make it less union specific. “Zilphia added some extra verses, and it was occasionally sung as a union song,” Seeger remembered. “In 1947 she taught it to me, and I sang it up north, adding still more verses which gave it a more general flavor (such as ‘We’ll walk hand in hand’)” (Seeger 1972, 112). In the chorus, Pete changed the “will” to “shall.”

Fearing that someone else might copyright “We Shall Overcome” and exploit it commercially, thus limiting its use in the movement, it was decided to copyright it with Zilphia Horton, Frank Hamilton, Pete Seeger, and Guy Carawan as composers, with the proceeds placed into “The We Shall Overcome Fund,” administered by the Highlander School, to benefit African American projects. Carawan worked to spread the popularity of the song in the South in the Civil Rights Movement and it became the movement’s most important song.

2. If I Had a Hammer

Pete Seeger, vocal and banjo

(FROM *LOVE SONGS FOR FRIENDS AND FOES* FOLKWAYS 2453, 1956 / *IF I HAD A HAMMER* SMITHSONIAN FOLKWAYS 40096, 1998, RECORDED MARCH 8, 1956)

Composed in 1949 by Pete Seeger with his long-time collaborator Lee Hays, “The Hammer Song” was the first song recorded by the Weavers. Recorded for the small Hootenanny label in New York, it remained obscure for more than a decade. In typical Haysian fashion, Lee commented, “It was a collector’s item—nobody but collectors ever bought it” (Seeger 1993, 38). The Weavers performed the song at political rallies in New York. Their manager at the time advised them not to record it for Decca because he felt it was too political and they were already feeling the political heat. In May 1950, the song appeared on the cover of the inaugural *Sing Out!* Magazine (the periodical that followed the *People’s Songs Bulletin* and became the main magazine of the folk-song revival).

When Peter, Paul and Mary recorded the song in 1962, it became a huge hit and one of the most popular songs of the folk-song revival. Trini Lopez also recorded a hit version in 1965.

3. Turn Turn Turn

Pete Seeger, vocal and guitar

(FROM *IF I HAD A HAMMER* SMITHSONIAN FOLKWAYS 40096, 1998)

The words of this song were taken from the book of Ecclesiastes in the Bible. Pete edited the words and added the phrase, “a time of peace, I swear it’s not too late” (Seeger 1993, 172). When the rock group the Byrds covered

the song in 1965, it became one of their greatest hits, making No. 1 on the radio charts.

4. Goodnight, Irene

Pete Seeger, vocal and guitar

(FROM AMERICAN FAVORITE BALLADS, VOL. 3 FOLKWAYS 2322, 1959 / AMERICAN FAVORITE BALLADS, VOL. 1 SMITHSONIAN FOLKWAYS 40150, 2002)

This is undoubtedly the most famous song of Lead Belly (1889–1949). According to Charles Wolfe and Kip Lornell, the song could have Tin Pan Alley or minstrel show origins. As a child, Lead Belly apparently learned it from an uncle and performed it as early as 1909 (Wolfe and Lornell 1992). In Lead Belly's hands, it became his theme song, with which he began and ended many of his radio programs. Unfortunately for Lead Belly, he died a year before it became a nationwide No. 1 hit in 1950, selling two million copies when recorded by the Weavers (Place 1996). Lead Belly died on welfare; the fame he had sought so long eluded him. Many of Lead Belly's other songs were also recorded by various popular groups of the folk-song revival of the 1950s and 60s. Pete frequently performed Lead Belly's songs in a conscious effort to keep his music alive.

5. Guantanamera

Pete Seeger, vocal and guitar

(FROM HEADLINES AND FOOTNOTES SMITHSONIAN FOLKWAYS 40111, 1999; FROM ARCHIVE REEL 3233; RECORDED JULY 17, 1963, NEWPORT, R.I.)

In 1961, as he had done many times before, Pete visited Camp Woodland in the Catskills to sing for children. There he was introduced to a young counselor Hector Angulo who had

taught the children a song from his homeland in Cuba. Pete learned it and taught it to the Weavers (Seeger 1993, 128).

The great poet José Martí (1853–1895) was exiled from Cuba for fighting for independence from Spain at 17. Returning from a 25-year exile (most of which was spent in New York) he was killed in a failed uprising. Composer Julian Orbosson put it to the tune of an old Cuban song “Guantanamera” that had been popularized there by singer José Fernández Díaz (a.k.a. Joselito). A “guantanamera” was a woman from Guantanamo. The song made fun of the women there who dated American sailors (Seeger 1993, 128). The Sandpipers, a popular music group, made this a huge worldwide hit in 1966.

6. The Bells of Rhymney

Pete Seeger, vocal and guitar

(FROM THE COMPLETE BOWDOIN COLLEGE CONCERT SMITHSONIAN FOLKWAYS 40184, 2011; FROM ARCHIVE REEL 1926, RECORDED MARCH 13, 1960; BOWDOIN COLLEGE, BRUNSWICK, MAINE)

Pete came across this poem by Idris Davies (1905–1953), a Welsh poet and teacher—and former miner—in a book of Dylan Thomas's essays (Seeger 1964, 116). Born near Rhymney, near Caerphilly in South Wales, Davies wrote the poem in the 1930s as an ode to the plight of Welsh miners. It was originally published in Davies's *Gwalia Deserta (Wasteland of Wales)*. Davies had based it on a Mother Goose rhyme, “oranges and lemons say the bells of St. Clements” (Seeger 1972, 176). The names in the poem are those of various Welsh towns. Pete wrote the melody to accompany the poem.

7. Where Have All the Flowers Gone

Pete Seeger, vocal and banjo

(FROM RAINBOW QUEST FOLKWAYS 2454, 1960 / IF I HAD A HAMMER SMITHSONIAN FOLKWAYS 40096, 1998)

One of Pete's best-known songs, this has evolved over time. It came originally from three lines in a Soviet novel, *And Quiet Flows the Don* by Mikhail Sholokhov. The lines were “where have all the flowers gone? The girls plucked them. Where are the girls? They've taken husbands. Where are the men? They're all in the army.” On the way to a concert at Oberlin College, Pete fashioned a short song from these lines, including the phrase “long time passing” (Seeger 1993, 166).

The short snippet was used as part of a long medley of songs on his Folkways album *The Rainbow Quest* (1960). Pete performed it as part of this medley at various concerts during this period. This version, which is the original form, comes from the *Rainbow Quest* recording.

Joe Hickerson, then a student at Oberlin, added two verses to Pete's song, thus creating the version we know today. Hickerson remembered, “Pete had written three verses on a plane in Autumn 1955. That was a concert I was at, and I remember the concert which was in First Church. He said he just written a song on the plane and it was on a piece of paper. He taped the piece of paper to the mike and he sang the song. He had written three verses, “where have all the flowers gone,” “where have all the young girls gone,”

“where have all the young men gone, gone to uniforms” and that was the end of the song. He created it as a paraphrase of a Russian or Ukrainian song” (Hickerson 2008). Five years later in early 1960, Pete had released *Rainbow Quest* and Hickerson heard it again. Hickerson recalled, “‘Where Have All the Flowers Gone’ was one of the songs on it and I quickly learned it. I was singing around coffee houses and leading folk songs at dormitories. I started singing it with friends, Pete does it without a steady beat. I couldn’t handle playing it that way. Late one night after a party, I think I had just seen in a movie with flowers on a graveyard, it’s a ubiquitous symbol. That image was in my mind, it just came to me to add ‘where have all the soldiers gone, gone to graveyards.’ ‘Where have all the graveyards gone, covered with flowers,’ then you put the first verse at the end, you have six verses and that’s a singable thing” (Hickerson 2008). Peter, Paul and Mary picked up Hickerson’s circular version, which thus became the well-known version known by millions.

8. Waist Deep in the Big Muddy

Pete Seeger, vocal and guitar

(FROM *SINGS AND ANSWERS QUESTIONS* FOLKWAYS 5702 / *HEADLINES AND FOOTNOTES* SMITHSONIAN FOLKWAYS 40111, 1999; ARCHIVE REEL 4459; RECORDED NOVEMBER 21, 1967, FORD HALL FORUM, BOSTON, MASSACHUSETTS)

This song caused a great deal of controversy. When queried about it, Pete answered, “I saw a newspaper photo of troops in the Mekong Delta and the last line came to me all at once—words, tune, rhythm, I wrote it down in my

pocket notebook: then, as usual, I was unable to finish it. But it kept coming back to haunt me. Had to do something about it. In two weeks of tussling, I got it finished” (Seeger 1993, 149).

After many years on the blacklist, Pete was asked to sing on the Smothers Brothers television show in 1967. He chose this song as one to perform. When the CBS censors insisted he drop the last verse, Pete refused and taped it as he sang it. The Smothers Brothers backed him up and thought they had made their point; however, when the show aired “Big Muddy” was missing. It was assumed that the “big fool” referred to President Lyndon Johnson. When asked about this, Pete replied, “that song did not mention Vietnam once. I am a shoemaker. I go around the world making shoes, and if they fit, why, it’s not me” (Seeger notes to LP). In 1968, Pete appeared again on the Smothers Brothers television program and was allowed to perform the song in its entirety.

9. Little Boxes

Pete Seeger, vocal and guitar

(FROM *BROADSIDE*, VOL. 2 FOLKWAYS 5302, 1963/ *THE BEST OF BROADSIDE*, SMITHSONIAN FOLKWAYS 40130, 2000)

“Malvina Reynolds, who lives in Berkeley California, where the hillsides are bulldozed, terraced, and emboxed, has written a song before breakfast almost every day for the last 17 years, and this is one of her best” (Seeger notes to LP).

“Little Boxes” is the most popular of Malvina Reynolds’s many compositions. The editors of *Broadside* introduced the song to Pete, who subsequently made a very successful

recording of it for Columbia Records. In the early years of *Broadside*, it was by far one of the most popular songs printed; hundreds of requests came in, asking for “you know the song I mean, the one all about ‘ticky, tacky’” (Seeger notes to LP).

Reynolds was inspired to write the song one day after driving through the San Francisco suburb of Daly City, California, which is a large cluster of colored box-like houses spread over the hills next to the ocean. It still looks like that today. The song appealed to many Americans annoyed by the endless output of cookie-cutter subdivisions popping up around the country after World War II. Malvina, who wrote hundreds of songs, admitted, “this is the first time anything like this has ever happened to a song of mine” (Seeger notes to LP).

10. Tzena, Tzena, Tzena

Pete Seeger, vocal and banjo

(FROM *THE COMPLETE BOWDOIN COLLEGE CONCERT* SMITHSONIAN FOLKWAYS 40184, 2011; TAPE 1929; RECORDED MARCH 13, 1960; BOWDOIN COLLEGE, BRUNSWICK, MAINE)

“Tzena, Tzena, Tzena” is an Israeli folk song written by Issachar Miron and Yehiel Haggiz during World War II. The song was translated from the original Hebrew by Mitchell Parish. When the Weavers released “Tzena, Tzena, Tzena” as the back side of the disc containing “Goodnight Irene,” the two songs went No. 1 (Irene) and No. 2 (Tzena) on the charts. It was one of the Weavers’ most popular songs.

11. So Long It's Been Good to Know You (Dusty Old Dust)

Pete Seeger, vocal and banjo

(FROM AMERICAN FAVORITE BALLADS VOL. 1 FOLKWAYS 2320, 1957 / AMERICAN FAVORITE BALLADS VOL. 1 SMITHSONIAN FOLKWAYS 40150, 2002)

On April 14, 1935, a terrible dust storm hit Pampa, Texas. Woody Guthrie recalled, “We watched the dust storm come up like the Red Sea closing in on the Israel children. It got so black, when that thing hit, we all run into the house. Dust so thick it was black, the overhead light bulb looked like a cigarette. Many were ardent Christians and figured this was the end. God was finally wreaking his vengeance—people said to each other in the dark room, ‘so long, it’s been good to know ya’” (Partridge 2002, 48-49).

Guthrie re-purposed this song over the years for different causes. The melody of the chorus comes from the folk song “Billy the Kid.” The Weavers recorded a popular version of the song in 1951, after Guthrie fashioned a version taking out all the topical references.

12. Mrs. McGrath

Pete Seeger, vocal and banjo

(ALSO KNOWN AS “MY SON TED”; “MRS. MCGRAW”; FROM ARCHIVE REEL 2940, SING OUT! WITH PETE FOLKWAYS 2455, 1961)

“Mrs. McGrath” is an Irish anti-war song from the early 19th century. It is believed to date back to the Peninsula War (possibly the Battle of Fuentes de Oñoro against Napoleon in 1811). It was popular among Irish soldiers afterwards. The song was a staple in Pete’s live performances in the late 1950s and 60s.

13. Kisses Sweeter Than Wine

Pete Seeger, vocal and banjo

(FROM LOVE SONGS FOR FRIENDS AND FOES FOLKWAYS 2453, 1956, RECORDED MARCH 8, 1956)

Of all the songs the Weavers learned from Lead Belly, “Kisses Sweeter Than Wine” has one of the most intriguing backstories. Irish singer Sam Kennedy was performing “Drumion Dubh (The Irishman’s Lamentation for the Loss of His Black Cow)” at a Greenwich Village party where Lead Belly heard it and became enamored with the melody. Not speaking Irish, Lead Belly added his rhythmic 12-string guitar to the melody 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 and Lee Hays wrote an entirely new set of words, resulting in “Kisses Sweeter Than Wine.” If you listen to the guitar work on the Lead Belly song, you can definitely hear the song’s source (Place 2011).

It was one of the Weavers’ popular early hits, making the top 20 on the Billboard charts. Rock and roll singer Jimmie Rodgers (not to be confused with the legendary country singer of the same name) had a No. 3 hit with it in 1957.

14. Banks of Marble

Pete Seeger, vocal and guitar

(FROM GAZETTE, VOL. 1 FOLKWAYS 2501, 1958 / IF I HAD A HAMMER SMITHSONIAN FOLKWAYS 40096, 1998)

Les Rice, a neighbor of Pete’s across the Hudson River, was an apple farmer and also former president of the Ulster County Chapter of the Farmers’ Union. Rice composed labor songs

for the union, which have become popular with farmers in the Northeast (Silber 1992, 4). “Banks of Marble” was composed in 1948 during an economic depression in Ulster following World War II. Rice’s other compositions include “Sixty Percent” and “I Can See a New Day.”

15. Talking Atom

Pete Seeger, vocal and banjo

(ALSO KNOWN AS “OLD MAN ATOM” “ATOMIC TALKING BLUES”; FROM GAZETTE, VOL. 1 FOLKWAYS 2501, 1958 / IF I HAD A HAMMER SMITHSONIAN FOLKWAYS 40096, 1998)

In addition to its New York headquarters, People’s Songs maintained a Los Angeles office, where Bob Claiborne and journalist Vern Partlow both worked. One of Partlow’s compositions, “Atomic Talking Blues,” became well-known in the folk-song movement. The inspiration for the song came to him in 1945 while researching a story for the *Los Angeles Daily News*. Partlow recalled, “I was assigned to interview various atomic scientists who visited the city to speak about the atom bomb. . . . I met with them and talked with them and I became a little alarmed, too, at what they were saying. And I agreed with them that something new had happened in the world—something that would be with us a long time. They said that if the atomic question were not settled amicably, the failure to do so might be heralded to the universe in the appearance of a bright new star. I think possibly they were right. And so one evening I decided maybe there could be a song about the atom bomb—a folk song about the atom bomb. This is a rather ambitious folk

song, but I thought it might be done” (Cohen and Samuelson 1996, 134). Partlow put to good use the “talking blues” format that had been popularized in the movement by Woody Guthrie. For more about “talking blues,” see Disc 2, track 14.

16. A Hard Rain’s A-Gonna Fall

Pete Seeger, vocal and guitar

(FROM BROADSIDE, VOL. 2 FOLKWAYS 5302, 1963 / THE BEST OF BROADSIDE SMITHSONIAN FOLKWAYS 40130, 2000)

This is one of the most poetic of Bob Dylan’s early compositions. One theory is that the “hard rain” is atomic fallout (which Dylan dismisses); there are other explanations, such as that it “is a song about the ordinary people, each and everyone of us, fighting the tyranny of the oppressor” (Attwood 2017). The song is loosely based on the old British ballad *Lord Randall*, “O, where have you been Lord Randall, my son?” but the poetry quickly moves in its own direction (Place and Cohen 2000).

17. Puttin’ on the Style

Pete Seeger, vocal and banjo

(FROM THE PETE SEEGER SAMPLER FOLKWAYS 2043, 1954)

Musicologist Norman Cazden (1914–1980) became musical director in 1945 of Camp Woodland, a progressive, integrated summer camp where children were taught about the traditions of the Catskill region and encouraged to collect local folk songs. Cazden collected this song from local musician Ernie Sagar at Woodland. Originally composed by George P. Wright in 1875, it became popular at the camp.

Many of the children attending Woodland and like-minded camps in the Northeast later became the musicians who were well-known during the folk-song revival of the late 1950s. The Chad Mitchell Trio included the song on one of their albums in 1961.

In 1957, British skiffle musician Lonnie Donegan recorded a version that was well-known in the U.K. The song was even in the repertoire of John Lennon and Paul McCartney’s early skiffle band, the Quarrymen.

18. Deportees (Plane Wreck at Los Gatos)

Pete Seeger, vocal and banjo

(FROM PETE SEEGER SINGS WOODY GUTHRIE FOLKWAYS 31002, 1968)

“Plane Wreck at Los Gatos” or “Deportees” came from a set of lyrics written by Woody Guthrie but never recorded by him. Woody had read a newspaper article about a plane crash in 1948 which killed 32 migrant laborers being deported back to Mexico. The article named the crew members, but mentioned that the others were just deportees. It inspired Guthrie to write the words. After Colorado schoolteacher Martin Hoffman set it to music a decade later, it became one of Guthrie’s best-known songs (Klein 1980, 349–50). In 2013, a memorial was dedicated at the crash site listing all the victims by name.

19. Viva la Quince Brigada

Pete Seeger, vocal and banjo

(ALSO KNOWN AS “LONG LIVE THE 15TH BRIGADE”; FROM THE COMPLETE BOWDOIN COLLEGE CONCERT SMITHSONIAN FOLKWAYS 40184, 2011 / HEADLINES AND FOOTNOTES SMITHSONIAN FOLKWAYS 40111, 1999; ARCHIVE REEL 4982; RECORDED MARCH 13, 1960, BOWDOIN COLLEGE, BRUNSWICK, MAINE)

This song comes from the Spanish Civil War (1936–1939). More than 30,000 fighters from all over the world joined in the fight as volunteers and many lost their lives. The Quince Brigada or 15th Brigade was one of the international brigades fighting for the Spanish Republic. The song was composed by Bartholomeus van der Schelling (1892–1970), 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 tota*, a term meaning “wholly useless for military service because of wounds” (notes to Folkways 5437, 1962). Van der Schelling composed and recorded a number of songs written during the Spanish Civil War and World War II. The collection *Behind the Barbed Wire* was recorded by Van der Schelling and the Exiles Chorus, and directed by Earl Robinson. While a naturalized American citizen, Van der Schelling and his wife were forced to emigrate to Mexico because of political pressure (Anhalt 2001, 224). He later returned to California, where he painted in his later years.

20. Living in the Country

Pete Seeger, guitar

(FROM THE COMPLETE BOWDOIN COLLEGE CONCERT SMITHSONIAN FOLKWAYS 40184, 2011; ARCHIVE REEL 1397; RECORDED MARCH 13, 1960; BOWDOIN COLLEGE, BRUNSWICK, MAINE)

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

21. This Land Is Your Land

Pete Seeger, vocal and banjo

(UNRELEASED; FROM A LECTURE AT THE UNIVERSITY OF TULSA, FEBRUARY 3, 1976; TAPE RECORDED BY KWGS RADIO, TAPE PROVIDED BY GUY LOGSDON)

During his travels in early 1940, Woody Guthrie kept hearing Kate Smith's patriotic "God Bless America" played on the jukebox everywhere he went. Listening to the imagery in Irving Berlin's lyrics, Woody felt the song did not speak to the Americans he knew and the things that he had seen in his travels all over the land. He sat down and wrote his own song, originally called "God Blessed America," which described his picture of America from "California to the New York Island." Now known as "This Land Is Your Land," the song has almost become a secondary national anthem sung by school children all over the country.

If you ask someone who Woody Guthrie was and get a blank stare, ask again and say, "This Land Is Your Land." Then you will hear, "Oh, yeah I know that. He's the guy who wrote it?" Two of the original verses—which are political commentary about the Great Depression—are

often left out when sung today. One verse mentions people waiting in "bread lines"; another refers to a "sign that said private property, on the back side it didn't say nothing, that side was made for you and me." What Pete sings here includes those two verses.



1. Union Hoot: The Scabs Crawl In / We Pity Our Bosses Five / Keep That Line A-Moving / Join the Picket Line Today

Pete Seeger, vocal and banjo; Lee Hays, vocal, others

(FROM SMITHSONIAN ACETATE 008, UNRELEASED; LATE 1940S, POSSIBLY CA. MARCH 1946)

Moses Asch's collection includes a handful of the People's Songs hootenannies on 16-inch acetate discs, which may or may not have been recorded by him. Frequently called Freedom Hoots or Union Hoots, they usually featured a wide array of players. The second issue of the *People's Songs Bulletin* in March 1946 included the songs in this medley, so presumably the hoot was held at that time. This segment captures the feelings of what these hoots were like.

"The Scabs Crawl In" uses the children's rhyme "the worms crawl in, the worms crawl out" (known as the "Hearse Song"). It was popular on the picket line for the 1946 Western Union strike (Fowke and Glazer 1960, 46). Murray Nathan gave "We Pity Our Bosses Five" the tune of "Farmer in the Dell" at the 1936 Metropolitan News Company strike in New York (Lomax, Guthrie, and Seeger 1967, 317).

"Keep That Line A-Moving" also comes from the Western Union strike. Charlotte Anthony sang on the picket line and heard a man shouting this line through a loudspeaker (*People's Songs Bulletin* vol. 1, no. 2). The melody is "Get on Board, Children." "Join the Picket Line Today" is also from the same bulletin, also by Charlotte Anthony, and possibly from the same strike. It uses the tune of "Alexander's Ragtime Band."

2. You Can All Join In: It Takes Everybody to Build This Land / Indian Deer Hunting Song / Yankee Doodle / Old Chisholm Trail / The Farmer is the Man / Erie Canal (Low Bridge) / John Henry

Pete Seeger, vocal and banjo

(FROM YOU CAN ALL JOIN IN YOUNG PEOPLE'S RECORDS YPR 403, 1948)

Young People's Records was a children's label in New York, which released children's 78 rpm vinyl discs with colorful covers (later combined on LPs). Their discs usually featured the narration of a story (from a progressive standpoint) mixed with song. YPR hired actors and well-known singers (even Groucho Marx). Pete Seeger was hired for two discs, *You Can All Join In* and *Sea Songs*. The Weavers provided one more.

Horace Grenell and Lester Troob ran the label, which functioned as a mail order club—the first of its kind for children—along with their associated company, Children's Record Guild. Producer and musician Grenell left in 1950, but the company continued to press titles until the late 1960s.

According to David Bonner's book about the label, the American Indian "deer hunting song" is not a real song but a created tune to sound Indian (Bonner 2008, 75). The remainders in the medley are older American folk songs, "Yankee Doodle," "Old Chisholm Trail" "John Henry," and "The Farmer Is the Man (Who Feeds Us All)." The medley includes one of the two folk songs called "Erie Canal"—the

one with the chorus, “low bridge, everybody down.” The Smithsonian acquired the label and its archive in 2012.

3. Sea Chanteys: Boston “Come All Ye” (Blow Ye Winds Westerly) / New Bedford Whalers / The Bigler / Johnny Come Down to Hilo

Pete Seeger, vocal and banjo

(FROM SEA SONGS YOUNG PEOPLE’S RECORDS YPR 415)

Pete’s second YPR release was a collection of sea chanteys. He had previously released a set of chanteys with the Almanac Singers. We hear of the whalers sailing from Boston and New Bedford, Massachusetts. “The Bigler” is a Great Lakes song, possibly about a ship the “John Bigler,” which was lost in 1884 near Marquette, Michigan. “Johnny Come Down to Hilo” is a chanty from the open sea. Johnny is traveling to Ilo (Hilo) in Peru (not to be confused with the Hawaiian island).

4. Down in the Valley

Pete Seeger, vocal and banjo; Bess Hawes, lead vocal, Tom Glazer, vocal

(A.K.A. “BIRMINGHAM JAIL”; FROM AMERICA’S FAVORITE SONGS DISC 607, 1946; RECORDED 1946)

Moses Asch assembled a group of singers, generically referred to as “Folk Group” for a collection of folk songs, *America’s Favorite Songs*, on his Disc label. The group included Pete, Butch and Bess Hawes, and Tom Glazer. This is one of the best-known American folk songs.

5. Buffalo Gals

Pete Seeger, vocal and banjo; Tom Glazer, vocals and guitar, Butch Hawes, vocals and guitar, Bess Hawes, vocals

(FROM AMERICA’S FAVORITE SONGS DISC 607, 1946; RECORDED 1946, ACETATE 1251)

“Buffalo Gals” is a popular string-band tune, also from *America’s Favorite Songs*. It was published under the title “Lubly Fan” in 1844 by minstrel performer John Hodges (Cool White) (1821–1891), although the tune may be older. Performers could replace “Buffalo” with whatever locale they were playing (e.g., “Boston Gals” or “New York Gals”).

6. UAW-CIO

Pete Seeger with the Union Boys: Pete Seeger, vocal and banjo; Tom Glazer, vocal and guitar; Alan Lomax, Brownie McGhee, Burl Ives; Sonny Terry, harmonica, Josh White, vocals

(FROM SONGS FOR VICTORY: MUSIC FOR POLITICAL ACTION ASCH 346, 1944; RECORDED MARCH 11, 1944)

Many of the artists who recorded for Asch were initially anti-war until Adolf Hitler attacked the Soviet Union in June 1941. The Almanac Singers and others switched to strongly anti-Hitler songs. Many of the songs pressed for a united American labor force to defeat Hitler and Mussolini. The song was written by Butch Hawes for the seventh annual convention (in 1942) of the United Automobile Workers (UAW), which was one the largest unions in the world. During the war, workers switched their production to a large number of jeeps, tanks, and planes (Fowke and Glazer 1973, 91). Alan Lomax put together a makeshift group to record in Asch’s studio for one session

in March 1944. Songs from the session were released on the set *Songs for Victory*.

7. Dinky Die

Pete Seeger, vocal and banjo

(FROM SMITHSONIAN ACETATE 2983, UNRELEASED; RECORDED MAY 1946)

In 1945 while stationed in the Pacific, Pete wrote a series of letters, which he called “Reports from the Marianas.” With his banjo in tow, he took it as an opportunity to collect songs from the natives and his fellow soldiers. “This is another really wonderful Aussie song I learned from some friends here who were recently stationed in New Caledonia. It was ‘Dinky Die’” (Seeger 1945, September 16).

“Dinky Die” comes from an Australian World War I song called “Horseferry Road,” which is where the Australian Army headquarters in London was located. The song was popular in both world wars and derives its tune from a music-hall number, “Villikins and His Dinah” (1853). Among others, the American folk song “Sweet Betsy from Pike” uses the same tune. The slang term “dinky die” means genuine and honest.

During the war, Pete collected other songs like “Bless’ Em All,” “Farouk,” “Uncle Sam, Please Come Home to Guam,” “The Chief,” and “Island Commander.” Some of them may not be appropriate for polite company. Moses Asch intended to release a set called *Operation Saipan*, and even listed it in his catalog, but the war ended before he could do so. The full set of acetate discs from this project came to the Smithsonian with the donation of Asch’s

collection. The song appeared in the *People's Song Book*.

8. Uncle Sam, Won't You Please Come Home to Guam

Pete Seeger, vocal and banjo

(FROM SMITHSONIAN ACETATE 489, UNRELEASED; RECORDED 1945)

While in Saipan, Pete met some Chamorros (the indigenous people of the Mariana Islands). “You may have heard of the song made up by the Chamorros on Guam during the Japanese occupation. ‘Uncle Sam, won’t you please come home to Guam.’ I had heard different versions of it from different soldiers and marines who fought on Guam, but recently came to hear it directly from some Guam Chamorros who came up here to live, and have been singing it every Sunday in various hospitals on the island” (Seeger 1945, September 16).

On December 8, 1941, the Japanese attacked the American garrison in Guam and took control of the island until 1944. Composed by Pedro Taitingfong Fosario and Louie Futado, the song became an underground anthem against the Japanese (Viernes 2007, 103). People were punished for singing it. When the Americans returned in 1944, it was sung widely in the streets. After the war, a popular arrangement was made in the United States and recorded by the Andrews Sisters.

9. Moorsoldaten

Pete Seeger, vocal and banjo

(ALSO KNOWN AS “PEAT BOG SOLDIERS”; FROM SMITHSONIAN ACETATE 491, RECORDED 1945)

This protest song came out of the Börgermoor concentration camp in Lower Saxony, Germany, which housed political enemies and criminals in the 1930s. Eventually forbidden to be sung inside the camp, the song was smuggled out and became an anthem of the Spanish Civil War (starting in 1937). Once thought to be a “joint folk composition,” the words were written by Johann Esser and Wolfgang Langhoff, with music by Rudi Goguel. Goguel recalled the first performance in 1933 at Börgermoor: “The sixteen singers, mostly members of the Solingen workers choir, marched in holding spades over the shoulders of their green police uniforms (our prison uniforms at the time). I led the march, in blue overalls, with the handle of a broken spade for a conductor's baton. We sang and by the end of the second verse nearly all of the thousands of prisoners present gave voice to the chorus. With each verse, the chorus became more powerful and, by the end, the SS—who had turned up with their officers—were also singing, apparently because they too thought themselves “peat bog soldiers” (Fackler n.d.).

10. Listen Mr. Bilbo

Pete Seeger, vocal and banjo; Lee Hays, Lou Kleinman, and Dock Reese, vocals

(FROM SMITHSONIAN ACETATE 488, ROLL THE UNION ON DISC 370 MATRIX D583, 1946; RECORDED 1946)

Moses Asch released a set called *Roll the Union On* on his Disc label in 1946 after Pete, Lee Hays, and other members of the People's Songs organization recorded topical songs from the *People's Songs* bulletin in Asch's studio. This song comes from the pen of Bob and Adrienne Claiborne of the Los Angeles office of People's Songs. Two of their targets were Southern segregationist politicians from Mississippi, Senator Theodore Bilbo (1877–1947) and Congressman John Rankin (1882–1960). The set included the songs “Rankin Tree” and “Listen Mr. Bilbo.” They also recorded a talking blues “Talking Bilbo.” Rankin was not only a KKK sympathizer, but also a HUAC member who led a campaign against Jews in Hollywood.

11. Joe Hill

Pete Seeger, vocal and banjo; Lee Hays, Hally Wood, Lou Kleinman, and Dock Reese vocals

(FROM SMITHSONIAN ACETATE 488, OUTTAKE FROM ROLL THE UNION ON DISC 370; RECORDED 1946)

Joe Hill (1879–1915) was a member of the Industrial Workers of the World (I.W.W., known as the Wobblies) and their most important songwriter. Through *The Little Red Songbook*, the Wobblies used music extensively and were the great singing union. Hill wrote “The Preacher and the Slave,” “Casey Jones, the Union Scab,” and “The Rebel Girl,” among others. He was born Joel Hagglund in Gävle, Sweden, and moved at age 23 to the United States, where he

joined the Wobblies. Hill was accused, tried, and convicted of murder in Salt Lake City in 1915 and subsequently executed by firing squad. There has been disagreement over the years whether Hill was really guilty (Place 2006).

This song about Hill was composed by Earl Robinson and Alfred Hayes, and was performed by Joan Baez at the Woodstock Music and Art Fair in 1969, which gave much wider exposure to Hill and the Wobblies.

12. Roll the Union On

Pete Seeger, vocal and banjo; Lee Hays, vocal, Lou Kleinman, vocal and piano; and Dock Reese, vocals
(FROM SMITHSONIAN ACETATE 488, ROLL THE UNION ON DISC 370, 1946; RECORDED 1946)

John L. Handcox (1904–1992) was an organizer for the Southern Tenant Farmers' Union and a sharecropper from Arkansas during the 1930s. The STFU sought better conditions for tenant farmers, who worked the land for the property owner and frequently gave half of their profits to the owner. During the Great Depression, life became even more difficult for these farmers. The STFU was an integrated union, and this fact coupled with their agitation for better working conditions created a violent backlash on the part of many other local residents (Jackson 2004, 2). Handcox wrote a number of songs for the STFU, including such classics as "Roll the Union On" and "Raggedy Raggedy." Fear that he might be lynched forced Handcox to leave Arkansas; he organized for the STFU outside of the state until the end of the Depression. He then was inactive until the 1980s when he again appeared at union

gatherings, including the Great Labor Arts Exchange.

"Roll the Union On" uses the melody of the gospel song "Roll the Chariot On" (Jackson 2004, 16). It is a classic labor song that easily lends itself to improvisation.

13. OPA Shout

Pete Seeger; Bob Claiborne, vocals

(FROM SMITHSONIAN ACETATE 2076, TRACK 3; UNRELEASED; RECORDED 1946)

In May 1946, the *People's Songs* bulletin included a collection of songs arguing against the closing of the Office of Price Administration (OPA) (Cohen and Samuelson 1996, 146). Created in 1941 by Franklin D. Roosevelt's executive order, the OPA was designed to control rents and prices during the war. The OPA could put ceilings on all prices except agricultural commodities. It was dissolved in 1947.

The chant was written at the People's Songs headquarters by Hy Zaret (1907–2007), a Tin-Pan-Alley composer who wrote both popular music hits and political songs. Among his compositions are "Unchained Melody" and the popular Depression-era song, "One Meat Ball." Seeger and Claiborne went to Asch's studio and recorded numerous takes of this song. The chant was subsequently shouted from sound trucks around New York City (Cohen and Samuelson 1996, 146).

One of the other takes of the "OPA Shout" was released on the *Bear Family Songs for Political Action* set with banjo. This version is unaccompanied.

14. Talking Union

Pete Seeger, vocal and guitar

(FROM THE ORIGINAL TALKING UNION FOLKWAYS 5285, 1955 / IF I HAD A HAMMER SMITHSONIAN FOLKWAYS 40096, 1998)

Pete once wrote that when he and the Almanac Singers first met Woody Guthrie they were "mightily impressed with his 'Talking Blues' form: two lines that rhyme, two more that rhyme, then two or three irregular, free-form lines following as a comment, before the next stanza" (Logsdon, notes to Smithsonian Folkways 40100). The musical style of "talking blues" used by (among others) Pete, Woody, and Bob Dylan lends itself perfectly to humorous social commentary. It is a style dating back to Chris Bouchillon, a country music novelty artist who recorded in the 1920s. Because Bouchillon was not a great singer, his producer suggested he try talking his way through the song. Recorded in April 1926, "The Talking Blues" (or the "Original Talking Blues") became very popular. Singer Robert Lunn adopted Bouchillon's style and performed many of Bouchillon's pieces. Woody learned the style from Lunn, and subsequently Seeger and Dylan learned it from Guthrie.

15. John Riley

Pete Seeger, banjo and vocal

(ALSO KNOWN AS "JOHNNY RILEY"; "A FAIR YOUNG MAID IN HER GARDEN"; FROM DARLING COREY FOLKWAYS 2003, 1950 / SMITHSONIAN FOLKWAYS 40018, 1993)

"John Riley" is a traditional English folk song, which has been found not only in printed British broadside ballads, but also all over the United States. In the story, Riley leaves his

fiancée and goes to sea, asking for her loyalty. When he returns after seven years, he approaches her in disguise and asks her to marry him, but she rejects his overtures. After this proof of her faithfulness, Riley identifies himself and they are reunited.

Darling Corey (1950) was Pete's first full-length LP on the new Folkways label. In the notes, Pete wrote, "John Riley' that's my favorite song, many an old-time balladeer has told me. Although the ballad originated in England, American singers have connected it with whatever was the latest war and with the separations and reunions this war had caused" (Seeger notes to LP). The song was also recorded by both Joan Baez and the Byrds.

16. Banjo Medley

Pete Seeger, vocal and banjo

(FROM DARLING COREY FOLKWAYS 2003, 1950 / SMITHSONIAN FOLKWAYS 40018, 1993)

Pete first recorded for Moses Asch in 1943 and one of their earliest recordings was this banjo medley. Pete tackles these old standards with much zest. Some of his earliest recordings show a frenetic energy on banjo. This medley includes "Fly Around My Pretty Little Miss," "Cripple Creek," "Ida Red," and "Old Joe Clark."

17. Jam on Jerry's Rocks

Pete Seeger, vocal and banjo

(ALSO KNOWN AS "THE DEATH OF YOUNG MONROE"; FROM DARLING COREY FOLKWAYS 2003, 1950 / SMITHSONIAN FOLKWAYS 40018, 1993)

"Jam on Jerry's Rocks" is a Northern lumbering ballad about a crew attempting to clear

a log jam. Their foreman is drowned in the effort. Most research points to the event occurring on the Kennebec River in Maine at a place called Gerrish Rocks (or Gerry's) (Linscott 1939, 217), though other research places it in Michigan or Canada. Pete's version has a Michigan reference.

18. Lonesome Traveler

Lee Hays, vocals; Pete Seeger, vocal and banjo; background singers possibly including some or all of Cisco Houston, Bess Hawes, Butch Hawes, Tom Glazer, and Woody Guthrie

(FROM LONESOME VALLEY FOLKWAYS 2010, 1951; RECORDED 1946)

Pete Seeger's longtime colleague, Lee Hays, composed "Lonesome Traveler." After the Weavers recorded it in 1950, it became a popular song during the folk revival—covered by such groups as the Kingston Trio, the Limeliters, the Tarriers, and even U.K. skiffle king Lonnie Donegan. This version comes from a set of recordings made by Moses Asch in 1946 with an all-star cast of New York folk singers drawn from the ranks of People's Songs.

19. Goofing-Off Suite: Opening Theme

Pete Seeger, vocal and banjo

(FROM GOOFING-OFF SUITE FOLKWAYS 2045, 1955 / SMITHSONIAN FOLKWAYS 40018, 1993)

In 1955, Pete Seeger released the *Goofing-Off Suite* LP on Folkways. He had been to a chamber music program at the Berkshire Music Festival and decided to try writing a "suite." Pete used this banjo and whistling tune frequently as a theme for his programs

and concerts. The full "Goofing-Off Suite" included various folk songs and instrumental pieces arranged for banjo by such composers as Beethoven, Bach, Grieg, and Irving Berlin. Pete frequently introduced the song by explaining that "everyone in the house is working and I'm lying in bed playing the banjo; they say 'oh papa's practicing'" (tape 3626, live at Northwestern University). The theme was used in the motion picture *Raising Arizona* (1987) by the Coen Brothers.

20. Chorale from Beethoven's Ninth Symphony

Pete Seeger, banjo

(FROM GOOFING-OFF SUITE FOLKWAYS 2045, 1955 / SMITHSONIAN FOLKWAYS 40018, 1993)

Pete tackles this section of Beethoven's Ninth Symphony on banjo as one segment of the "Goofing-Off Suite."

21. Suliram

Pete Seeger, vocal and banjo

(FROM THE PETE SEEGER SAMPLER FOLKWAYS 2043, 1954)

Pete learned this Sumatran lullaby in 1949 from Mas Daroesman, a young Indonesian (Seeger 1964, 11). It appeared on one of Seeger's earliest LPs, *The Pete Seeger Sampler* (1954). During the 1950s, Pete rarely performed a concert without including it.

22. Babevuya

Pete Seeger, vocal and banjo; The Song Swappers (Mary Travers, Erik Darling, Tom Geraci), vocals

(ALSO KNOWN AS “WEDDING SONG”; FROM BANTU CHORAL FOLK SONGS FOLKWAYS 6912, 1955)

This comes from two albums of world music that Pete recorded for Folkways with a group of young singers called the Song Swappers. The group included Erik Darling, a future member of the Weavers, and Mary Travers, then a teen but soon to join Peter, Paul and Mary. This is a wedding song of the Bantu people in southeastern Africa, which is sung when the bride departs her family and is not expected to show emotion.

23. Blue Mountain Lake

Pete Seeger, vocal and banjo

(ALSO KNOWN AS “THE BELLE OF LONG LAKE”; “COME ALL YE GOOD FELLERS”; FROM FRONTIER BALLADS SMITHSONIAN FOLKWAYS 40153, 2006)

This ballad tells of a fight in a lumber camp in the area of Blue Mountain Lake, located in the Adirondack Mountains of northeastern New York State. Folklorist Helen Hartness Flanders, a specialist in songs of the northeastern United States, first heard this ballad at the home of Herbert Haley, who called it “Dorset’s Song.” According to Haley, Charlie Dorset, who played a fife and was a lumberman on Long Lake, just north of Blue Mountain Lake, wrote the song. The boss was named Griffith (Flanders 1939, 175); in other versions of the song the boss is named Mitchell.

Folklorist Frank Warner also collected a version of the song in the Adirondacks. He had

met people who knew the Sullivan Brothers and Jim Lou—two characters in the song who worked together at the lumber camp and who were involved in the fight with Bill Mitchell, a man with a bad reputation. According to Warner, the lumber company was the Griffin Company in Glens Falls, New York (Warner, notes to *Sings American Folk Songs and Ballads*, 1952). The melody comes from an old English tune, “Derry Down.”

24. Coal Creek March / Pay Day at Coal Creek / Buddy, Won’t You Roll Down the Line

Pete Seeger, vocal and banjo

(FROM PETE SEEGER AND SONNY TERRY: RECORDED AT THEIR CARNEGIE HALL CONCERT, DECEMBER 27, 1957 FOLKWAYS 2412, 1958)

These three songs are associated with the Coal Creek Rebellion in 1891, which took place in northeastern Tennessee. The coal company owners, in order to circumvent striking miners, leased black convicts from the state as strike breakers. The miners attacked and freed the prisoners. They were replaced and freed once again, though this time the miners burned the stockades. The rebellion led to the eventual discontinuation of the convict lease system.

Banjo player Pete Steele (1891–1985) often played both “Pay Day at Coal Creek” and “Coal Creek March.” Steele recorded songs for the Library of Congress in 1938, and finally made his own album for Folkways, *Banjo Tunes and Songs* (1958). Pete frequently included the Steele pieces in his concerts.

Uncle Dave Macon, the early Grand Ole

Opry star, recorded “Buddy, Won’t You Roll Down the Line.” One of Pete’s early favorites, Macon was an entertaining singer and banjo player. Macon possibly modified “Chain Gang Special,” an old African American convict song told from the perspective of a black convict leased to a chain gang. The song was also recorded by Watts and Wilson but their version takes place in North Carolina.

Macon’s version appeared on the important *Anthology of American Folk Music* (1952), which profoundly affected many of the 1950s folk-revival singers. This version comes from Pete’s 1957 Carnegie Hall appearance with Sonny Terry.

25. Wasn’t That a Time

Pete Seeger, vocal and banjo, audience, vocals

(FROM WITH VOICES TOGETHER WE SING FOLKWAYS 2452, 1956 / HEADLINES AND FOOTNOTES SMITHSONIAN FOLKWAYS 40111, 1999; POSSIBLY RECORDED AT CARNEGIE HALL)

Lee Hays and Walter Lowenfels (1897–1976) wrote this rousing anthem—published in the *People’s Songs* bulletin—for Henry Wallace’s Progressive Party campaign for president in 1948. The American Left rallied behind Wallace as the third-party candidate, but he finished a distant third.

When Pete appeared before the House Un-American Activities Committee on August 18, 1955, he was asked if he had sung this song at a children’s event in New York in 1948. Pete refused to answer the question, but offered to sing “Wasn’t That a Time” for the committee. They declined his offer. One interpretation

is that Pete’s verse, “now again the madmen come,” might serve as his response to HUAC.

26. Which Side Are You On?

The Almanac Singers—Pete Seeger, vocal and banjo; Josh White, vocal and guitar; Lee Hays, Millard Lampell, Sam Gary, Carol White, Bess Lomax Hawes, vocals

(FROM THE ORIGINAL TALKING UNION FOLKWAYS 5285, 1955 /
IF I HAD A HAMMER SMITHSONIAN FOLKWAYS 40096, 1998)

In 1931, coal miners went on strike in Harlan County, Kentucky. In response, armed company deputies roamed the countryside terrorizing the mining communities and looking for union leaders, including Sam Reece. When a group of men led by Sheriff J.H. Blair came to the Reece residence, they ransacked the house looking for him, and then waited to shoot him if he returned. Deeply affected by this experience, Sam’s wife, Florence Reece (1900–1986), wrote the words to “Which Side are You On?” on a wall-calendar (Fowke and Glazer 1960, 55). It has become one of the true standards in labor songs.

disc 3

1. Foolish Frog

Pete Seeger, vocal and banjo

(UNRELEASED FROM A CONCERT AT NEW HAVEN SCHOOL, EVANSTON, ILL.; RECORDED OCTOBER 13, 1957 BY MIKE HECHT)

When Pete was young, his father Charles invented stories that he would tell to his children at bedtime, believing that “there had to be a different story every evening; you know the story of the frog song—that was a particularly favorite one” (Dunaway 2008a). Pete remembered them fondly. It inspired him to make up stories of his own—and even to put some of them on his album, *Birds, Beasts, Bugs and Little Fishes* (1955).

The song itself is a novelty number written by Charles Trevathan in 1896. The vaudeville actress May Irwin (1862–1938) recorded it in 1907 and it became known as “May Irwin’s Frog Song.” This is probably how it reached Charles Seeger, who fashioned a story around it. It was also recorded by the Bahamian singer, Blind Blake, in 1952 as “Way Down Yonder in the Yankety Yank”

2. I Had a Rooster

Pete Seeger, vocal and banjo

(ALSO CALLED “BARNYARD SONG”; FROM *BIRDS, BEASTS, BUGS AND LITTLE FISHES* FOLKWAYS 7610, 1955 / REISSUED ON SMITHSONIAN FOLKWAYS 45039, 1998)

“I Had a Rooster” is a popular children’s game song from the southern United States, though the original source is unknown. Two prominent Kentucky artists, Bradley Kincaid and John Jacob Niles, made recordings of it. Pete learned his version from Tex Ritter, the country singer (Seeger 1972, 356). It is an effective way to get children singing.

This version comes from one of the two

most popular children’s albums recorded by Pete for Folkways, the *Birds, Beasts and...* series, which were bestsellers for years. These songs were some of the first of Seeger’s music reissued by the new Smithsonian Folkways label in the 1990s.

3. Mr. Rabbit

Pete Seeger, vocal and banjo

(FROM *BIRDS, BEASTS, BUGS AND LITTLE FISHES* FOLKWAYS 7610, 1955 / SMITHSONIAN FOLKWAYS 45039, 1998)

Mr. Rabbit appears in a number of older African American songs. He also appears in Joel Chandler Harris’s Uncle Remus stories, where he is cast as a cunning character—mild but able to outwit others. Dorothy Scarborough’s collection of African American folk songs, *On the Trail of Negro Folk-Songs* (1925), includes several Mr. Rabbit songs, including this one (Scarborough 1925, 173–76).

4. Oh, Worrycare

Pete Seeger, vocal and drum

(FROM *FOLK SONGS FOR YOUNG PEOPLE* FOLKWAYS 7532, 1960 / SMITHSONIAN FOLKWAYS 45024, 2002)

“Oh, Worrycare” is a legend originally from the Igbo people of Nigeria. On a recording expedition to the Bahamas in 1935 with Mary Elizabeth Barnicle and Zora Neale Hurston, Alan Lomax recorded someone singing “Show Me the Gal They Call Worrycare” and telling the story “Little Jack Marries the Princess Worry Care.” Pete adapted the story and added it to his children’s repertoire.

5. Hard Times in the Mill

Pete Seeger, vocal and banjo

(FROM AMERICAN INDUSTRIAL BALLADS FOLKWAYS 5251, 1956 / SMITHSONIAN FOLKWAYS 40058, 1992)

Alan Lomax collected this song from Leslie Crocker, a textile-mill worker in Columbia, South Carolina. She told him it was made up by her mother and other mill spoolers years earlier (Lomax, Guthrie, and Seeger 1967, 124). It uses the melody of “Cryderville Jail.” Lyle Lofgren has pointed out the similarity between “Hard Times in the Mill” and “Cotton Mill Blues,” which was recorded in Atlanta by the Lee Brothers in 1930. The melody and refrain are the same but the lyrics differ.

6. Casey Jones (the Union Scab)

Pete Seeger, vocal and banjo; The Song Swappers (Mary Travers, Erik Darling, Tom Geraci), vocals

(FROM THE ORIGINAL TALKING UNION FOLKWAYS 5285, 1955/ IF I HAD A HAMMER SMITHSONIAN FOLKWAYS 40096, 1998)

This is another song by the great songwriter Joe Hill and also another from the I.W.W.’s *Little Red Songbook*. Hill adapted a popular 1909 vaudeville song by Eddie Newton and Lawrence Seibert about railroad engineer Casey Jones. When interviewed, Newton and Seibert indicated they were influenced by an “old Negro song, started by a roundhouse worker named Wallace Saunders” (Cohen 1981, 140). Hill’s song is still frequently performed today. SP refers to the Southern Pacific Railroad.

7. The Death of Harry Simms

Pete Seeger, vocal and banjo

(FROM AMERICAN INDUSTRIAL BALLADS FOLKWAYS 5251, 1956 / SMITHSONIAN FOLKWAYS 40058, 1992)

Harry Simms (Harry Simms Hersh, 1911–1932) was a young labor organizer from Springfield, Massachusetts, who traveled to eastern Kentucky to help organize the National Miners Union. Working with the miners and families near Brush Creek in Knott County in 1932, he became a target for the mine’s gun thugs who did not appreciate a so-called outside agitator.

On February 10, 1932, Simms was walking along the railroad tracks on the way to meet some writers who were reporting on the conditions there. When the gun thugs shot Simms, they took him to the hospital and left him outside the door; tragically Simms bled to death because they would not admit him unless someone offered to pay his bill (Aunt Molly Jackson in Lomax, Guthrie, and Seeger 1967, 171).

One of the individuals working with Simms, was Jim Garland (1905–1978), a coal miner, labor organizer, and composer from eastern Kentucky. Garland came from a family of talented folk-song composers, including his sisters Aunt Molly Jackson and Sarah Ogan Gunning. After being blacklisted from the mines, Garland moved to the Pacific Northwest in the late 1940s. He appeared at the Newport Folk Festival and Smithsonian Festival of American Folklife during the 1960s and 1970s.

With the help of his sister Molly, Garland composed this song as a tribute to Simms. Pete picked up the song and included it in many of

his concerts in the 1950s. Simms was remembered as a martyr to the cause.

8. The Preacher and the Slave

Pete Seeger, vocal and banjo

(ALSO KNOWN AS “PIE IN THE SKY”; “LONGHAIRED PREACHERS”; FROM SING OUT! HOOTENANNY FOLKWAYS 2513, 1963; RECORDED BETWEEN 1950 AND 1955 FOR SING OUT!)

This is another Industrial Workers of the World song with lyrics by Joe Hill. The melody is “In the Sweet Bye and Bye,” a Salvation Army song copyrighted by S. Fillmore Bennett and J.P. Webster in 1868. The Wobblies preferred receiving any just rewards for their labors while still on Earth and were not impressed by the “pie in the sky” preachers they encountered in many of the down-and-out neighborhoods in which they lived (Fowke and Glazer 1960, 157). This was not the only Salvation Army hymn modified into a Wobbly song.

9. I Don’t Want Your Millions, Mister

Pete Seeger, vocal and banjo

(FROM SONGS OF STRUGGLE AND PROTEST, 1930–1950 FOLKWAYS 5233, 1964)

Jim Garland composed this song in the 1930s after living through the coal strikes near Harlan, Kentucky, and used the melody of “East Virginia/Dark Holler/Greenback Dollar.” For more about Jim Garland see the notes for “The Death of Harry Simms” (track 7 above). In the 1940s, Garland was living in New York, where the Almanac Singers started performing the song as “All I Want.”

10. Passing Through

Pete Seeger, vocal and banjo

(FROM HEADLINES AND FOOTNOTES SMITHSONIAN FOLKWAYS 40111, 1999; ARCHIVE REEL 1450)

Chicago resident Dick Blakeslee wrote this topical song for the Progressive Party campaign in 1948. Using the melody of a gospel hymn, it is perfectly designed for adding new verses depending on the circumstances. The *People's Songs Bulletin* printed "Passing Through" as part of its campaign songs for the Progressive Party, which helped increase the song's popularity (Lieberman 1989, 91).

11. Kumbaya

Pete Seeger, vocal and banjo

(FROM PETE SEEGER AND SONNY TERRY: RECORDED AT THEIR CARNEGIE HALL CONCERT, DECEMBER 27, 1957 FOLKWAYS 2412, 1958)

"Kumbaya" is an African American spiritual that was sung among the people living in the Sea Islands along the coast of South Carolina and Georgia. The title was originally "Come by Here," which in the Gullah dialect became "Come by Huh." In 1926, the Library of Congress recorded two versions, both in coastal towns: Alliance, North Carolina, and Darien, Georgia. Library of Congress music historian Stephen Winick points to early printed versions that were collected from non-Gullah African Americans (Winick 2010).

In a strange twist of fate, missionaries in Africa performed a version by Marvin Frey in the late 1940s. They later performed their Africanized version, "Kum ba Yah," in the United States, where some thought it came from Angola (Winick 2010).

Whatever its origins, it became a very popular sing-along during the folk-song revival, performed frequently by Pete, as well as by Joe Hickerson and the Folksmiths (who recorded it for Folkways in 1957) and by Joan Baez quite successfully in 1962. Audiences were encouraged to sing along and stand linking arms. In recent years, the word has taken on negative connotations. A "kumbaya moment" refers to an overly optimistic, if not naïve, view of the world.

12. Black and White

Pete Seeger, vocal and banjo

(FROM LOVE SONGS FOR FRIENDS AND FOES FOLKWAYS 2453, 1956, RECORDED MARCH 8, 1956)

Earl Hawley Robinson (1910–1991) was an activist, musician, and prolific composer who is credited with writing the music for "Joe Hill," "The House I Live In," "Free and Equal Blues," "Hurry Sundown," and the musical "Ballad for Americans." Robinson was a trained classical composer who studied in New York with Aaron Copland and Hanns Eisler and belonged to the Workers Laboratory Theater, WPA Federal Theater Project, and Composers Collective of the Pierre Degeyter Club. The blacklist severely affected him.

"Black and White" deals with the landmark Supreme Court decision *Brown v. Board of Education* (1954), which outlawed racial segregation in public schools. The song was later covered by the rock group Three Dog Night in the 1970s and sold a million copies. Most fans probably did not know the topical nature of the song. As a side note, callers who

telephoned Robinson during the late 1980s were treated to a lovely answering machine performance of this song by the man himself. The lyricist for this 1956 version is David Arkin, a songwriter and grandfather/father respectively of actors Adam and Alan Arkin.

13. Didn't Old John Cross the Water / Michael, Row the Boat Ashore

Pete Seeger, vocal, axe, and banjo

(FROM WITH VOICES TOGETHER WE SING FOLKWAYS 2452, 1956)

This live performance of two African American work songs demonstrates Pete's various singing styles beyond simply the banjo and guitar. Musician and activist Bernice Johnson Reagon recalls when, as an undergraduate at the historically black Spelman College in the 1960s, her music professor encouraged everyone to attend a concert by a white performer named Pete Seeger. They sat respectfully in the audience when a very tall white man appeared onstage and started chopping wood. They were dumbfounded and didn't know what they had gotten themselves into. Using the axe, Pete demonstrated how convicts in the South might have sung "Didn't Old John Cross the Water." Bernice later became a longtime friend and collaborator with Pete (personal communication, 2014).

John and Alan Lomax had recorded this song in 1934 from African American convicts at Reed Camp, South Carolina, while touring Southern prisons. The Lomaxes hoped to find prisoners who, due to their removal

from society, might still know intact versions of older traditions. Lead Belly, who worked with the Lomaxes on some of their trips in 1934, learned the song and added it to his repertoire.

Pete learned “Michael, Row the Boat Ashore” from Boston folk singer Tony Saletan, who found it in the Allen, Ware, and Garrison collection *Slave Songs of the United States* (1867) (Seeger 1961, 1975). The song comes from the Gullah people of the Sea Islands on the Georgia and South Carolina coast. The version that Saletan learned was collected during the Civil War on St. Helena Island, South Carolina. After emancipation, the Gullah people settled these off-shore islands and have kept many of their African traditions to this day. In the song, Michael is the archangel from Christianity who ferries the souls of the dead.

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

14. Midnight Special

Pete Seeger, vocal and banjo; Memphis Slim, vocal and piano; Willie Dixon, vocal and bass

(FROM PETE SEEGER AT THE VILLAGE GATE WITH MEMPHIS SLIM AND WILLIE DIXON FOLKWAYS 2450, 1960; RECORDED 1960)

Strongly associated with Huddie Ledbetter, “Midnight Special” is considered a railroad song. Folk-song scholar Howard Odum first printed some of the lyrics in the *Journal of American Folklore* in 1911. Sam Collins recorded “Midnight Special Blues” for Gennett Records in 1927 and Otto Gray’s Oklahoma Cowboy Band recorded “Midnight Special” in 1929. It

became a popular prison song, recorded by the Library of Congress, in a number of prisons in the 1930s. Inmates believed that if the lights of the midnight train were to shine through the bars, the warden would set you free (Place 2015).

Lead Belly’s arrangement of the song became the standard. Both Johnny Rivers and Creedence Clearwater Revival later recorded it as a rock ‘n’ roll song using Lead Belly’s arrangement.

15. Que Bonita Bandera

Pete Seeger, vocal and banjo

(FROM WITH VOICES TOGETHER WE SING FOLKWAYS 2452, 1956)

Florencio Morales “Flor” Ramos (a.k.a. Ramito) (1915–1989), the Puerto Rican singer and *jibaro* musician, composed “Que Bonita Bandera (What a Beautiful Flag).” The song is a Puerto Rican *plena* that pays tribute to the flag of Puerto Rico. Displaying the flag publicly was discouraged (and, at one point, outlawed) as a symbol of Puerto Rican nationalism. The song has been an anthem for Puerto Ricans, especially in New York City where Pete heard it.

16. The Wild West Is Where I Want To Be

Pete Seeger, vocal and banjo

(FROM GAZETTE, VOL. 1 FOLKWAYS 2501, 1958)

Tom Lehrer (b. 1928) studied mathematics at Harvard, but also wrote bitterly satirical songs, which he began performing in the 1950s around Cambridge, Massachusetts. He self-produced his first LP, *Songs by Tom Lehrer* (1953), with 400 copies, mainly for people who had asked him for one. The popularity of these

records grew from word of mouth and were intensely popular with a demographic that was highly educated, intellectual, and (more often than not) the exact types of people who were also fans of the folk-song revival. Often found in record collections next to Pete Seeger and Harry Belafonte, they included such Lehrer trademarks as putting the periodic table of the elements to a Gilbert and Sullivan melody. They became so popular that Warner Brothers/Reprise Records reissued all of them. The album *That Was the Year That Was* (1965) became a gold record release. Lehrer was a reluctant performer who eschewed the lime-light, preferring teaching and a career in mathematics. After he stopped performing live in 1972, he taught mathematics at MIT and University of California, Santa Cruz.

Taken from his first LP, “The Wild West Is Where I Want to Be” is an anti-nuclear song with a cowboy setting. During the introduction to the song on his *Revisited* album, Lehrer explained, “Now if I may indulge in a bit of personal history, a few years ago I worked for a while at the Los Alamos scientific laboratory in New Mexico. I had a job there as a spy. No, I guess you know that the staff out there at that time was composed almost exclusively of spies... of one persuasion or another. And, while I was out there, I came to realize how much the Wild West had changed since the good old days of Wyatt Earp and ‘Home on the Range,’ and here then is a modern cowboy ballad commemorating that delightful metamorphosis, called ‘The Wild West Is Where I Wanna Be.’”

17. In the Evening When the Sun Goes Down

Pete Seeger, vocal and banjo; Memphis Slim, vocal and piano; Willie Dixon, vocal and bass

(FROM PETE SEEGER AT THE VILLAGE GATE WITH MEMPHIS SLIM AND WILLIE DIXON, VOL. 2 FOLKWAYS 2451, 1962; RECORDED 1960)

Leroy Carr (1905–1935) was one of the best-selling blues artists of the 1930s. He recorded this piano blues for Bluebird Records on February 25, 1935. It has since become a blues standard performed and recorded by many artists of the folk-song revival (Place 2015).

This version comes from a marathon set of shows performed in combination with Memphis Slim and Willie Dixon at the Village Gate nightclub in New York in 1960. All of the shows in the run were taped and ended up in Moses Asch's possession. Three Folkways albums were drawn from the series. For a complete set of the programs, see the discography at the end of this book.

18. Hold On

Pete Seeger, vocal and banjo; Willie Dixon, vocal and bass

(ALSO KNOWN AS "KEEP YOUR HANDS ON THE PLOW" "GOSPEL PLOW"; FROM WIMOWEH AND OTHER SONGS OF FREEDOM AND PROTEST FOLKWAYS 31018, 1968)

"Hold On" is a traditional American spiritual. The American Civil Rights Movement used its melody and song in a new form, as part of the emotionally moving "Keep Your Eyes on the Prize." The album *Wimoweh and Other Songs of Freedom and Protest* was drawn from a number of concert tapes in Moses Asch's possession. This track comes from the 1960 Village Gate shows with Memphis Slim and Willie Dixon.

19. Down by the Riverside

Pete Seeger, vocal and banjo; Big Bill Broonzy, vocal and guitar

(ALSO KNOWN AS "AIN'T GONNA STUDY WAR NO MORE"; FROM SING OUT WITH PETE FOLKWAYS 2455, 1961; RECORDED 1956)

This rousing song was an effective sing-along piece for Pete during his career because audiences usually knew it as an old African American spiritual. The Fisk Jubilee Singers first recorded it in 1920, followed by a number of black gospel groups (Dixon, Godrich, and Rye 1997, 260). Other printed versions were published in the 1920s. This performance comes from the 1956 Bill Broonzy and Pete Seeger concert at Northwestern University.

20. Wimoweh

Pete Seeger, vocal and banjo

(FROM THE COMPLETE BOWDOIN COLLEGE CONCERT SMITHSONIAN FOLKWAYS 40184, 2011 / HEADLINES AND FOOTNOTES SMITHSONIAN FOLKWAYS 40111, 1999; ARCHIVE REEL 4982; RECORDED MARCH 13, 1960, BOWDOIN COLLEGE, BRUNSWICK, MAINE)

"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 heard the Linda recording but could not understand the Zulu language so tried to approximate the lyrics. Once Pete discovered Linda's whereabouts, he made sure royalty payments were given to him—especially after the Weavers scored a hit with the song.

In Zulu, the song means the "lion is sleeping" and refers to Shaka, the Warrior king of the Zulus who had defeated European aggressors and would rise again to lead his people to freedom.

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* (1994). This version added a new chorus to "Wimoweh" to describe the nocturnal, savannah-dwelling beast: "in the jungle, the mighty jungle, the lion sleeps tonight." This led to a copyright lawsuit, in which "The Lion Sleeps Tonight" prevailed in court. However Linda's heirs later received a settlement from the music publisher.

21. Tina Sizwe (We the Brown Nation)

Pete Seeger, Robert Haner, Garrett Morris, Guy Carawan, and Ned Wright, vocals

(ALSO KNOWN AS "THINA SIZWE"; "WE ARE THE BROWN NATION"; FROM SOUTH AFRICAN FREEDOM SONGS FOLKWAYS EP 601, 1960)

The movement against apartheid in South Africa was a singing movement. In 1959, Mary Louise Hooper taught Pete four songs she had learned from the leaders of the African National Congress (Seeger 1972, 135). Pete recorded the four songs with Robert Haner, Garrett Morris, Guy Carawan, and Ned Wright. Moses Asch released them as a 7-inch EP disc—one of the few times he ever released anything less than a full album. The cover bore a striking photograph of the Sharpeville Massacre, which had occurred in South Africa in March 1960.

The lyrics call for the return of the land stolen by whites from the black population. The original notes for the EP are on the Smithsonian Folkways website and include the Zulu words with a guide to pronunciation.

1. In Tarrytown

Pete Seeger, vocal and guitar; Ed Renehan, vocal and guitar

(RELATED TO "BUTCHER BOY"; "RAILROAD BOY"; "GOSPORT TRAGEDY"; "DIED FOR LOVE"; "THERE IS A TAVERN IN THE TOWN"; FROM *FIFTY SAIL ON NEWBURGH BAY* FOLKWAYS 5257, 1976)

Folk singer John Allison crafted this New York state version from a variant of the old ballad "Butcher Boy" he had collected in the Hudson Valley. "Butcher Boy" has various versions and dates from an Irish ballad called "The Gosport Tragedy." The ballad tells of the seduction and abandonment of a young woman. In the original, she commits suicide—an element that is omitted from this variant. The Weavers released the song multiple times as "Wild Goose Grasses."

2. Oleanna

Pete Seeger, vocal and banjo; The Song Swappers (Mary Travers, Erik Darling, Tom Geraci), vocals

(FROM *FOLK SONGS OF FOUR CONTINENTS* FOLKWAYS 6911, 1955; RECORDED MAY 16, 1955)

"A friend of mine lent me a book of songs made up by Norwegian immigrants, all in Norwegian, which I don't know a word of. I was fortunate to get translations of a couple of them" (Seeger, spoken introduction, tape 1920). The song was from Theodore Blegen's *Norwegian Emigrant Songs and Ballads*.

Ole Bull (1810–1880) was a Norwegian composer and violinist who in 1852 purchased a sizeable property in north-central Pennsylvania. He founded New Norway, an area of dense forests with four communities, one of which was Oleanna, named for Ole and his mother. Unfortunately, the colony failed when the new

immigrants had difficulty farming the land Bull had acquired. This song satirizes Bull's failed efforts to create a new Norwegian utopia in the New World. The lyrics were written by Ditmar Meidell. The melody is the same as "Twinkle, Twinkle, Little Star."

3. Deep Blue Sea

Pete Seeger, vocal and banjo

(FROM *WITH VOICES TOGETHER WE SING* FOLKWAYS 2452, 1956)

Pete believed this song has roots in West Indian music (*Sing Out!* vol. 5, no. 3, 17). He first recorded it on his early Folkways album, *Darling Corey* (FP3, 1950). It is another one of the songs he performed with the Weavers and it became a mainstay of Seeger's concerts in the 1950s.

4. Barbara Allen

Pete Seeger, vocal

(ALSO KNOWN AS "BARBRY ELLEN"; "BARBARA ELLEN"; CHILD NO. 2; FROM *AMERICAN BALLADS*, FOLKWAYS 2319, 1957 / *AMERICAN FAVORITE BALLADS*, VOL. 2 SMITHSONIAN FOLKWAYS 40151, 2003)

Folk-song scholar Francis James Child undertook a project in the late 19th century to catalog a large body of English and Scottish ballads. He combined variants of the same song, assigned each a number, and researched the origins of the lyrics. In this case, Child found a published version as early as 1740. He also found a version of "Barbry Allen" in Thomas Percy's *Reliques of Ancient English Poetry* (1765) (Logsdon and Place 2009). Of all the ballads Child collected, "Barbara Allen" may be the most popular and frequently recorded, especially during the folk-song revival of the 1950s and 60s.

In his introduction to *American Favorite Ballads*, Pete noted that the 17th-century diarist Samuel Pepys wrote, “Heard this evening the delightful new Scottish song, Barbara Ellen.” Pete added, “everyone knows a different version and swears it is the ‘real one’” (Seeger 1961, 79).

5. Big Rock Candy Mountain

Pete Seeger, vocal and banjo

(FROM AMERICAN FAVORITE BALLADS, VOL. 1 FOLKWAYS 2320, 1957; AMERICAN FAVORITE BALLADS, VOL. 1 SMITHSONIAN FOLKWAYS 40150, 2002)

Harry K. McClintock (1882–1957), known as “Haywire Mac,” spent his life as a hobo, singer, and composer. He performed for I.W.W. union meetings and on the radio, and is best known for his compositions, “Hallelujah, I’m a Bum” and “Big Rock Candy Mountain.” Movie fans may know his version of the latter from the musical introduction to *O, Brother Where Art Thou* (2000). The song is related to “Dying Hobo” and “Little Stream of Whiskey.”

6. House of the Rising Sun

Pete Seeger, vocal and banjo

(ALSO KNOWN AS “RISING SUN BLUES”; “ROUNDER’S LUCK” AND OTHERS; FROM AMERICAN FAVORITE BALLADS, VOL. 2 FOLKWAYS 2321, 1958 / AMERICAN FAVORITE BALLADS, VOL. 2 SMITHSONIAN FOLKWAYS 40151, 2003)

In this song, originally from the British Isles, a young woman laments that she will spend her life working in a house of ill repute. In England, the name “Rising Sun” was often applied to houses of prostitution. In 19th-century New Orleans there were many such houses (Logsdon and Place 2009).

The song exists as an early jazz tune and folk song. In 1937, the Lomaxes collected a version from Georgia Turner in Middlesboro, Kentucky. When they published the song in one of their books, it became the version played by many folk performers (Lomax 1960, 280). Pete acknowledged learning it from Alan Lomax (Seeger 1961, 18).

Guitarist Dave Van Ronk, a fan of both early jazz and folk, worked out his own arrangement of the song. His version was subsequently recorded by Bob Dylan, and then the British rock group, the Animals, who took it to No. 1 on the charts.

7. Shenandoah

Pete Seeger, vocal and banjo

(ALSO KNOWN AS “THE WIDE MISSOURI”, THE ROLLING RIVER”; FROM AMERICAN FAVORITE BALLADS, VOL. 2 FOLKWAYS 2321, 1958; AMERICAN FAVORITE BALLADS, VOL. 1 SMITHSONIAN FOLKWAYS 40150, 2002)

One of the best-loved American shanties, “Shenandoah” is often mistakenly associated with the Shenandoah River and Valley in western Virginia. In fact, Shenandoah refers to Skenendoah, an Oneida chieftain. Stan Hugill believes it “probably came into being among the American boatmen of the Ohio, Missouri, and Mississippi Rivers sometime in the 1840s” (Hugill 1977, 29). It was also sung at the ports on the Gulf of Mexico.

8. Go Tell Aunt Rhody

Pete Seeger, vocal and banjo

(ALSO KNOWN AS “THE OLD GREY GOOSE”; “THE OLD GREY GOOSE IS DEAD”; GO TELL AUNT NANCY” AND OTHERS; FROM AMERICAN FAVORITE BALLADS, V. 2 FOLKWAYS 2321, 1958 / AMERICAN FAVORITE BALLADS, VOL. 2 SMITHSONIAN FOLKWAYS 40151, 2003)

“Go Tell Aunt Rhody” became popular during the folk-song revival of the 1950s and 60s, but has a much longer history. The tune began as a gavotte composed as part of Jean-Jacques Rousseau’s opera *Le Devin du Village* and then found its way into American shape-note hymns as “Greenville” or “Rosseau.” The Carolina Tar Heels recorded it as “Go Tell Aunt Nancy” in 1930; six other string bands recorded versions with that title during the next ten years (Logsdon, notes to Smithsonian Folkways 40155).

9. Bottle Up and Go

Pete Seeger, banjo; Sonny Terry, harmonica; William Edward Cook, washboard; Brownie McGhee, guitar; Frank Robertson, bass

(FROM WASHBOARD BAND: COUNTRY DANCE MUSIC FOLKWAYS 2201, 1956)

Pete collaborated with Sonny Terry and Brownie McGhee to record the one-off album *Washboard Band* in 1956. It was a spirited instrumental album, perhaps created to join the skiffle craze that had started in England two years earlier.

“Bottle Up and Go” is a blues standard also known as “Step it Up and Go.” The Memphis Jug Band first recorded it in 1934. Tommy McClellan’s 1939 version introduced many of the lyrics that would later be heard in the song. Bluesman John Lee Hooker also recorded the song.

10. Hard Travelling

Pete Seeger, vocal and guitar

(FROM AMERICAN FAVORITE BALLADS, VOL. 2 FOLKWAYS 2321, 1958 / AMERICAN FAVORITE BALLADS, VOL. 2 SMITHSONIAN FOLKWAYS 40151, 2003)

Woody Guthrie composed “Hard Travelin’” while in the Pacific Northwest, but did not record it until later (Logsdon and Place 1997a). The lyrics and imagery are quintessential Woody.

11. Dink’s Song

Pete Seeger, vocal and banjo

(ALSO KNOWN AS “IF I HAD WINGS”; “DINK’S BLUES”; “NORA’S DOVE”; “FARE THEE WELL” AND OTHERS; FROM FOLKWAYS 2322, 1959 / AMERICAN FAVORITE BALLADS, VOL. 2 SMITHSONIAN FOLKWAYS 40151, 2003)

John Lomax collected this song from a woman named Dink in 1908, as she washed clothes near the Brazos River in Texas. When he went back a few years later to look for her, she had passed away. It is a beautiful song that numerous folk-singers have recorded ever since.

12. When I First Came to This Land

Pete Seeger, vocal and banjo

(FROM AMERICAN FAVORITE BALLADS, VOL. 3 FOLKWAYS 2322, 1959 / AMERICAN FAVORITE BALLADS, VOL. 3 SMITHSONIAN FOLKWAYS 40152, 2004)

This is an old Pennsylvania Dutch song. Folk singer Oscar Brand translated this old Pennsylvania Dutch song and arranged the English words. Pete refers to the tune as “a famous melody known in every country of Europe” (Seeger 1961, 13).

13. The Half Hitch

Pete Seeger, vocal and banjo

(UNRELEASED; FROM ARCHIVE REEL 240; RECORDED AT THE INDIAN NECK FOLK FESTIVAL, YALE UNIVERSITY, NEW HAVEN, CONNECTICUT, 1960)

This humorous British ballad comes from an Arthurian song “The Marriage of Sir Gawain” (Child ballad no. 31) and was originally a poem, “The Wedding of Sir Gawain and Dame Ragnelle.” The original plot is more complicated, but both versions include a suitor swearing to marry an old hag he meets in the fields, only to learn on his wedding night that she is actually a beautiful woman. Similar ballads from the British Isles tell of brides or grooms revealed as beautiful and handsome after the wedding. Pete’s song “The Half Hitch” comes from Vermont.

14. I Never Will Marry

Pete Seeger, vocal and banjo; Mike Seeger, vocal and autoharp

(FROM HOOTENANNY AT CARNEGIE HALL FOLKWAYS 2512, 1960; RECORDED APRIL 1959)

In this Carnegie Hall performance, Pete invited Mike, his younger half-brother, to join him onstage. Mike played the autoharp to accompany Pete. Pete remembered learning this song from the singing of Virginian Texas Gladden (possibly from the recording by Alan Lomax). It was also recorded in 1933 by the Carter Family.

15. Cumberland Mountain Bear Chase

Pete Seeger, vocal and banjo

(ALSO KNOWN AS “CUMBERLAND MOUNTAIN BEAR HUNT”; FROM FOLK MUSIC OF THE NEWPORT FOLK FESTIVAL, VOL. 1 FOLKWAYS 2431, 1961)

David Harrison Macon (1870–1952), known as Uncle Dave Macon and as “The Dixie Dewdrop,” was one of the most popular early recording stars and also one of Pete’s favorite old-time banjo players. Uncle Dave was one of the first stars of the Grand Old Opry and one of its most beloved members for the quarter-century he was on the air. Macon’s family owned a Nashville hotel, which catered to many passing vaudeville musicians. Macon was undoubtedly influenced by many of these individuals, as his performances were filled with enthusiasm, humor, and numerous banjo tricks, harkening back to the days of the medicine show (Malone 1985, 72).

Always a colorful character Macon was proprietor of the Midway Mule and Wagon Transportation Company. He hauled materials from town to town entertaining passersby as he worked. His professional show business career did not start until he was middle-aged. Many of his songs portray the South’s social and political life and have been extensively reissued.

“Pete crafted a song-story for children, “Cumberland Mountain Bear Chase,” based on Macon’s “Cumberland Mountain Deer Chase.” It was a tour de force on banjo, which Pete used to great effect in many of his concerts.

16. No More Auction Block

Pete Seeger, vocal and guitar

(ALSO KNOWN AS “MANY THOUSAND GONE”; FROM AMERICAN FAVORITE BALLADS, VOL. 4 FOLKWAYS 2323, 1961 / AMERICAN FAVORITE BALLADS, VOL. 4 SMITHSONIAN FOLKWAYS 40153, 2006)

“No More Auction Block” (a.k.a. “Many Thousand Gone”) was a marching song among black soldiers during the Civil War, based on a song written during the era of slavery. Bob Dylan used elements of its tune in “Blowing in the Wind,” thus reinterpreting a great melody for a new time.

17. Talking Blues

Pete Seeger, vocal and banjo

(ALSO KNOWN AS “THE ORIGINAL TALKING BLUES”; FROM AMERICAN FAVORITE BALLADS, VOL. 5 FOLKWAYS 2445, 1962 / AMERICAN FAVORITE BALLADS, VOL. 4 SMITHSONIAN FOLKWAYS 40153, 2006)

For information about this song, see the notes for Disc 2, track 14.

18. St. James Infirmary

Pete Seeger, vocal and banjo

(ALSO KNOWN AS “THE UNFORTUNATE RAKE”; “ST. JAMES HOSPITAL”; “GAMBLER’S BLUES”; “STREETS OF LAREDO” AND OTHERS; FROM AMERICAN BALLADS FOLKWAYS 2319, 1957 / AMERICAN FAVORITE BALLADS, VOL. 3 SMITHSONIAN FOLKWAYS 40152, 2004)

“St. James Infirmary” is one of a group of ballads based on the 18th-century Irish folk song, “The Unfortunate Rake.” In the songs, the rake is dying from the effects of syphilis. After coming to the United States, the song was recast in different forms, including “Streets of Laredo,” “Tom Sherman’s Barroom,” and the jazz pieces “St. James Infirmary/Hospital.” Folk-song scholar Kenneth Goldstein produced an entire album with different versions of “Unfortunate Rake” (Folkways 3805).

19. Strawberry Roan

Pete Seeger, vocal and banjo

(FROM AMERICAN FAVORITE BALLADS, VOL. 5 SMITHSONIAN FOLKWAYS 40154, 2007; SMITHSONIAN ACETATE 530)

Cowboy poet Curly Fletcher (1892–1954) wrote “Strawberry Roan” as “The Outlaw Bronco” in 1914. It was first published in 1915 and later appeared in Fletcher’s book *Songs of the Sage* (1931). An unknown author put it to music, possibly using an Australian folk tune. Working with two Hollywood songwriters, Fletcher copyrighted a new version in 1931. The other writers added the chorus, which Fletcher never liked (Logsdon 2009). Pete recorded it for Moses Asch on an acetate disc in the 1940s, but it was not released until 2007.

20. Follow the Drinking Gourd

Pete Seeger, vocal and guitar; Ed Renehan, vocal and guitar

(FROM FIFTY SAIL ON NEWBURGH BAY FOLKWAYS 5257, 1976)

Enslaved people used this song on the Underground Railroad to follow a path to freedom. The drinking gourd refers to the Big Dipper, the constellation that includes the North Star. By traveling at night and looking for the North Star, you could find your way north.

H.B. Parks, who collected a version in the 1910s, described an Underground Railroad operative named Peg Leg Joe who had spread the song to various plantations as a road map.

Lee Hays created a new arrangement of the song, which the *People’s Songs* bulletin published. Hays wrote, “This song is a mixture of what I remember as pieced out by the Lomax

song. I heard it in 1916–1920, thereabouts, from Aunty Laura, my nurse” (set of lyrics sent from Hays to Seeger, Folder 03-03-006, Box 3, Lee Hays Papers).

Pete included the song in *Fifty Sail on Newburgh Bay*, an album of Hudson River songs. The Hudson River was a direct route to Canada and many of the river sloops helped in that effort. Sojourner Truth, who “conducted” people on the Underground Railroad was from Hurley, New York, not far from the Hudson; she probably knew this song, according to Pete (uncredited author, notes to Folkways 5257).

21. Seneca Canoe Song (Kayowjajineh)

Pete Seeger, vocals; others, vocals and percussion

(FROM CHAMPLAIN VALLEY SONGS FOLKWAYS 5210, 1960; RECORDED AUGUST 25, 1959)

Pete learned this Seneca song from a Mohawk neighbor, Ray Tehanetorens Fadden (1919–2008), who lived in the Adirondack Mountains. The Seneca are one of the Six Nations tribes of the Iroquois League who reside in New York State and Ontario. This version comes from one of the albums Pete recorded of songs of New York State, which he used in many of his concerts in the 1950s and 60s.

22. The Banks of Champlain

Pete Seeger, vocal and banjo

(FROM CHAMPLAIN VALLEY SONGS FOLKWAYS 5210, 1960; RECORDED AUGUST 25, 1959)

Catherine Macomb (1786–1822) reportedly witnessed the Battle of Plattsburgh during the War of 1812. Her husband was General

Alexander Macomb (1782–1841), known as “the Hero of Plattsburgh.” She prayed for his safe return and wrote this song to the tune of “The Banks of the Dee.”

Marjorie Porter (1893–1973) collected songs in upstate New York between 1942 and 1967, which became her collection of North Country Folklore, now housed at SUNY College at Plattsburgh Special Collections. Porter collected this song from Lily Delorme of the Saranac Valley, who had learned it from her grandfather who fought in the war. Pete recorded it during a period when he explored the music of upstate New York and the Hudson Valley.

23. My Gallant Black Bess

Pete Seeger, vocal and banjo

(ALSO KNOWN AS “MY BONNIE BLACK BESS”; FROM SMITHSONIAN REEL 3277; UNRELEASED OUT-TAKE FROM CHAMPLAIN VALLEY SONGS; RECORDED AUGUST 25, 1959)

The old folk song, “My Bonnie Black Bess,” tells of a horse belonging to the legendary British outlaw Dick Turpin (1705–1739). Adirondack Mountains singer Lawrence Older recorded the song, which was collected widely across the country. Woody Guthrie used the melody for his song “The Unwelcome Guest.” Pete recorded it for *Champlain Valley Songs*.

24. Nonesuch

Pete Seeger, recorder; Frank Hamilton, guitar

(FROM NONESUCH AND OTHER FOLK TUNES FOLKWAYS 2439, 1959)

“Nonesuch” is an old British dance tune that was first published in *Playford’s Dancing Master* 1651). In 1959, Pete included it in an album of playful instrumental exercises for banjo,

guitar, and recorder, which he produced with Frank Hamilton (b. 1934). Hamilton was one of the musicians who joined the Weavers after Pete’s departure. He co-founded the Old Town School of Folk Music in Chicago and recorded for Folkways, Phillips, and Vanguard Records.

25. Battle of New Orleans

Pete Seeger, vocal and banjo; Frank Hamilton, vocal and guitar

(FROM NONESUCH AND OTHER FOLK TUNES FOLKWAYS 2439, 1959)

Jimmy Driftwood (1907–1998) was born James Morris in Timbo, Arkansas. He claimed his name came from a trick played by his grandfather, who first presented the new grandson in a blanket containing a bunch of sticks. Jimmy’s grandmother supposedly quipped, “Well that ain’t nothing but driftwood.” Jimmy worked in Arkansas as a school principal who wrote songs to help teach U.S. history to his students. He cleverly used “The Eighth of January,” an old fiddle tune, to describe the battle of New Orleans (taking place January 8, 1815, during the War of 1812). When his efforts succeeded, Jim began a new career as a singer and songwriter. He recorded *Newly Discovered Folk Songs* for RCA Victor in 1958, and his performances took him even to Carnegie Hall. When country singer Johnny Horton recorded “The Battle of New Orleans” in 1958, it became a No. 1 hit the following year.

This song, along with “My Home’s Across the Blue Ridge Mountains,” were the only two vocal performances on the *Nonesuch* album. According to Frank Hamilton, Pete learned

the song directly from Driftwood and released their version before Horton’s hit record (Hamilton, personal communication, 2015). Horton’s version was such an international blockbuster that Moses Asch—in a very rare act—released a 45 rpm of this version, presumably for jukebox play.

disc 5

1. Last Night I Had the Strangest Dream

Pete Seeger, vocal and banjo

(FROM LOVE SONGS FOR FRIENDS AND FOES FOLKWAYS 2453, 1956 / IF I HAD A HAMMER SMITHSONIAN FOLKWAYS 40096, 1998, RECORDED MARCH 8, 1956)

Folksinger Ed McCurdy (1919–2000) wrote this well-known anti-war song in 1950. McCurdy was born in Pennsylvania, but later moved to British Columbia and Nova Scotia. With a deep baritone voice, McCurdy made several popular folk records during the 1950s before the music caught on with the larger public. Some of his bestselling records were a series of risqué English ballads for Elektra. He was also an early performer at the Newport Folk Festival.

Songwriters are lucky if just one of their efforts outlives them to become in the public's mind an old song that's been around for years. "Last Night I Had the Strangest Dream" has done this for McCurdy. Simon and Garfunkel also popularized the song in the 1960s (Place 2011).

2. Carol of the Beasts (Burgundian Carol)

Pete Seeger, vocal and banjo

(FROM TRADITIONAL CHRISTMAS CAROLS FOLKWAYS 2311, 1967 / SMITHSONIAN FOLKWAYS 40024, 1989)

One of the most popular Christmas records on the market is Pete's *Traditional Christmas Carols*. Pete included "Burgundian Carol," which he had recorded earlier with the Weavers for their 1952 Christmas album, *We Wish You a Merry Christmas* (Decca 5373).

The song was written around 1700 by Bernard de la Monnoye (1641–1728), who came

from Burgundy (France) and published two books of Christmas carols. It was translated into English by Oscar Brand.

3. The Quiz Show

Pete Seeger, vocal and banjo; Memphis Slim, vocal and piano; Willie Dixon, vocal and bass

(ALSO KNOWN AS "THE QUIZMASTERS"; FROM PETE SEEGER AT THE VILLAGE GATE WITH MEMPHIS SLIM AND WILLIE DIXON FOLKWAYS 2450, 1960; RECORDED 1960)

In 1957, American intellectual Charles Van Doren (b. 1926) became the reigning champion on the television quiz show *Twenty-One*, making him a celebrity that was the 1950s equivalent of winning *American Idol*. In 1959, however, Van Doren confessed under oath to the House Committee on Legislative Oversight that he had cheated; the questions and answers were fed to him beforehand. This was the basis for the film *Quiz Show* (1994) starring Ralph Fiennes.

Ernie Marris, (1932–1988) was a prolific songwriter from Georgia who claimed to have written more than 15,000 songs (*Sing Out!* 1993, 43/1, 28). 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" (Place 2011).

4. Eight-Hour Day

Pete Seeger, vocal and banjo

(FROM AMERICAN INDUSTRIAL BALLADS FOLKWAYS 5251, 1956 / SMITHSONIAN FOLKWAYS 40058, 1992)

American workers started to fight for an eight-hour work day after the Civil War. On May 1, 1886, some 340,000 workers demonstrated

across the country, including the Haymarket Strike in Chicago. The song may have been used in the 1897 strike by miners for an eight-hour day (Fowke 1960, 26–27). It was not until 1938 that comprehensive legislation brought victory to workers.

This song was part of a longer piece called “The Knights of Labor Strike” (Silber, notes to Smithsonian Folkways 40058). It was written by John Hory and uses the melody of the colonial song “Free Amerikay.”

5. The Popular Wobbly

Pete Seeger, vocal and banjo

(FROM *SING OUT! HOOTENANNY FOLKWAYS* 2513, 1963; RECORDED BETWEEN 1950 AND 1955 FOR *SING OUT!*)

In 1917, the Tin Pan Alley songwriting duo of Fred Fisher (1875–1942) and Joseph McCarthy (1885–1943) penned the popular hit “They Go Simply Wild Over Me.” I.W.W. songwriter T-Bone Slim took the well-known melody and created his own “Popular Wobbly,” which was first published in 1920 in the *Little Red Songbook* of the Industrial Workers of the World, known as the Wobblies. T-Bone Slim (Matti Valentinpoika Huhta (1880–1942)) was a Finnish American labor activist and songwriter. Raised in Ohio, he wrote extensively for I.W.W. publications and also worked as a barge captain in New York City.

Pete recalled, “Well, the Wobblies decided the pop song was the best form: ‘Everybody knows this tune; we’ll put new words to it.’ One of the hit songs of 1912 was sung by a very popular singer: ‘Oh The Girls, They Go

Wild Over Me.’ They made up this Wobblies version that was hilarious” (Dunaway and Beer 2010, 39).

6. Bourgeois Blues

Pete Seeger, vocal and guitar

(FROM *PETE SEEGER SINGS LEADBELLY FOLKWAYS* 31022, 1968; FROM AUDIO REEL 3365)

According to record producer Ahmet Ertegun, Lead Belly overheard the term “bourgeois” being using during a discussion of racism in Washington, D.C., and became fascinated with the word (Interview in *Folkways: A Vision Shared*). Lead Belly crafted “Bourgeois Blues” to comment on the racism he had experienced in Washington and first recorded the song in December 1938 in New York (Place 1997). Pete learned the song from Lead Belly and has kept it popular (Place 2011).

7. Garbage

Pete Seeger, vocal, banjo, bass, and guitar

(FROM *BANKS OF MARBLE AND OTHER SONGS FOLKWAYS* 31040, 1974; RECORDED 1974)

In 1969, San Franciscan Bill Steele wrote this song, which has now become an anthem for the environmental movement. According to Steele, “There was a big fuss in San Francisco at the time about dumping garbage in the Bay, not as trash but as landfill to build new waterfront condominiums. So that sort of inspired it all” (Aloi 2009).

Pete learned the song from Michael Cooney at a festival and added some of his own verses. Mike Agranoff added the fourth verse. Pete also recorded the song with Fred Kirkpatrick

on their album, *Pete Seeger and Brother Kirk Visit Sesame Street* (CTW Records, 1974). It was sung with the character Oscar the Grouch—reportedly inspired by former Sesame Street writer and Pete’s fellow folk singer Oscar Brand—who resides in a trash can.

Steele later mused, “Writing topical songs can be frustrating because they go out of currency very quickly. What’s frustrating about this one is forty years after it was written, it is still current. From the environmental standpoint, it’s frustrating that we haven’t done anything about it, and this problem is still with us after all this time” (Aloi 2009).

Pete worked with album producer Fred Hellerman to overdub all the instrumental parts on all the songs on this album, becoming in essence a one-man band.

8. Guardian Beauty Contest

Pete Seeger, vocal and banjo

(UNRELEASED; FROM *GAZETTE OUTTAKES*; ARCHIVE REEL 3371)

In 1955, calypsonian Attila the Hun (Raymond Quezevedo, 1892–1962) penned this song to comment on a young woman being denied the crown in the annual *Guardian* newspaper beauty contest because she was black. Attila often wrote topical songs on political events in Trinidad, including his well-known “FDR in Trinidad” about the American president’s visit to the island in 1936. His songs were often banned in Trinidad due to their political content.

Calypso music was briefly popular among mainstream American record-buyers in the 1950s, with such top-selling albums as Harry

Belafonte's *Calypso* and the Tarriers' "Banana Boat Song." Three folk singers (certainly not from Jamaica) even called their group the Kingston Trio to capitalize on the popularity of calypso.

In Pete's world of topical folk-song writers, calypso singers were well-known and active, going back to at least the 1940s. The calypsonian Lord Invader was a frequent guest at People's Songs hootenannies. American folk-song writers frequently adopted the calypso style, which included many topical songs about politics in the islands, and worked perfectly well for their own political commentaries

Attila's song is no "relic of the past." In 2013, the Globo television network in Brazil was accused of taking a beauty crown from a dark-skinned woman because of public backlash from members of the public who preferred a "lighter-skinned" alternative.

9. Rambling Boy

Pete Seeger, vocal and guitar

(UNRELEASED; FROM OUTTAKES FOR *BROADSIDE*, VOL. 2 1963; SMITHSONIAN REEL 3699; RECORDED IN 1963)

Tom Paxton (b. 1937) was one of the important songwriters in the early days of *Broadside* magazine. Paxton was born in Chicago, but moved at age ten to Bristow, Oklahoma. He started writing songs while enrolled at the University of Oklahoma and since has penned hundreds of them. In 1960, while serving in the Army, Paxton was stationed at Fort Dix, New Jersey, and became involved in the New York City folk scene, traveling to Greenwich Village on weekends.

Paxton has continued to tour and record for some 60 years; he also conducts many songwriting workshops. Because of his topical songs, an overview of Paxton's career describes the major news stories of the last half-century. He currently lives in Virginia.

"Rambling Boy" was one of the favorite songs written by Paxton in the 1960s and released by Elektra Records. The Weavers recorded it during their 1963 reunion at Carnegie Hall. This outtake comes from the 1963 *Broadside* sessions.

10. Mrs. Clara Sullivan's Letter

Pete Seeger, vocal and guitar

(FROM *THE BEST OF BROADSIDE*, 1962–1988 SMITHSONIAN FOLKWAYS 40130, 2000; SMITHSONIAN REEL 3383; RECORDED MAY 1, 1963)

Malvina Reynolds and Pete Seeger joined together to write this song after seeing a letter to the editor written by Clara Sullivan, a housewife in Perry County, Kentucky, about the deplorable conditions her family faced in the coal-mining towns of eastern Kentucky.

Pete included the song from a live-concert performance on his Columbia album *I Can See a New Day* (1964). This version comes from a tape that Moe Asch made of songs Pete might possibly use—but never did—for his *Broadside* albums.

11. Freiheit

Pete Seeger, vocal and banjo

(ALSO KNOWN AS *DIE THÄLMANN-KOLONNE*; FROM *WIMOWEH AND OTHER SONGS OF FREEDOM AND PROTEST* FOLKWAYS 31018, 1968)

The volunteer German Thälmann Brigade frequently sang this during the Spanish Civil War; it was one of the first international brigades to help defend Madrid against the armies

of Francisco Franco (Glazer 2014). Pete used this song during many of his 1950s concerts, in part because it has a very singable chorus. *Freiheit* means freedom in German.

12. The Battle of Maxton Field

Pete Seeger, vocal and banjo

(FROM *HOOTENANNY AT CARNEGIE HALL* FOLKWAYS 2512, 1960, RECORDED APRIL 1959)

Always on the lookout for a good news story, Malvina Reynolds read about a conflict in North Carolina between the Ku Klux Klan and local Lumbee Indians, who made up one-third of the region's population. The KKK had burned two crosses on the front lawns of two Lumbee residents: one because a Lumbee family had moved into a mostly white neighborhood, the other because a Lumbee woman had been dating a white man. KKK leader James "Catfish" Cole said a rally was necessary to "to put the Indians in their place, to end race mixing" (Graham 2005).

What locals refer to as the Battle of Taylor Pond began when the Klan held its rally in a field near the town of Maxton on January 18, 1958. A large group of young Lumbees showed up, led by Sanford Locklear, Simeon Oxendine, and Neill Lowery. One of the Lumbees used a sling shot to break the light bulb at the center of the gathering, thus plunging the rally into darkness. The Lumbees stormed the field, firing guns in the air, and routed the Klan into the woods. The Lumbees proudly displayed the captured KKK banner. The image of the Lumbee victory made great material for a good song.

13. What Did You Learn in School Today?

Pete Seeger, vocal and guitar

(FROM BROADSIDE BALLADS, VOL. 2 FOLKWAYS 5302, 1963)

During the folk-song revival, many children learned to sing “What Did You Learn in School Today?” Written by Tom Paxton, it asserts that you should not necessarily accept everything you hear in school, but rather should learn to think on your own.

14. From Way Up Here

Pete Seeger, vocal and guitar

(FROM BROADSIDES, SONGS AND BALLADS FOLKWAYS 2456, 1964)

Pete wrote the music—other than the whistling part, which was borrowed from Tchaikovsky—and collaborated on the lyrics with Malvina Reynolds, one of his favorite songwriters (Seeger 1993, 109).

15. To My Old Brown Earth

Pete Seeger, vocal

(FROM BROADSIDES, SONGS AND BALLADS FOLKWAYS 2456, 1964)

In 1958, Pete attended the funeral of John McManus, editor of the *National Guardian* newspaper, and wished he had a song to sing on that occasion. He returned home, encouraging others to use this song to send to the “family of someone who has died” (Seeger 1993, 246).

16. My Dirty Stream

Pete Seeger, vocal and guitar

(FROM SMITHSONIAN REEL 3375; UNRELEASED; RECORDED CA. 1963)

While sailing near his home on the Hudson River, Pete noticed floating waste from toilets. He wrote this song—and then many others—about cleaning the river (Seeger 1993, 201).

17. Letter to Eve

Pete Seeger, vocal and guitar

(FROM SMITHSONIAN REEL 4871; UNRELEASED)

The book of Genesis inspired Pete’s original version of this song, which was meant to be a conversation between a pacifist and a freedom fighter. But Pete later changed it to be a song about women everywhere (Seeger 1993, 170). The line *pacem in terris* is Latin for *peace on earth*, and was the title of a 1963 papal encyclical about nuclear non-proliferation from Pope John XXIII.

18. The Ballad of Dr. Dearjohn

Pete Seeger, vocal and guitar

(FROM SMITHSONIAN REEL 3479; UNRELEASED; RECORDED 1963)

Earl and Helen Robinson modified “Cod Liver Oil,” an old Newfoundland folk song, to comment on the battle over universal health care in Canada. In 1957, the Liberal government passed the Hospital Insurance and Diagnostics Services Act, which mandated the Canadian government to pay half the health costs of any province that instituted the plan. By 1961, all the provinces had done so. However, some critics felt the act was socialist and tried to block it. In 1962, doctors in Saskatchewan went on

strike for one month, hoping to rescind the program, but the province of Saskatchewan reaffirmed the plan in 1962 with the Saskatchewan Medical Care Insurance Act. In subsequent years, Canadians have expanded their universal health care, which merits approval by 86 percent of the population, according to a poll in 2009.

A similar battle echoed in the United States half a century later. This song was never commercially released, other than as a bonus download. It seems timely today.

19. My Name is Lisa Kalvelage

Pete Seeger, vocal and banjo

(FROM SINGS AND ANSWERS QUESTIONS FOLKWAYS 5702, 1968; RECORDED NOVEMBER 21, 1967, FORD HALL FORUM, BOSTON, MASSACHUSETTS, ARCHIVE REEL 3645)

In 1966, Lisa Kalvelage (1923–2009) and three other women dressed in their Sunday finest and stood on a loading platform in order to block a delivery of napalm during the Vietnam War. According to the newspaper report, which inspired Pete, she acted in response to what she had learned while living in Germany during the Nazi regime: “If you live in a democratic country where the government is you, you cannot say, ‘I followed orders.’ If you recognize that something is wrong, you have to speak out to set it straight” (de Sa 2009). Bruce Springsteen and Ani DiFranco have also recorded this song.

20. Don't Ask What a River Is For

Pete Seeger, vocal and banjo

(FROM BANKS OF MARBLE AND OTHER SONGS FOLKWAYS 31040, 1974; RECORDED 1974)

Pete used the melody from “Over the Waterfall” for this, another of his songs about the Hudson River.

21. God Bless the Grass

Pete Seeger, vocal and guitar

(FROM BANKS OF MARBLE AND OTHER SONGS FOLKWAYS 31040, 1974; RECORDED 1974)

This song, written by Malvina Reynolds, was also the title track for the album *God Bless the Grass*, first released by Columbia in 1966 and later reissued by Folkways.

22. Of Time and Rivers Flowing

Pete Seeger, vocal and guitar; Ed Renehan, vocal

(FROM FIFTY SAIL ON NEWBURGH BAY FOLKWAYS 5257, 1976)

PCBs endangered the livelihood of Hudson River shad fisherman by making the fish dangerous to eat. Ron Ingolds, a Hudson River neighbor and his crew of shad fishermen, taught Pete how to fish by “setting the nets at slack tide.” The shad fisherman provided free shad to help put together a shad festival by the river.

Pete used “Lo, How a Rose Ere Blooming,” an old German Christmas hymn, as the melody for this song, which he dedicated to the shad fishermen (Seeger 1993, 223). The song was originally released on *Fifty Sail on Newburgh Bay*, an album of New York songs recorded with Ed Renehan.

23. Well May the World Go

Pete Seeger, vocal and banjo

(FROM BANKS OF MARBLE AND OTHER SONGS FOLKWAYS 31040, 1974 / IF I HAD A HAMMER SMITHSONIAN FOLKWAYS 40096, 1998; RECORDED 1974)

Pete composed “Well May the World Go” in the 1970s and performed it frequently for the rest of his career. He put new words to an old English tune, “Well May the Keel Row” (Seeger 1993, 249).

24. Guantanamera

Pete Seeger, vocal and guitar

(UNRELEASED; FROM THE RALPH RINZLER COLLECTION, RINZ-RR-554; RECORDED AT THE RESURRECTION CITY FESTIVAL AT THE POOR PEOPLE'S MARCH ON WASHINGTON, MAY 29, 1968)

Pete and his family camped for several days in Resurrection City, a tent city set up on the National Mall in 1968 during the Poor People's March on Washington, D.C. Jimmy Collier and Frederick Douglass Kirkpatrick organized a music stage, where anyone could perform. Folklorist Ralph Rinzler recorded Pete performing three songs, “Wimoweh,” “Coyote, My Little Brother,” and “Guantanamera.” None of these reel-to-reel tapes have ever been released before. For more information on the song, see Disc 1, track 5.



1. Quite Early Morning

Pete Seeger, vocal and banjo, Fred Hellerman, guitar

(FROM BANKS OF MARBLE FOLKWAYS 31040, 1974; RECORDED 1974)

About this song of peace, hope, and inspiration, Pete commented “I still think the human race as [sic] a 50/50 chance to be here a century from now, and I still stick with the song I wrote about 40 years ago, ‘Quite Early Morning’” (Seeger 2012, 293).

2. There’s Better Things to Do

Pete Seeger, vocal and banjo

(FROM RAINBOW QUEST FOLKWAYS 2454, 1960)

The Aldermaston Marches in the United Kingdom took place each year, from 1958 and occasionally since then, on Easter weekend to support the abolition of nuclear weapons. Marchers walked 52 miles from Trafalgar Square to the Atomic Weapons Establishment in Aldermaston.

When Pete went to the United Kingdom in 1961, he was impressed with the songs being written there in favor of nuclear disarmament. The Alderston marches and the anti-nuclear movement created numerous songs, such as John Brunner’s “H Bomb’s Thunder,” the albums *Songs Against the Bomb* (1959) and *Songs from Aldermaston* (1960) and (after Pete’s return to the U.S.) the Folkways album *Ding Dong Dollar* (1962). The marchers often used traditional tunes, most of which were American, thanks to the popularity of American folk songs among British singers during the British skiffle music period in the years just prior to the marches.

Peggy Seeger wrote this song for the Aldermaston marches, using for the melody an old gospel song, “He’s Got Better Things for You” by the Memphis Sanctified Singers. The gospel song had been included on the important *Anthology of American Folk Music*, which was highly influential in folk circles.

3. My Father’s Mansion’s Many Rooms

Pete Seeger, vocal

(FROM THE BANKS OF MARBLE AND OTHER SONGS FOLKWAYS 31040, 1974 / THE BEST OF BROADSIDE, 1962-1988 SMITHSONIAN FOLKWAYS 40130, 2000; RECORDED DECEMBER 12, 1973)

The lyrics explain how all religions and beliefs should be honored and those adherents should be allowed to live as they wish. Pete took the first line from the Book of John 14:2 (Seeger 1993, 178).

4. Estadio Chile

Pete Seeger, vocal and guitar

(FROM BANKS OF MARBLE AND OTHER SONGS FOLKWAYS 31040, 1974; RECORDED 1974)

Victor Jara (1932–1973) from Chile was a theater director, songwriter, and one of the leading lights of Nueva Canción (New Song), a singing movement dedicated to social change in Spanish-speaking countries. Stressing liberation and human rights, the songs of Nueva Canción were performed in defiance of many right-wing dictatorships, often at political rallies. Jara recorded nine albums between 1966 and his death. His widow Joan has dedicated her life to keep the memory of Victor and his art alive. A concert-goer brought Pete a copy

of “Estadio Chile,” Jara’s last poem in 1974.

In his introduction to “Estadio Chile,” from the album *If a Revolution Should Come to My Country* (1974), Pete explained, “September 11, 1973. Victor Jara, one of the most popular singers in Chile, was singing at a university. The guns started shooting, the university was surrounded. They had to surrender. They were all taken to the big soccer stadium in Santiago. It was a scene of horror. A man who was there has written that people were being shot for just speaking out of turn and their bodies would lie with nobody to attend to them. Nobody knew what was going to happen next. Then the captain of the police recognized Victor Jara. He had him taken to the center of the stadium. They brought a table out and told him to put his hands down on it; the officers got an axe and put his hands down on it and chopped off his fingers. ‘Now, sing for us, you motherfucker,’ and Victor staggered to his feet towards the stand. He said ‘all right, let’s sing a song for the senior captain’ and he started waving his bloody hands and sang the anthem of Salvador Allende’s Popular Unity Party. It was too much for the police. They opened fire with a machine gun. They sprayed the stands and he fell with many bullets in his body. I’m going to recite a poem, it was his last poem, he made it up in the soccer stadium and it’s been smuggled out of Chile. I just put a musical setting to it” (Seeger notes to LP). The Estadio Chile is now named Victor Jara Stadium in his honor.

5. Why Oh Why?

Pete Seeger, vocal and banjo

(FROM SMITHSONIAN REEL 2984, UNRELEASED; RECORDED AT THE VILLAGE GATE, SEPTEMBER 27, 1965)

“Why, Oh Why?” is one of the fun songs Woody Guthrie wrote for his young daughter Cathy in 1946, basing many of the lyrics on questions she would ask him. Oddly enough, Asch never released it on any of Guthrie’s children’s albums for Folkways until 1985 one year before his death. It came from the album *Why Oh Why?* (1985) with the fun subtitle, “Very Early Songs for Mother and Child by Stackabones and Mommy and Woody Guthrie.” Even with its tardy release, it remains one of Guthrie’s most popular children’s songs. In this case, he re-purposed the melody he used for “Danville Girl (Good Morning, Mr. Railroad Man).”

6. How About You?

Pete Seeger, vocal and guitar

(FROM WHAT NOW PEOPLE, VOL. 1 PAREDON 2001, 1975)

Kentucky labor activist Jim Garland wrote this song in 1932, when after working in the mines for six months he still could not earn enough to buy his wife a pair of slippers. He and other miners went on strike and were threatened with eviction (Lomax, Guthrie, and Seeger 1967, 346).

7. The Sinking of the Reuben James

Pete Seeger, vocal and banjo

(FROM PETE SEEGER AND SONNY TERRY: RECORDED AT THEIR CARNEGIE HALL CONCERT, DECEMBER 27, 1957 FOLKWAYS 2412, 1958)

Ever since its composition by Woody Guthrie and the Almanacs in November 1941, this song has been a favorite for folk-singing gatherings. It describes the sinking of the U.S. destroyer *Reuben James* by a German U-boat on Halloween 1941, five weeks before the Japanese attack on Pearl Harbor. U-boats were torpedoing any ships sailing in the Atlantic that they believed were aiding their enemies in Europe. When U-boats torpedoed the *Reuben James* near Iceland, only 44 of its 120 crew members survived (Logsdon 1997). The tragedy occurred before the U.S. entered World War II and helped inflame pro-war sentiments.

With typical zeal, Guthrie wrote a long ballad about the event, intending to name all of the victims. His fellow Almanacs suggested the current chorus as a better alternative. The last verse was written by Millard Lampell (Logsdon 1997). For the melody, Guthrie used “Wildwood Flower,” perhaps the most famous of all Carter Family songs.

8. Abiyoyo

Pete Seeger, vocal and banjo

(FROM SINGALONG SANDERS THEATER, 1980 FOLKWAYS 36055, 1980 / SMITHSONIAN FOLKWAYS 40027, 1991; RECORDED DECEMBER 5, 1980)

When Pete was young, his father Charles often invented fanciful stories made up to “old tunes.” See, for example, “Foolish Frog”

(Disc 3, track 1). While Pete was researching songs from South Africa, he found a melody in the Xhosa language called “Abiyoyo.” Pete learned the melody from a book that told how the song came from a story about a monster that could be vanquished if parents could cause the monster to dance and fall down (Seeger 1993, 60). Pete used this to create a story for his own children.

The song became not only one of Pete’s most frequently performed pieces, but also an award-winning children’s book. In many ways, it is a metaphor for the battles he himself fought, “Even though the townspeople scoffed at the boy’s music, it helped solve their troubles” (Dunaway 2008, 206).

9. Cristo Ya Nacio

Pete Seeger, vocal and guitar

(ALSO KNOWN AS “CHRIST WAS BORN IN PALACAGÜINA”; FROM SINGALONG SANDERS THEATER, 1980 FOLKWAYS 36055, 1980 / SMITHSONIAN FOLKWAYS 40027, 1991; RECORDED DECEMBER 5, 1980)

Carlos Mejia Godoy (b. 1943) from Nicaragua wrote this as part of the Nueva Canción or “new song” movement in Latin America. “Cristo Ya Nacio” re-sets the birth of Jesus Christ in the Segovia Mountains of Nicaragua. His father José is a peasant carpenter and his mother wants him to be a carpenter. The child grows up under the Somoza regime and decides he would rather be a “guerrilla fighter” (Seeger notes to LP).

10. The Water Is Wide

Pete Seeger, vocal and guitar

(ALSO KNOWN AS “O, WALY, WALY”; FROM SINGALONG SANDERS THEATER, 1980 FOLKWAYS 36055, 1980 / SMITHSONIAN FOLKWAYS 40027, 1991; RECORDED DECEMBER 5, 1980)

Ballad scholar Francis James Child grouped this 17th-century song with the ballad “Jamie Douglas” (Child No. 204) in his collection of *English and Scottish Popular Ballads* (Child IV, 93). Pete often saved this song for the end of his concerts because he knew it would always get the audience singing. “It was many years before I learned it’s worth keeping a good long song going even longer” (Seeger notes to LP).

11. Greensleeves

Pete Seeger, recorder

(FROM SINGALONG SANDERS THEATER, FOLKWAYS 36055, 1980 / SMITHSONIAN FOLKWAYS 40027, 1991; RECORDED DECEMBER 5, 1980)

Pete Seeger learned to play many instruments during his lifetime. He often used them during his concerts. These included *mbira*, steel drum, *chalil*, and frequently his recorder. Here Pete performs the great old 16th-century English folk song, “Greensleeves.”

12. If I Had a Hammer (Hammer Song)

Pete Seeger, vocal and guitar

(FROM SINGALONG SANDERS THEATER, 1980 FOLKWAYS 36055, 1980 / SMITHSONIAN FOLKWAYS 40027, 1991; RECORDED DECEMBER 5, 1980)

For information on this song, see Disc 1, track 2.

13. We’ll All Be A-Doubling

Pete Seeger, vocal and guitar; Tao Rodriguez-Seeger, vocals; David Amram, dumbek

(FROM IF I HAD A HAMMER SMITHSONIAN FOLKWAYS 40096, 1998; RECORDED MARCH 1998, BEACON, N.Y.)

In 1970 Pete read *The Population Bomb* (1968) by Paul Ehrlich, which inspired him to write the song using the melody of an old spiritual, “The Old Ark’s A-Moving.” He never did much with it, but finished it in 1997 (Greenberg, notes to Smithsonian Folkways 40096, 1998). This version comes from a 1998 session with Pete’s grandson, Tao Rodriguez-Seeger, which was provided to the Smithsonian along with “Arrange and Rearrange” to add to the greatest-hits collection, *If I Had a Hammer*.

14. Arrange and Rearrange

Pete Seeger, vocal and banjo; Tao Rodriguez-Seeger, vocals; David Amram, dumbek

(FROM IF I HAD A HAMMER SMITHSONIAN FOLKWAYS 40096; RECORDED MARCH 1998, BEACON, N.Y.)

This is from the same March 1998 session as “We’ll All Be A-Doubling.”

15. English is Cuh-Ray-Zee

Pete Seeger, vocal and banjo

(FROM HEADLINES AND FOOTNOTES SMITHSONIAN FOLKWAYS 40111, 1999; RECORDED NOVEMBER 11, 1996; BAIRD AUDITORIUM CONCERT, SMITHSONIAN INSTITUTION, WASHINGTON, D.C.)

Richard Lederer (b. 1938) has written a series of humorous books on the English language, one of which (*Crazy English*) includes the essay “English is a crazy language.” The words to Pete’s song are taken from it. Pete heard singer Josh White Jr. perform it and worked out his own version.

In 1999, Smithsonian Folkways released a second greatest-hits collection called *Headlines and Footnotes*, which included several unreleased songs for the last section of the album. This track comes from a concert at the Smithsonian.

16. A Little of This and That

Pete Seeger, vocal and banjo

(FROM HEADLINES AND FOOTNOTES SMITHSONIAN FOLKWAYS 40111, 1999; RECORDED JANUARY 25, 1994; COMMUNITY CHURCH, NEW YORK BY RANDY EZRATTY; MIXED BY PETE REINIGER)

A newspaper report about an African American woman in Harlem who ran a soup kitchen inspired Pete to write this as a love song for Toshi, written on the occasion of a family birthday party (Seeger 1993, 256). When the reporter asked the woman in Harlem where she gets the funding for the soup kitchen, she replied “money’s tight. But we get by with a little of this and that” (Greenberg 1999).

One of the traditions associated with every Clearwater event was the serving of stone soup, which Toshi always led. At her memorial, some former Clearwater staff members made certain it was served.

17. Sailin’ Up, Sailin’ Down

Pete Seeger, vocal and banjo; Mike Seeger, Peggy Seeger, Barbara Seeger, Penny Seeger, Tao Rodriguez-Seeger, Calum MacColl, Neill MacColl, and Sonya Cohen, vocals

(UNRELEASED; RECORDED AT THE PHILADELPHIA FOLK FESTIVAL-SEEGER FAMILY CONCERT, 1991 RECORDED BY DAVID GLASSER AND JEFF PLACE)

“Sailin’ Up, Sailin’ Down” is one of the anthems of the Clearwater Sloop Project. Crew and passengers sang it like a shanty while traveling up and down the Hudson. Pete often used it in his later shows, especially for group singing.

18. All Mixed Up

Pete Seeger, vocal and guitar

(UNRELEASED; RECORDED AT THE UNIVERSITY OF CALIFORNIA, RIVERSIDE, 1990S)

“All Mixed Up” became a standard part of Pete’s repertoire in his later years because it was one of his “most effective vehicles for audience sing-a-long (Seeger 1993, 14). After Pete heard the Jamaican folklorist Louise Bennett sing “Woman Tawry Lang,” the tune stuck in his head and re-surfaced as the melody for “All Mixed Up.”

19. Star-Spangled Banner (F.S. Key) / To Anacreon in Heaven

Pete Seeger, vocal and banjo; Tao Rodriguez-Seeger, vocal and banjo

(UNRELEASED; FROM THE RALPH RINZLER MEMORIAL FESTIVAL, APRIL 8-9, 1995, HIGHLANDER CENTER, NEW MARKET, TENN.; CDR-0063; RECORDED BY PETE REINIGER)

In 1814, Francis Scott Key wrote a poem, “The Defence of Fort McHenry,” while prisoner on a ship in Baltimore harbor amidst the now-famous “perilous fight” between Great Britain

and the United States. Key used the tune of the “Anacreontic Song” or “To Anacreon in Heaven” from a gentlemen’s club in London known as the Anacreontic Society. Church organist and musicologist John Stafford Smith wrote the tune with original words by Ralph Tomlinson; they first published the song in 1778.

Pete and Tao performed this at the Ralph Rinzler Memorial Festival in 1995 at the Highlander Folk School in New Market, Tennessee. It catches Pete in a teaching mood, even though many of the audience members had known Rinzler and knew the history of the national anthem, “The Star-Spangled Banner.”

20. One Grain of Sand

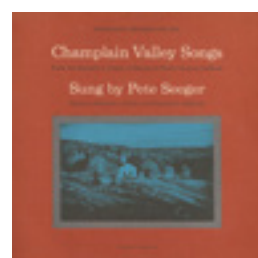
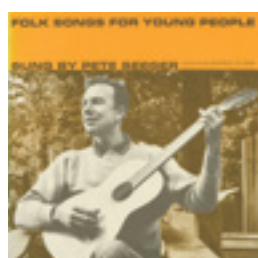
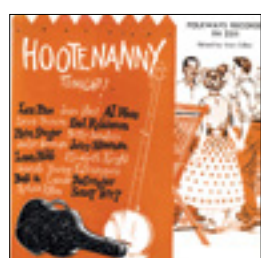
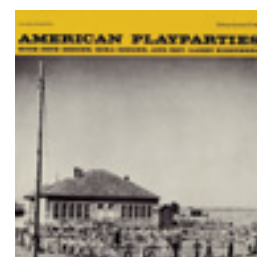
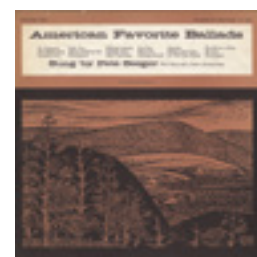
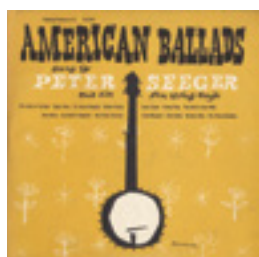
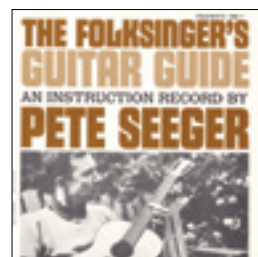
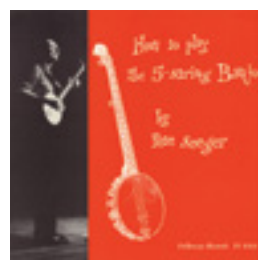
Pete Seeger, vocal

(FROM EQUILIBRIUM: SONGS OF NATURE AND HUMANITY, FOLKWAYS 37305, 1980)

If you go back to the quotation at the beginning of this book, you’ll find one of Pete’s favorite metaphors, that of his army of people with teaspoons. If enough people keep adding a grain of sand, it will eventually outweigh a giant boulder.

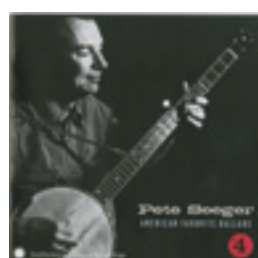
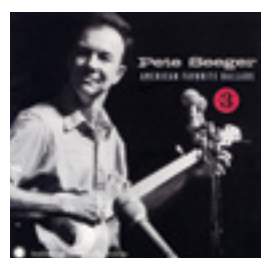
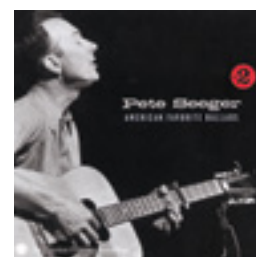
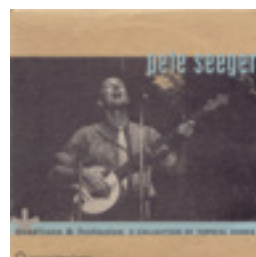
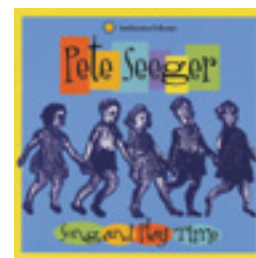
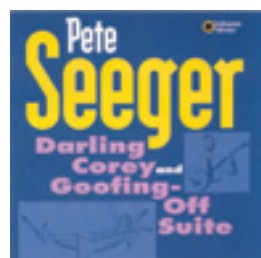
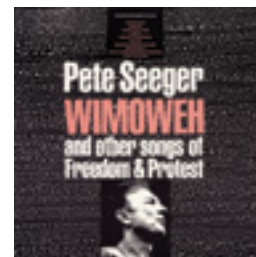
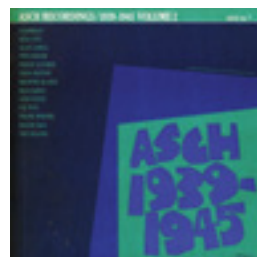
Pete Seeger album covers





PETE SEEGER ALBUM COVERS





DISCOGRAPHY

This appendix is a list of recordings made by Pete Seeger (either by himself or with other collaborators), which were released by Asch Records, Disc Records, Folkways Records, Stinson Records, Smithsonian Folkways Recordings, YPR Records, or other Smithsonian Folkways affiliated labels. If a recording contains various artists, only the songs where Pete Seeger appears are included in the list.

Recordings of Pete Seeger Released by Young People's Records / Children's Record Guild

Let's All Join In

YOUNG PEOPLE'S RECORDS 403, 1948
It Takes Everybody to Build This Land/Indian Deer Hunting/Yankee Doodle/Old Chisholm Trail/The Farmer is the Man/Erie Canal (Low Bridge)/John Henry

Sea Songs

YOUNG PEOPLE'S RECORDS 115 / 415, 1948
Boston Come All Ye (Blow Ye Winds West-erly)/New Bedford Whalers/The Bigler/Johnny Come Down to Hilo

Train to the Zoo

CHILDREN'S RECORD GUILD, 1950
Zoo Train; Monkey Song; Bear Song; Seal Song; Elephant Song (with the Weavers, un-credited on label)

Recordings of Pete Seeger Released on the Asch, Asch/Stinson, Disc, Stinson, Folkways, Verve/Folkways, and Smithsonian Folkways Labels

Songs of the Lincoln Brigade ASCH 330, 1943; RECORDED AUGUST 1942; REISSUED STINSON 52, 1952
Jarama Valley; Cookhouse; Young Man from Alcala; Quartermaster's Store; El Quinto Regimento; Si Me Quieres

Songs For Victory: Music for Political Action ASCH 346, 1944; RECORDED MARCH 1944; REISSUED AS STINSON 622
Hold the Fort; We Shall Not Be Moved; UAW-CIO; Hold On; Dollar Bill; Jim Crow; Solidarity Forever; A Dollar Ain't a Dollar Anymore; Little Man on a Fence. Recorded by the Union Boys including Pete Seeger, Tom Glazer, Burl Ives, Josh White, Alan Lomax; Sonny Terry and Brownie McGhee

Folksay I, II, III, IV, V, VI ASCH 322/432, CA. 1944; STINSON 5/9/11/12, 1952; RECORDED 1944; REISSUED IN 1962 AS A DIFFERENT PACKAGE
Cindy; Muleskinner Blues (with Woody and Cisco); Cumberland Mountain Deer Chase; T for Texas (Blue Yodel #1); Casey Jones; Terido Terido; The Young Man Who Wouldn't Hoe Corn; Erie Canal (Erie was Rising)

American Banjo

ASCH 352, 1944; REISSUED AS STINSON 90
Old Woman and the Devil, Cindy, Penny's

Farm; Devilish Mary; Reilly; Erie Canal; Hard on the Farmer

Operation Saipan

DISC 664 (NEVER RELEASED), CA. 1945

Roll the Union On ASCH 370, 1946
Recorded by Pete Seeger, Hally Wood, Lee Hays, Butch and Bess Hawes, Lou Kleinman and Dock Reese
Listen Mr. Bilbo; This Old World; Roll the Union On; Put It on the Ground; I'm Looking for a Home; The Rankin Tree

Songs to Grow On: School Days

DISC 604, CA. 1946
Paddy Works on the Railway; Driving Steel; Cotton Needs Pickin'

Lullabies and Rounds DISC 601, CA. 1946
All the Pretty Little Horses; Hush Little Baby; Where Did You Leave Your Lamb; By'm Bye; All Night Song; Go Tell Aunt Nancy; Sh! Ta-ra-da-day; Mary Had a Baby; Mailboat; Watch the Stars

America's Favorite Songs DISC 607, 1946
Down in the Valley; Casey Jones; Go Tell Aunt Nancy; Streets of Laredo; Buffalo Gals; Careless Love

Darling Corey FOLKWAYS FP3/2003, 1950; PART OF SMITHSONIAN FOLKWAYS 40018, 1990
John Riley; Devilish Mary; East Virginia Blues; Cripple Creek; Penny's Farm; Danville Girl; Darling Corey; Risselty, Rosselty; Ida Red; Old Joe Clark; My Blue-Eyed Girl; Come All Ye Fair and Tender Ladies; Jam on Jerry's Rocks; Keep My Skillet Good and Greasy; I Had a Wife

Lonesome Valley—A Collection of American Folk Music FOLKWAYS FP10/2010, 1951, RECORDED 1943-46
Recorded by the Folk Group: Pete Seeger, Tom Glazer, Butch and Bess Hawes
Black-Eyed Suzie; Down in the Valley; Polly Wolly Doodle; Lonesome Traveler

Songs to Grow On, Vol. 2: School Days, FOLKWAYS FP20/7020, 1951
Bye 'n Bye; All the Pretty Little Horses; Mailboat; Go Tell Aunt Rhody

Songs to Grow On, Vol. 3: This Land Is My Land FOLKWAYS FP27/7027, 1951
The Young Man Who Wouldn't Hoe Corn

American Folksongs for Children FOLKWAYS ORIGINALLY RELEASED AS 3 EPS: EPC 1-3/701/7001/ 7601/31501, 1953
Jim Along Josie; There Was a Man and He Was Mad; Clap Your Hands; She'll Be Coming Round the Mountain; All Around the Kitchen; Billy Barlow; Bought Me a Cat; Jimmy Crack Corn (Blue Tailed Fly); Train Is A-Coming; This Old Man; Froggie Went A-Courtin'

A Pete Seeger Concert STINSON 57, 1953-54
The House Carpenter; Three Courting Songs, Oh, Hard is the Fortune; Greenland Whale Fisheries; Winnsboro Cotton Mill Blues; Paddy Works on the Railroad; Long John; Go Down,

Old Hannah; The Road to Eliat; You Can Give Marriage a Whirl; Ariran; Die Gedanken Sind Frei; Bayeza (Oonomathotholo); Kisses Sweeter Than Wine; In the Evening When the Sun Goes Down

Goofing-Off Suite FOLKWAYS FP45, 2045, 1954; PART OF SMITHSONIAN FOLKWAYS 40018, 1990
Goofing-Off Suite: Opening Theme; Cindy; Blue Skies; The Girl I Left Behind; Jesu, Joy of Man's Desiring; Duet from Beethoven's 7th Symphony; Chorale from Beethoven's 9th Symphony; Russian Folk Themes and Yodel; Anitra's Dance (Grieg) and Brandy Leave Me Alone; Times A-Getting Hard; Barrel of Money Blues; Sally My Dear; Liza Jane; Sally Ann; Woody's Rag

Birds, Beasts, Bugs, and Little Fishes FOLKWAYS FP 711/7610, 1954; SMITHSONIAN FOLKWAYS 45021, 1991; 45039, 1998; RECORDED JULY 22, 1954
Fly Through My Window; I Had a Rooster; Come All You Bold Sailormen; Old Grey Mule; Alligator, Hedgehog; Froggie Went A-Courtin'; Raccoon's Got a Bushy Tail; I Know an Old Lady; Ground Hog; Mister Rabbit; De Gray Goose; Teency Weency Spider; The Old Hen; Skip to My Lou; My Little Kitty

Frontier Ballads FOLKWAYS 2175/2176, 5003, 1954; MOSTLY REISSUED ON SMITHSONIAN FOLKWAYS 40154, 2007
Fare You Well, Polly (Wagoner's Lad); No Irish Need Apply; Johnny Gray ; Greer County Bachelor (Starving to Death on My Government Claim); Cowboy Yodel; The Trail to Mexico; Joe Bowers; Cowboy's Getting Up Holler; Cumberland Gap; Erie Canal (The Erie Was Rising); Blow the Man Down; Ox Driver's Song; The Tex-I-An Boys; Sioux Indians; Ground Hog; Blue Mountain Lake; Paddy Works on the Railroad; Young Man Who Wouldn't Hoe Corn; Old Joe Clark; My Sweetheart in the Mines; Holler; Arkansas Traveler; When I Was Single; Wondrous Love; Play Party (Raging Canal); Rye Whiskey; The Wayfaring Stranger

The Pete Seeger Sampler FOLKWAYS FP43/2043, 1954
I'm On My Way to Canaan's Land; Hey, Lolly, Lolly Lo; Always Remember the Singer's Dry; Beans, Bacon, and Gravy; Suliram; Joshua Fit the Battle of Jericho; Johnny Comes Down to Hilo; Puttin' on the Style; Deep Blue Sea; El Dia de Tu Santo; Go Dig My Grave; Delia's Gone; Twas on a Night Like This (Italian Christmas Song)

How to Play a 5-String Banjo FOLKWAYS 8303, 1954

Birds, Beasts, Bugs, and Bigger Fishes FOLKWAYS 7611, 1955; REISSUED AS SMITHSONIAN FOLKWAYS 45022, 1991; AND AS PART OF 45039, 1998
The Little Black Bull; Leatherwing Bat; The Keeper and the Doe; The Darby Ram; Mole in the Ground; The Fox; Turtle Dove; Old Paint; The Elephant; Foolish Frog; Whoopie Ti-Yi-Yo, Get Along Little Dogies; Cumberland Mountain Bear Chase; Old Blue

The Original Talking Union with the Almanac Singers FOLKWAYS 5285, 1955
We Shall Not Be Moved; Roll the Union On; Casey Jones (The Union Scab); Miner's Life-guard; Solidarity Forever; Go Down and Join the Union; Hold the Fort; Get Thee Behind Me Satan; Union Maid; All I Want (I Don't Want Your Millions, Mister); Talking Union; Union Train; Which Side are You On?

Bantu Choral Folk Songs FOLKWAYS 6912, 1955
Babevuya; Isileyi Sam; Manamolela; Abiyoyo; Bayeza Kusasa (Oonomathotholo); Hey, Tswana; Somagwaza; Bayandoyika; Hey, Mot-soala; Here's to the Couple

Folksongs of Four Continents FOLKWAYS 6911, 1955
Recorded with the Song Swappers (Mary Travers, Erik Darling, Tom Geraci)
Bring Me Li'l Water, Silvy; Ah, Si Mon Moine; Bimini Gal; Greenland Whale Fisheries; Mi Caballo Blanco; Oleanna; Banuwa Yo; Ragapuliti Raga; Hey, Daroma

Skip Rope Games FOLKWAYS FP729/7029, 1955 (recordings made by Pete Seeger of children)

Camp Songs FOLKWAYS FP28/7028/7628, 1955
Recorded with Erik Darling and the Song Swappers
Children of the Lord; Bingo Was His Name; Daughter Will You Marry; If All the Rain Drops; The Younger Generation; John Jacob Jingleheimer Schmitt; I Was Born 10,000 Years Ago; Kevin Barry; Puttin' on the Style

The Folksinger's Guitar Guide, Vol. 1: An Instruction Record FOLKWAYS 8354, 1955

American Industrial Ballads FOLKWAYS 5251, 1956; REISSUED AS SMITHSONIAN FOLKWAYS 40058, 1992
Peg and Awl; The Blind Fiddler; Buffalo Skinners; Eight Hour Day; Hard Times in the Mill; Roll Down the Line; Hayseed Like Me; The Farmer Is the Man; Come All You Hardy Miners; He Lies in the American Land; Casey Jones(The Union Scab); Let Them Wear Their Watches Fine; Cotton Mill Colic; Seven Cent Cotton and Forty Cent Meat; Mill Mother's Lament; Fare Ye Well Old Ely Branch; Beans, Bacon, and Gravy; Death of Harry Simms; Winnsboro Cotton Mill Blues; Ballad of Barney Graham; My Children Are Seven in Number; Raggedy; Pittsburgh Town

Negro Prison Camp Worksongs FOLKWAYS 4475, 1956
Recordings made by Pete and Toshi Seeger in southern prisons

Love Songs for Friends and Foes FOLKWAYS 2453, 1956
Open the Door Softly; The Trip We Took over the Mountain; She Moved Through the Fair; Sally My Dear; No Sir No; Stranger's Blues; I'm Gonna Walk and Talk with Jesus; Study War No More (Down by the Riverside); Passing Through; Over the Hills; Kisses Sweeter Than Wine; Little Girl See Through My Window; Last Night I Had the Strangest Dream; Listen Mr. Bilbo; Autherine; If I Had a Hammer; River of My People; Black and White

Studs Terkel’s Weekly Almanac: Radio Programme, No. 4: Folk Music and Blues

FOLKWAYS 3864, 1956

Foolish Frog; Cripple Creek; Old Joe Clark; Leather Britches; Sally Ann; Little Margaret; Hush A-Bye; Jesu, Joy of Man’s Desiring; You’ve Got to Walk That Lonesome Valley; You’ve Got to Stand in Judgment; The Midnight Special

Washboard Band-Country Dance Music-

FOLKWAYS 2201, 1956

Recorded with Sonny Terry and Brownie McGhee, William Cook, and Frank Robinson
Cindy; Bottle Up and Go; Cripple Creek; John Henry; Old Joe Clark; Skip to My Lou; Green Corn

With Voices Together We Sing

FOLKWAYS 2452, 1956

Deep Blue Sea; Risselty, Rosselty; Equinoxial; Oleanna; Chanukah; What Month Was Jesus Born In; Davy Crockett parody; Que Bonita Bandera; Streets of Laredo; Brandy Leave Me Alone; Didn’t Old John Cross the Water?/ Michael, Row the Boat Ashore; Senzeninar; Wimoweh; Wasn’t That a Time

Pete Seeger Sings American Ballads

FOLKWAYS 2319, 1957; REISSUED ON SMITHSONIAN

FOLKWAYS 40155

The Lady of Carlisle; Gypsy Davy; St. James Infirmary; Golden Vanity; Jesse James; Pretty Polly; The Devil’s Curst Wife (Farmer’s Curst Wife); John Henry; Jay Gould’s Daughter; The Titanic; Lady Margaret; John Hardy; Barbara Allen; The Three Butchers

American Favorite Ballads, Vol. 1

FOLKWAYS 2320, 1957; REISSUED ON SMITHSONIAN

FOLKWAYS 40155

Down in the Valley; Oh, Mary Don’t You Weep; Blue Tail Fly; Yankee Doodle; Cielito Lindo; Buffalo Gals; Wabash Cannonball; So Long (It’s Been Good to Know You); Skip to My Lou; The Wagoner’s Lad; The Wreck of the Old ’97; Old Dan Tucker; I Ride an Old Paint; Frankie and Johnny; On Top of Old Smoky; Big Rock Candy Mountain; Home on the Range

American Favorite Ballads, Vol. 2

FOLKWAYS 2321, 1958; REISSUED ON SMITHSONIAN

FOLKWAYS 40155

Oh, Susanna; The Riddle Song; Oh, What a Beautiful City; Sally Ann; House of the Rising Sun; Shenandoah; Midnight Special; Careless Love; Hard Travelling; Poor Boy; Black Girl; Alabama Bound; Stagolee; Black Is the Color of My True Love’s Hair; Go Tell Aunt Rhody; The Water Is Wide; The Fox; The Keeper and the Doe

Gazette, Vol. 1

FOLKWAYS 2501, 1958

Pretty Boy Floyd; Banks of Marble; Roll On, Columbia; Martian Love Song; 42 Kids; State of Arkansas; Declaration of Independence; Teacher’s Blues; The Wild West is Where I Want to Be; Demi Song; Ballad of Peace; The Scaler; Newspaperman; Talking Atom; The Battle of Maxton Field; Doctor Freud; There Is Mean Things Happening in this Land; The Ballad of Sherman Wu

Pete Seeger and Sonny Terry at Carnegie Hall

FOLKWAYS 2412, 1958

Goofin’ Off Suite; Kumbaya; Twelve Gates to the City (Oh, What a Beautiful City); Coal Creek March; Pay Day at Coal Creek; Buddy Won’t You Roll Down the Line; Arkansas Traveler; Right on That Shore; Pick a Bale O’ Cotton; Rozhinkes Mit Mandlen; Wild Goose Grasses (Tarrytown); Clean-O; Ladies Auxiliary; The Bells of Rhymney; The Sinking of the Reuben James; Old Lady Who Swallowed a Fly; Study War No More (Down by the Riverside); Passing Through

Sleep-Time Songs and Stories

FOLKWAYS 7525, 1958; 31500, 1967; REISSUED AS ABI-

YOYO, SMITHSONIAN FOLKWAYS 45001

Green Grass Grows All Around; Sweet Little Baby Weepy, Sweepy; Where Are My Pajamas; Sam the Whaler; Abiyoyo; One Grain of Sand

Song and Play Time with Pete Seeger

FOLKWAYS 7526, 1958; REISSUED AS SMITHSONIAN

FOLKWAYS 45023, 2001

Go In and Out the Window; Here We Go Looby-Loo; She’ll Be Coming ’Round the Mountain; Mary Wore Her Red Dress; Skip to My Lou; Little Sally Walker; I’ve Been Working on the Railroad; I Wonder What Tinya Is Doing; Soon As We All Cook Sweet Potatoes; Let Us Come In; Bob-A-Needle; Captain Jinks; Going to Boston; Red Bird; Ha Ha This A-Way; Bobby’s Three Years Old Today

American Favorite Ballads, Vol. 3

FOLKWAYS 2322, 1959; REISSUED ON SMITHSONIAN

FOLKWAYS 40155

John Brown’s Body; The Girl I Left Behind; Mary Don’t You Weep; St. Louis Blues; Swanee River; Camptown Races; Swing Low Sweet Chariot; Goodnight, Irene; My Good Man (Our Good Man); Clementine; Dink’s Song; New River Train; Sometimes I Feel Like a Motherless Child; Wimoweh; The Farmer’s Curst Wife; When I First Came to This Land

American Playparties

FOLKWAYS 7604, 1959

RECORDED WITH LARRY EISENBERG AND MIKA SEEGER
Mazoo, Mazoo; Skip to My Lou; Shake Them ‘Simmons Down; Alabama Bound; Sally Down the Alley; Turn the Glasses Over (I’ve Been to Harlem); Liza Jane; Git Along Home; Paw Paw Patch; Betty Larkin; Jolly Is the Miller; Pig in the Parlor; Great Big House in New Orleans; Sent My Brown Jug Downtown (Play Party)

Hootenanny Tonight!

FOLKWAYS 2511, 1959

Cowboy’s Getting up Holler; Muleskinner Blues; Talking Union Wimoweh; America the Beautiful; Dark as a Dungeon

Nonesuch and Other Folk Tunes

FOLKWAYS 2439, 1959

Recorded with Frank Hamilton on various instruments

Meadowland; Nonesuch; Ragtime Annie; I Know My Love; Rye-Straw; Lady Gay; Blues; Living in the Country; Lord Randall; Choucoune (Yellow Bird); Pygmy Time; Pretty Little Widder; My Home’s Across the Smoky Mountains; The Battle of New Orleans

Songs of Struggle and Protest

1930-50, FOLKWAYS 5233, 1959

Step By Step; Aimee Semple McPherson; I Don’t Want Your Millions, Mister; Joe Hill; The Death of Harry Simms; Los Cuatro Generales; Bourgeois Blues; Pittsburgh Town; Talking Union; D-Day Dodgers; Hymn to Nations; What a Friend We Have in Congress

Folk Songs for Young People

FOLKWAYS 7532, 1959; REISSUED AS SMITHSONIAN

FOLKWAYS 45024, 1990

Skip to My Lou; Blow the Man Down; Weave Room Blues; The Farmer Is the Man Who Feeds Us All; Tree Chopping Song; Washer Lad; Hi Lu Lu; Baa, Baa, Black Sheep; Sometimes I Feel Like a Motherless Child; Joshua Fit the Battle of Jericho; Oh Worry Care; On Top of Old Smoky; John Henry; Had’yenu; It Could Be a Wonderful World

Champlain Valley Songs

FOLKWAYS 5210, 1960

Seneca Canoe Song; Isabeau S’y Promeneau; The Valiant Soldier; Elder Bordee; John Riley; The Banks of Champlain; Roslyn Castle; Boyne Water; Un Canadian Errant; One More A-Lumbering Go; The Shantyman’s Life; Les Raftsmen; Lily of the Lake; Vive La Canadienne; How’re You On for Stamps Today; Clara Nolan’s Ball; Young Charlotte; John Brown’s Body

Hootenanny at Carnegie Hall

FOLKWAYS 2512, 1960

Come on Go with Me to that Land (with Hally Wood); Battle of Maxton Field; Done Laid Around; I Never Will Marry (with Mike Seeger); Old Riley; Kevin Barry; Wimoweh; Jacob’s Ladder; United Nations Make a Chain (Hold On) (*Pete Seeger with others*)

Indian Summer

FOLKWAYS 3851, 1960

(*with Mike Seeger*)

Horizontal Lines; The Many Colored Paper;

The Country Fiddle; Indian Summer

Highlights of Pete Seeger at the Village Gate with Memphis Slim and Willie Dixon, Vol. 1

FOLKWAYS 2450, 1960

I’m On My Way to Canaan’s Land; Hieland Laddie; Tina Singu; Soon As We All Cook Sweet Potatoes; Worried Man Blues; Mary Don’t You Weep; Don’t You Weep After Me; Pretty Polly; Jacob’s Ladder; Times A-Getting Hard; Bayeza Kusasa (Oonomathotholo); The Quiz Show; New York City; The Midnight Special

The Rainbow Quest

FOLKWAYS 2454, 1960;

31026, 1968

Along the Colorado Trail/ Spanish Is the Loving Tongue/ From Here On Up/ Texas Gals/ Swarthmore Girls/ We Pity Our Bosses Five/ The Scabs Crawl In/ Open the Door Softly/ Road to Athay/ Why Do Scotsmen... / Hold Up Your Petticoats/ O, There’s Two on Me Back/Seek and Ye Shall Find/ Farewell, Little Fishes/ Where Have All the Flowers Gone?/ Fu-Ru-Sato/ Step By Step/ Joe Hill’s Last Will; Oh, Had I A Golden Thread; There’s Better Things to Do; The Dove (MacColl); Five Fingers Has the Hand; To Everyone in All the

World; We Are Moving on to Victory; When I’m Dead and Buried

Songs of the Civil War

FOLKWAYS 5717, 1960

John Brown’s Body; Lincoln and Liberty; Clear the Track, Let the Bullgine Roll; Tenting Tonight; Marching Song of the First Arkansas; Kingdom Coming (In the Year of Jubilo); Marching through Georgia; When Johnny Comes Marching Home

American History in Ballad and Song,

Vol. 1 FOLKWAYS 5801, 1960

Washer Lad; Shamrock; Buffalo Skinners; Sioux Indians; Greer Country Bachelor (Starving to Death on My Government Claim); The Cowboy Yodel; Free Elections; No Irish Need Apply; Pittsburgh Town; The Blind Fiddler; Eight Hour Day; My Children Are Seven in Number; Let Them Wear Their Watches Fine; Cotton Mill Colic; Mill Mother’s Lament; The Death of Harry Simms; TVA Song; Sixty Percent; Raggedy; Sixty Per Cent Cotton and Forty Cent Meat

American History in Ballad and Song,

Vol. 2 FOLKWAYS 5802, 1961

He Lies in the American Land; The Ballad of Sherman Wu; Roll On, Columbia; Teacher’s Blues; State of Arkansas (My Name is Terry Roberts); Then We’ll Have Peace

American Favorite Ballads, Vol. 4

FOLKWAYS 2323, 1961; REISSUED ON SMITHSONIAN

FOLKWAYS 40155

Banks of the Ohio; You Are My Sunshine; The Ballad of the Boll Weevil; Where the Allegheny and Monongahela Flow; Oh How He Lied; Froggie Went A-Courtin’; Johnny Has Gone for a Soldier; Go Down Moses; America the Beautiful; There’s a Hole in the Bucket; Erie Canal(Low Bridge); Monsieur Banjo; No More Auction Block; What Shall We Do with a Drunken Sailor?; Gee, But I Want to Go Home (Army Life); Sweet Betsy from Pike; All My Trials

The Drums of Kim Loy Wong: An

Instructional Record FOLKWAYS 8367, 1961

RECORDED AND PRODUCED BY PETE SEEGER

Songs of the Spanish Civil War, Vol. 1: Songs of the Lincoln Brigade, Six Songs for Democracy

FOLKWAYS 5436, 1961; reissued

as **Songs of the Spanish Civil War, Vols. 1**

and 2 SMITHSONIAN FOLKWAYS 40188, 2014

Jarama Valley; Cookhouse; Young Man from Alcala; Quartermaster’s Store; El Quinto Regimento; Si Me Quieres

Folk Music of the Newport Folk Festival,

Vol. 1 FOLKWAYS 2431, 1961

Barley Grain; Cumberland Mountain Bear Chase

Gazette, Vol. 2

FOLKWAYS 2502, 1961

Tomorrow Is a Highway; The Dying Miner; Bourgeois Town; The Literacy Test; We Were Born in Fayette County; Peat Bog Soldiers (Moorsoldaten); Hold the Line; When a Fellow Is Out of a Job; The RAND Hymn; Crow on the Cradle; I Come and Stand at Every Door; The Easter Marchers; The Jack Ash Society

Sing Out With Pete! FOLKWAYS 2455, 1961
Michael, Row the Boat Ashore; Mrs. McGrath;
Deep Blue Sea; Que Bonita Bandera;
Wimoweh; Hold On; Freiheit; If I Had a Ham-
mer; Down by the Riverside (Study War No
More)(with Memphis Slim and Willie Dixon);
Oh, Mary Don't You Weep (with Lightnin'
Hopkins); I'm On My Way to Canaan's Land

12-String Guitar as Played by Leadbelly
FOLKWAYS 8371, 1962

American Favorite Ballads, Vol. 5
FOLKWAYS 2445, 1962; REISSUED ON SMITHSONIAN
FOLKWAYS 40155
Red River Valley; Foggy Dew; Molly Malone;
Ida Red; Talking Blues; Lolly Todum; Riflemen
of Bennington; Summertime; I've Been Work-
ing on the Railroad; Hallelujah I'm a Bum;
Farther Along; Ain't It a Shame; Leatherwing
Bat; St. James Infirmary; T.B. Blues

**Memphis Slim and Willie Dixon at the
Village Gate with Pete Seeger**
FOLKWAYS 2386, 1962
Stewball; Blue Yodel #1 ("T" is for Texas)

Pete Seeger at the Village Gate, Vol. 2
FOLKWAYS 2451, 1962
Recorded with Memphis Slim and Willie Dixon
Hold On; Jug of Punch; John Hardy; Another
Man Done Gone; This Little Light of Mine; Big
Rock Candy Mountain; I Never Will Marry;
So Long (It's Been Good to Know You); In the
Evening When the Sun Goes Down; T.B. Blues

**American Game and Activity Songs for
Children** FOLKWAYS 7674, 1962; REISSUED AS
SMITHSONIAN FOLKWAYS 45056, 2000
I Know a Little Girl with Red Pajamas; I Want
to Be a Farmer; Skip to My Lou; Candy Gal;
Ring around the Rosie; Here We Go Round
the Mulberry Bush; London Bridge; Shoo Fly;
Liza Jane; Pig in the Parlor; New River Train;
Yankee Doodle; Jolly Is the Miller

Broadside Ballads, Vol. 1
FOLKWAYS 5301, 1963
The Ballad of Old Monroe

Broadside Ballads, Vol. 2 FOLKWAYS 5302,
1963; ALSO ISSUED AS BROADSIDE 302
Little Boxes; Fare Thee Well; Never Turn Back;
The Willing Conscript; Who Killed Davey
Moore?; I Ain't A-Scared of Your Jail; What
Did You Learn in School Today?; A Hard
Rain's A-Gonna Fall; The Thresher; William
Moore the Postman; Business; The Song of
the Punch Press Operator; The Ballad of Lou
Marsh

**Sing Out!: Hootenanny with Pete Seeger
and the Hooteneers** FOLKWAYS 2513, 1963
All I Want Is Union; Put My Name Down; Talk-
ing Un-American Blues in Contempt; Gray
Goose; Come All Ye Fair and Tender Ladies;
Raise a Ruckus Tonight; I've Got a Right; Jef-
ferson and Liberty; Another Man Done Gone;
Pie in the Sky (Longhaired Preachers); The
Ballad of the Boll Weevil; The Popular Wobbly;
John Henry; We Shall Overcome (only some
of the tracks include Pete Seeger)

Ballads of Sacco and Vanzetti
FOLKWAYS 5485, 1963; REISSUED AS SMITHSONIAN
FOLKWAYS 40060, 1996
Sacco's Letter to His Son

Little Boxes and Other Broadside
VERVE/FOLKWAYS 9020, 1963
Little Boxes; The Ballad of Ira Hayes, Bill
Brown; The Thresher; Who Killed Norma
Jean?; A Hard Rain's A-Gonna Fall; Blowin' in
the Wind; The Ballad of Lou Marsh; The Willing
Conscript; Paths of Victory; Ol' Jim Crow; If
You Want to Get Your Freedom

**Nativity: Sholem Asch's Story of the
Birth of Jesus** FOLKWAYS 35001, 1963
The Journey to Bethlehem; The Magistrate; The
Wealthy Man; The Benefactor; The Teacher;
The Shepherds; The Manger; The Three Wise
Men; Peace on Earth; The First Noel; Mary Had
a Baby; Glory to the New Born King; What
Child Is This?; Rise Up Shepherd, and Follow;
Lo, How a Rose E'er Blooming

Broadside: Songs and Ballads, FOLKWAYS
2456, 1964
The Dove (Arkin); Flowers of Peace; Mack
the Bomb; From Way Up Here; Tomorrow's
Children; Get Up and Go; New York J-D Blues;
Coyote, My Little Brother; We Shall Overcome;
To My Old Brown Earth

**Sing with Seeger: Pete Seeger Live at
Village Gate**
DISC 101/1101, 1964; VERVE/FOLKWAYS 9013, 1965
Puttin' on the Style; This Land Is Your Land;
Battle of Jericho; Roll On, Columbia; Suliram;
Down by the Riverside (Study War No More);
Oh, What a Beautiful City; In the Sweet Bye
and Bye

WNEW's Story of Selma
FOLKWAYS 5595, 1965 WITH LEN CHANDLER
Hold On; We've Got a Rope That's a Berlin
Wall; I Love Everybody; If You Want to Get Your
Freedom; Oh, Wallace; Which Side Are You
On?; Ain't Gonna Let Nobody Turn Me 'Round;
Do What the Spirit Say Do

**Big Bill Broonzy and Pete Seeger in Con-
cert** VERVE/FOLKWAYS 9008, 1965; RECORDED 1956
Midnight Special; Green Corn; Mrs. McGrath;
Hillel Instrumental; Goofing-Off Suite

Toward World Understanding with Song
FOLKWAYS 5720, 1966
Que Bonita Bandera; Train is A-Comin'; I Had
a Rooster; Kumbaya; Down by the Riverside
(Study War Mo More); Yodel Song (Weggis
Song)

**Abiyoyo and Other Story Songs For
Children** FOLKWAYS 7525, 1967; REISSUED AS
SMITHSONIAN FOLKWAYS 45001, 1989
Sam the Whaler; Abiyoyo; Sweet Little Baby;
Sweepy, Sweepy; Where Are My Pajamas;
Green Grass Grows All Around; One Grain of
Sand

**Bought Me a Cat and Other Animal Folk
Songs** SCHOLASTIC EP 0600, 1967
Fly Through My Window; Bought Me a Cat;
Skip to My Lou; Old Grey Mule; The Old Hen

The Asch Recordings, 1939 to 1945, Vol. 2
FOLKWAYS AA3, 1967
Go Tell Aunt Nancy; Polly Wolly Doodle;
Down in the Valley

Pete Seeger Sings Woody Guthrie
FOLKWAYS 31002, 1967
Deportees (Plane Wreck at Los Gatos); Pretty
Boy Floyd; The Sinking of the Reuben James;
Union Maid; This Land Is Your Land; Roll On
Columbia; Round and Round/Clean-O/Miss
Pavilchenko; Talking Dust Bowl; So Long, It's
Been Good to Know You

Traditional Christmas Carols
FOLKWAYS 2311/31500, 1967; REISSUED AS
SMITHSONIAN FOLKWAYS 40024, 1989
Twas on a Night Like This; Mary Had a Little
Baby; Glory to the New Born King; What
Child Is This?; Rise Up, Shepherds, and Fol-
low; Carol of the Beasts (Burgundian Carol);
Traditional Tune; The First Noel; Behold That
Star; Lo, How a Rose E'er Blooming; Masters
in This Hall; Traditional Tune; Twelve Gates to
the City

**Pete Seeger American Folksongs for
Children** FOLKWAYS 31501, 1968
Jim Along Josie; There Was a Man and
He Was Mad; Clap Your Hands; She'll Be
Coming 'Round the Mountain; All Around
the Kitchen; Billy Barlow; Bought Me a Cat;
Jimmy Crack Corn (Blue Tailed Fly); Train
Is A-Coming; This Old Man; Froggie Went
A-Courtin'

Pete Seeger Sings and Answers Questions
FOLKWAYS 5702, 1968; ALSO ISSUED AS BROADSIDE
BRS502
Opinions and Social Justice; Backgrounds to
Social Songs in Europe and the USA; Social
Songs from the Colonial Times to Today;
Songs of the Immigrants--Robin the Bobbin;
Mrs. McGrath; Pigtown Fling; Labor Songs
in the USA--Solidarity Forever; Preacher and
the Slave; We Shall Not Be Moved; Songs of
Prejudices and Protests; Black Revolts in the
USA--Oh Mary, Don't You Weep; Last Night
I Had the Strangest Dream; Question and
Answer Period; Anti- Vietnam Songs; Bring
'Em Home (frag.); Waist Deep in the Big
Muddy-; The Big Muddy Controversy: TV; Arts
in a Changing Society; Violence and Protest;
My Name is Lisa Kalvelage; Union/Labor
Songs; The Bells of Rhymney; Woody Guthrie;
I Want to Know; Afro-American Songs/Go
Down, Old Hannah

**Wimoweh and Other Songs of Freedom
and Protest** FOLKWAYS 31018, 1968
I'm On My Way to Canaan's Land; Wimoweh;
Wasn't That a Time; Freiheit; Down by the
Riverside (Study War No More); Hold On;
If I Had a Hammer; We Are Soldiers In The
Army; Mrs. McGrath; What a Friend We Have
in Congress; Hymn to Nations

Pete Seeger Sings Leadbelly
FOLKWAYS 31022, 1968
The Midnight Special; Stewball; Pick a Bale O'
Cotton; New York City; Ha Ha This A-Way;
Bourgeois Blues; Bring Me Li'l Water, Silvy;

Alabama Bound; Boll Weevil; Black Girl (In
the Pines); Goodnight, Irene

Banks of Marble and Other Songs
FOLKWAYS 31040, 1974
Yodel; Don't Ask Me What a River Is For; God
Bless the Grass; Joy and Temperance; Young
Woman Who Swallowed a Lie; Three Rules
of Discipline and Eight Rules of Attention;
Estadio Chile; Well May the World Go; This Is
a Land; My Father's Mansion's Many Rooms;
Pigtown Fling; Quite Early Morning; Banks of
Marble; Precious Friend

Fifty Sail on Newburgh Bay
FOLKWAYS 5257, 1976
Recorded with Ed Renehan
Kai-yo-wa-ji-neh (Seneca Canoe Song);
Fifty Sail on Newburgh Bay; The Burning of
Kingston; The Phoenix and the Rose; The Old
Ben Franklin and the Sloop Sally B; The Moon
in the Pear Tree; The Erie Canal (Low Bridge);
This Is a Land; Big Bill Snyder; Tarrytown; The
Hudson Whalers; Follow the Drinking Gourd;
Hudson River Steamboat; The Knickerbocker
Line; Of Time and Rivers Flowing

**Equilibrium: Songs of Nature and
Humanity** FOLKWAYS 37305, 1980
Recorded with David Laing
One Grain of Sand

Singalong Sanders Theater
FOLKWAYS 36055, 1980; REISSUED AS SMITHSONIAN
FOLKWAYS 40027, 1991
Introduction; John Henry; Go Tell Aunt Rhody;
Lonesome Valley; Amazing Grace; Recorder
Improvisation The Internationale; Old Time
Religion; Down-a-Down; Old Settler's Song;
Acres of Clams; Abiyoyo; Teaching Song;
Cristo Ya Nacio; Sicilian Tarantella; Home-
stead Strike Song; The Young Woman Who
Swallowed a Lie; We Shall Not Be Moved;
Somagwaza; Run Come See the Sun; If I Had
a Hammer (Hammer Song); The Water Is
Wide; Old Devil Time; There's a Hole in the
Bucket; Jacob's Ladder; Oh, What a Beautiful
City (Twelve Gates to the City); Little Birdie;
Greensleeves

Zhitkov's How I Hunted The Little Fellows,
FOLKWAYS 7527, 1980
How I Hunted the Little Fellows Once There
Was a Man/Little Bird Fly thru the Window/
Strawberry Roan (medley); Billy Barlow/I
Know an Old Lady Who Swallowed a Fly
(medley); When the Saints Go Marching In;
Most Parents are People Too (medley)

God Bless the Grass FOLKWAYS 37232, 1982
The Power and the Glory; The Faucets Are
Dripping; Cement Octopus; God Bless the
Grass; The Quiet Joys of Brotherhood; Coal
Creek March; The Girl I Left Behind; I Have
a Rabbit; The People Are Scratching; Coyote,
My Little Brother; Preserven El Parque Elysian;
My Dirty Stream; Johnny Riley; Barbara Allen;
From Way Up Here; My Land Is a Good Land

A Fish That's a Song SMITHSONIAN FOLKWAYS
45037, 1990
Sent My Brown Jug Downtown (Play Party);

Come All You Bold Sailormen; Space Girl’s Song; How I Hunted the Little Fellows; There Was a Man and He Was Mad

Don’t Mourn-Organize!: Songs of Labor Songwriter Joe Hill SMITHSONIAN FOLKWAYS 40026, 1990
Casey Jones (The Union Scab)

Folk Song America: A 20th Century Revival SMITHSONIAN COLLECTION OF RECORDINGS 046, 1991
C for Conscription; Get Thee Behind Me, Satan; All Around the World Medley (Weavers); Si Me Quieres Escribir (Weavers); Little Boxes

Smithsonian Folkways American Roots Collection SMITHSONIAN FOLKWAYS 40062, 1996
If I Had a Hammer (Hammer Song); We Shall Overcome

That’s Why We’re Marching: World War II and the American Folksong Movement SMITHSONIAN FOLKWAYS 40021, 1996
Looking for a Home; Now That It’s All Over (He’ll Go Back to Selling Shoes)

If I Had a Hammer: Songs of Hope and Struggle SMITHSONIAN FOLKWAYS 40096, 1998
If I Had a Hammer (Hammer Song); Banks of Marble; Which Side Are You On?; Casey Jones (The Union Scab); Talking Union; Joe Hill; Union Maid; Step By Step; Solidarity Forever; Where Have All the Flowers Gone; Talking Atom; Crow on the Cradle; Last Night I Had the Strangest Dream; Study War No More (Down by the Riverside); Bourgeois Blues; River of My People; Hold On (Keep Your Hand on the Plow); We Shall Overcome; He Lies in the American Land; Well May the World Go; Turn! Turn! Turn!; Tomorrow Is a Highway; Oh, Had I a Golden Thread; We’ll All Be A-Doubling; Arrange and Rearrange; If I Had a Hammer (Hammer Song)

Birds, Beasts, Bugs and Fishes (Little and Big) SMITHSONIAN FOLKWAYS 45039, 1998
Fly Through My Window; I Had a Rooster; Come Ye Bold Sailormen; Old Grey Mule; Alligator, Hedgehog; Frog Went A-Courtin’; Raccoon’s Got a Bushy Tail; I Know an Old Lady (That Swallowed a Fly); Ground Hog; Mister Rabbit; Grey Goose; Teency Weency Spider; Old Hen; Skip to My Lou; My Little Kitty; Little Black Bull; Leatherwing Bat; Keeper and the Doe; Darby Ram; Mole in the Ground; Fox; Turtle Dove; I Ride an Old Paint; Elephant; Foolish Frog; Whoopie Ti-Yi-Yo, Get Along Little Dogies; Cumberland Mountain Bear Chase; Old Blue

Headlines and Footnotes: A Collection of Topical Songs SMITHSONIAN FOLKWAYS 40111, 1999
Peg and Awl; The Titanic (When That Great Ship Went Down); The Sinking of the Reuben James; Listen Mr. Bilbo Hold the Line; Passing Through; Coal Creek March/Pay Day at Coal Creek/Roll Down the Line (medley); I Come and Stand at Every Door; Times A-Getting Hard; Little Boxes; From Way Up

Here; The Battle of Maxton Field; My Get Up and Go; The Bells of Rhymney; Waist Deep in the Big Muddy; Guantanamera; There Once Was a Woman Who Swallowed a Lie; Wasn’t That a Time; Viva La Quince Brigada; Wimoweh; English is Cuh-Ray-Zee (English is Crazy); Odds on Favorite; A Little of This and That

Ella Jenkins & A Union of Friends Pulling Together SMITHSONIAN FOLKWAYS 45046, 1999
If I Had a Hammer (with Ella Jenkins)

Calypso in New York: The Asch Recordings SMITHSONIAN FOLKWAYS 40454, 2000
God Made Us All (with Lord Invader)

The Best of Broadside 1962-1988: Anthems of the American Underground from the Pages of Broadside Magazine SMITHSONIAN FOLKWAYS 40130, 2000
Mack the Bomb; Do as the Doukhobours Do; The Willing Conscript; Hard Rain’s A-Gonna Fall; Mrs. Clara Sullivan’s Letter; My Father’s Mansion’s Many Rooms; Waist Deep in the Big Muddy; New York J-D Blues; Business

American Folk, Game and Activity Songs SMITHSONIAN FOLKWAYS 45056, 2000; COMBINATION OF FOLKWAYS 7674 AND 7601
Bought Me a Cat; Blue Tail Fly (Jimmy Crack Corn); The Train Is A-Coming; This Old Man; Froggie Went A-Courtin’; Jim Along Josie; There Was a Man and He Was Mad; Clap Your Hands; She’ll Be Coming ‘Round the Mountain; All Around the Kitchen; Billy Barlow; I Know a Little Girl with Red Pajamas, I Want to Be a Farmer, Skip to My Lou; Candy Gal; Ring around the Rosie/Here We Go Round the Mulberry Bush/London Bridge (medley); Shoo Fly; Liza Jane; Pig in the Parlor; New River Train; Yankee Doodle; Jolly Is the Miller

America’s Favorite Ballads, Vol. 1 SMITHSONIAN FOLKWAYS 40150, 2002
(drawn from earlier recordings including the earlier *American Favorite Ballads*, not a straight reissue of FA 2320)
John Henry; Shenandoah; Blue Tailed Fly (Jimmie Crack Corn); Black Girl; Skip to My Lou; Big Rock Candy Mountain; Clementine; Yankee Doodle; Home on the Range; John Brown’s Body; Goodnight Irene; Swing Low, Sweet Chariot; Oh, Susannah; Wayfaring Stranger; Oh, Mary Don’t You Weep; Down in the Valley; Wabash Cannonball; On top of Old Smoky; Frankie and Johnny; I Ride an Old Paint; Wreck of the Old 97; Wagoner’s Lad; Old Dan Tucker; I’ve Been Working on the Railroad; Cielito Lindo; So Long, It’s Been Good to Know You; America the Beautiful; This Land is Your Land

America’s Favorite Ballads, Vol. 2 SMITHSONIAN FOLKWAYS 40151, 2003
(drawn from earlier recordings including the earlier *American Favorite Ballads*, not a straight reissue of FA 2321)
Barbara Allen; The Young Man Who Wouldn’t Hoe Corn; Midnight Special; House of the Rising Sun; Careless Love; Oh, What a Beautiful City; Poor Boy; Sally Ann; Riddle Song; Go

Tell Aunt Rhody; Water is Wide; Fox; Keeper and the Doe; Pretty Polly; Jesse James; Stagolee; Black is the Color of My True Love’s Hair; Camptown Races; Blow the Man Down; Froggie Went A-Courtin’; I Had a Rooster; Putting on the Style; Farmer’s Curst Wife; Hard Travelin’; Alabama Bound; Wimoweh; Dink’s Song

Classic Folk Music from Smithsonian Folkways Recordings SMITHSONIAN FOLKWAYS 40110, 2004
We Shall Overcome; Cielito Lindo

CELLabration SMITHSONIAN FOLKWAYS 45059, 2004
The World is Big, the World is Small

America’s Favorite Ballads, Vol. 3 SMITHSONIAN FOLKWAYS 40152, 2004
(drawn from earlier recordings including the earlier *American Favorite Ballads*, not a straight reissue of FA 2322)
Gypsy Davy; Deep Blue Sea; New River Train; St. James Hospital; Erie Canal (The Erie Was Rising); St. Louis Blues; Boll Weevil; Girl I Left Behind Me; When I First Came to This Land; Titanic; Elanoy; Lady of Carlisle; My Good Man (Our Goodman); Golden Vanity; Ain’t it a Shame; Swanee River; Sometimes I Feel Like a Motherless Child; Boys from County Mayo; No Irish Need Apply; Paddy Works on the Railroad; Arkansas Traveler; When I Was Single; Wond’rous Love; Ground Hog; Old Blue; She’ll Be Coming Round the Mountain; Erie Canal (Low Bridge)

America’s Favorite Ballads, Vol. 4 SMITHSONIAN FOLKWAYS 40153, 2006
(drawn from earlier recordings including the earlier *American Favorite Ballads*, not a straight reissue of FA 2322)
Banks of the Ohio; You are My Sunshine; Hallelujah, I’m a Bum; Foggy Dew; Molly Malone; Old Maid’s Song; Oh, How He Lied; Where the Allegheny and Monongahela Flow; Leatherwing Bat; Johnny Has Gone for a Soldier; Farther Along; Go Down, Moses; All My Trials; Monsieur Banjo; No More Auction Block; There’s a Hole in the Bucket; What Shall We Do with the Drunken Sailor; Gee, But I Want to Go Home (Army Life); Blue Mountain Lake; Lady Margaret; John Hardy; Johnson; John Riley; Washer Lad (Four Pence a Day); Talking Blues; Lolly Too Dum; T.B. Blues; Summertime

Classic Labor Songs from Smithsonian Folkways SMITHSONIAN FOLKWAYS 40166, 2006
Casey Jones (The Union Scab)(with the Almanac Singers)

If You Ain’t Go the Do-Re-Mi SMITHSONIAN FOLKWAYS 40195, 2007
Empty Pocket Blues (Barrel of Money Blues); Banks of Marble; Business; Penny’s Farm

America’s Favorite Ballads, Vol. 5 SMITHSONIAN FOLKWAYS 40154, 2007
(drawn from earlier recordings including the earlier *American Favorite Ballads and Frontier Ballads*, not a straight reissue of FA 2445)

Trail to Mexico; Red River Valley; Old Joe Clark; St. James Infirmary; Greer County Bachelor (Starving to Death on My Government Claim); Ox Driver’s Song; Buffalo Gals; Joe Bowers; Texian Boys; My Sweetheart’s a Mule in the Mines; Johnny Gray; Cowboy Yodel; Sioux Indians; Ida Red; Holler; Cumberland Gap; Wake Up Jacob; Sweet Betsy from Pike; Buffalo Skinners; Rye Whiskey; Stewball; Whoopie Ti-Yi-Yo, Get Along Little Dogies; Strawberry Roan; Jay Gould’s Daughter; Play Party (Sent My Brown Jug Down-town); I Never Will Marry; Riflemen of Bennington; Kingdom Coming (In the Year of Jubilo); Cumberland Mountain Bear Chase

American Favorite Ballads (box set) SMITHSONIAN FOLKWAYS 40155, 2008
(compilation of Smithsonian Folkways 40150-40154)

Songs of the Spanish Civil War, Vols. 1 and 2 SMITHSONIAN FOLKWAYS 40188, 2014
(reissue of Folkways 5436 and 5437)
Jarama Valley; Cookhouse; Young Man from Alcala; Quartermaster’s Store; Viva le Quince Brigada; El Quinto Regimiento; Si Me Quieres Escribir

EPs

Pete Seeger Folk Songs FOLKWAYS FEP1, 1956
I’ll Sing Me a Love Song; Kisses Sweeter than Wine; Wimoweh; T for Texas; East Virginia Blues

South African Freedom Songs FOLKWAYS EPC-601, 1956
Recorded with Robert Haner, Garrett Morris, Guy Carawan, and Ned Wright
Tina Sizwe (We the Brown Nation); Nkosi Waqcine (God Save the Volunteers); Asikatali (We Do Not Care If We Go to Jail); Liyas-hizwa (Pass Burning Song)

Recordings from the Paredon Label

What Now People? Vol. 1 PAREDON 2001, 1975
How About You?

What Now People? Vol. 2 PAREDON 2002, 1977
If a Revolution Comes to My Country

What Now People? Vol. 2 PAREDON 2003, 1978
As the Sun

Recordings from the Fast Folk Musical Magazine

Fast Folk Musical Magazine Vol. 1 No. 2 FAST FOLK FF102, 1984
Broad Old River (with Dan Einbender, Travis Jeffrey); There’ll Come a Day (with Bob Killian, Rick Nestler, Steve Stanne, Maryellen Healy, Rita Falbel; Dan Einbender, Joe Heukerott); River That Runs Both Ways (with Rick Nestler, Steve Stanne)

Fast Folk Musical Magazine Vol. 2, No. 7 Café Lena-25th Anniversary Concert FAST FOLK FF207, 1985
Somos El Barco (We are the Boat)

Fast Folk Musical Magazine Vol. 3 No. 8: Season’s Greetings FAST FOLK FF308, 1986
Cristo Ya Nacio Del Palacaguina (with Peter, Paul, and Mary, and Tom Chapin); Light a Candle (with Bob Killian and Peter, Paul, and Mary)

Pete Seeger Songs in the Smithsonian Ralph Rinzler Folklife Archives and Collections

The numbers at the end refer to album releases of the song on Asch [AS], Disc [DSC], Fast Folk [FF], Folkways, Paredon [P], Smithsonian Folkways, Yound People’s Records [YPR], Stinson [ST], or Verve/Folkways [V/F]. When no number is present the song is unissued.

(The Ring on My Finger) Johnny Gave Me (Caribbean song-St. Nevus)

42 Kids (Earl Robinson) 2501

70 Miles (Malvina Reynolds-Pete Seeger) 37232

A Genavyeh (with Ruth Rubin) 7224

A Wee Drappie O’t (Scottish song)

Abiyoyo (Pete Seeger) 6912; 7525; 36055; 45001; 40027

The Abolition Show (Stephen C. Foster)

Acres of Clams (Old Settler’s Song) (Frances D. Henry) 36055; 40027

Ah, Si Mon Moine Voulait Danser (Quebe-
cois folk song) 6911

Africa is Going to Trample Up on You (with
the ANC Refugee Singers)

Aimee McPherson (Pete Seeger) 5233

Ain’t Gonna Let Nobody Turn Me ‘Round
(Southern freedom song)

Ain’t it a Shame 2445; 40152

**Al Smith Holds the Bottle (Everybody
Loves Our Al)** (Al Dublin) 40184

Alabama Bound (Civil Rights Version)

Alabama Bound (arr. Huddie Ledbetter) 2321;
7604; 31022; 40151

All Around the Kitchen (Play party song)
EPC1; 7601; 31501; 45020; 45043; 45056

All I Want is Union 2513

All Mixed Up (Pete Seeger)

All My Trials 2323; 40153

All Night Long DSC601

All the Pretty Little Horses (collected by
John A. Lomax-Alan Lomax) DSC601; 7020

Alligator, Hedgehog 7610; 45021; 45039

Always Remember the Singer’s Dry 2043

Amazing Grace (John Newton) 36055; 40027

America the Beautiful (Katherine Bates-
Samuel A. Ward) 2323; 2511; 40150; 40155

Amol Iz Geven a Myseh (with Ruth Rubin)
7224

Angels We Have Heard on High (French
Christmas carol)

Anitra’s Dance (Edvard Grieg) 2045; 40018

Another Man Done Gone 2451; 2513

Araby’s Daughter (J. Washington Morton)

Arctic Circle Blues (Woody Guthrie)

Ariran (Korean folk song) ST57

Arkansas Hard Luck Blues (Lonnie
Glossom)

Arkansas Traveler 2412; 5003; 40152

**Around Her Neck She Wore a Yellow
Ribbon**

Arrange and Rearrange (Pete Seeger) 40096

**Asikatali (We Do Not Care if We Go to
Prison)** EP-601

Autherine (Nathan Charliet) 2453

Ba Ba Black Sheep 7532

Babevuya (Bantu wedding song) 6912

Bachelor’s Hall (ballad)

Bald Headed End of a Broom (old folk
song)

The Ball of Ballynoor (bawdy ballad)

The Ballad for Bill Moore (Don West)

The Ballad of Barney Graham (Della Mae
Graham) (Union song) 5251; 40058

The Ballad of Dr. Dearjohn (Earl Robinson)

The Ballad of Harry Simms (Jim Garland)
see also The Death of Harry Simms

The Ballad of Ira Hayes (Peter La Farge)
5302; V/F9020

The Ballad of John Catchings
(John Catchins) (Labor song)

The Ballad of Lou Marsh (Phil Ochs) 5302;
V/F9020

The Ballad of October 16 (Millard Lampell-
Lee Hays) 40021

The Ballad of Old Monroe (Pete Seeger-
Malvina Reynolds) 5301

**The Ballad of Plattsburgh (War of 1812
song)** (Miner Lewis)

The Ballad of Sherman Wu (Arthur Winner)
2501; 3805; 5802

The Bankers and the Diplomats (Malvina
Reynolds)

The Banks of the Ohio 2323; 40153; 40155

Ban the Bomb (Alex Comfort-John Halsted-
Eric Winter)

The Banks of Champlain (Catherine
MacComb) 5210

The Banks of Marble (Les Rice) 2501; 31040;
40096; 40195

Banuwa (African choral chant) 6911

Barbara Allen (Child No. 84) 2319; 37232;
40151; 40155

The Bard of Armagh (Patrick Donnelly)

Barley Grain (with O.J. Abbott) 2431

The Battle of Maxton Field (Malvina
Reynolds) 2501; 2512; 40111

The Battle of New Orleans (with Frank
Hamilton) (Jimmie Driftwood) 2439

The Battleship of Maine (with the New Lost
City Ramblers)

Bay of Pigs (Martha Case)

Bayandoyika (Bantu girls’ work song) 6912

Bayeza Kusasa (Oonomathotholo)
(African song) 2450, 6912, ST57

Be Kind to Your Parents (Pete Seeger)

Be Kind to Your Teachers 7628

Beans, Bacon and Gravy (Depression song)
2043; 5251; 40058

Behold That Star (Thomas Washington
Talley) 32311; 40024

Bei Mondenschein (with Martha Schlamme)
6843

Beker Lid (Yiddish song) (with Ruth Rubin) 7224

The Bells of Rhymney (Idris Davies- Pete
Seeger) 2412; 5702; 40111; 40184

Benjamin Banneker (with F.D. Kirkpatrick)
(F.D. Kirkpatrick) 7751

Betty Larkin (Appalachian folk song) 7604

Big Bill Snyder (with Ed Renehan) (tune:
Old Dan Tucker) 5257

Big Bill’s Gone (Ernie Marrs)

Big Rock Candy Mountain
(Harry McClintock) 2320; 2451; 31017; 40150; 40155;
40184; DSC 1101; V/F9013

Bigalow

The Bigler (The Bigler’s Crew) YPR 415

Bill Brown (Ernie Marrs) V/F9020

Billy Barlow (arr. Ruth Crawford Seeger) EPC3;
7527; 7601; 31501; 45020; 45056

Billy Boy

Billy Goat

Bimini Gal (Bahamian song) 6911

Bingo Was His Name 7628

The Birth (Sholem Asch’s The Nativity) 35001

Birthday Polka (Malvina Reynolds) 45023

Black and White (Earl Robinson-Alan
Roberts) 2453

Black, Brown and White (Big Bill Broonzy)

Black is the Color of My True Love’s Hair
(arr. John Jacob Niles) 2321; 40151; 40155

Black Eyed Suzy 2003; 2010; 40018

Black Fly (Wade Hemsworth)

Black Girl (In the Pines) 2321; 31022; 40150;
40155; 40184

The Blacksmith Reel (with Jean Carignan)
3531

Bless ‘Em All Wellington’s (World War II
song)

The Blind Fiddler (19th-century labor song)
(from the singing of Emma Dusenberry) 5251;
5802; 40058

Blow the Man Down (sea shanty) 2175; 5003;
7532; 40151; 40155; 45024

Blow Ye Winds, Westerly; see **Come All
You Bold Fisherman**

Blowin’ in the Wind (Bob Dylan) V/F9020

Blue Diamond Mines (Jonathan Hall)

Blue Mountain Lake (Adirondack logging
song) 2176; 5003; 40153, 40155

Blue Skies (Irving Berlin) 2045; 40018

The Blue Tailed Fly (Daniel Emmett) EPC2;
2320; 7601; 31017; 31501; 45020, 40150; 40155; 45056

Blue Yodel #1 (T for Texas) (Jimmie
Rodgers) AS352; 2386, ST9, ST11

The Blues (with Frank Hamilton) 2439

**Blues in the Night (My Congressman Told
Me)**

Bob-a-Needle (arr. Marcia Berman) 7526;
45023

Bobby is Three Years Old Today 7526

The Boll Weevil 2323; 2513; 31022; 40152; 40155

Boston Come All Ye YPR 415

Bottle Up and Go (Southern blues) 2201

Bought Me a Cat (arr. Ruth Crawford
Seeger) EPC1; 7601; 31501; 45020; 45056

Bound for Glory (traditional hymn)

Bourgeois Blues (Huddie Ledbetter) 2502;
5233; 31022; 40096; 40184; V/F9009

Boxholder, Local (Ernie Marrs)

The Boys from County Mayo (Shamrock)
5801; 40152; 40155

Brand New Baby (Tom Paxton)

Brandy, Leave Me Alone (Joseph Marais)
2045; 2452; 40018

Bring ‘em Home (fragment) (Pete Seeger)
5702

Bring Me a Little Water, Silvy (Huddie
Ledbetter) 6911; 31022; V/F9009

Broad Old River (Pete Seeger) FFFF102

Brown Eyed Mary (Play party)

Buffalo Gals DSC607, 2320; 31017; 40154; 40155

Buffalo Skinners (Cowboy ballad) 5251; 5801;
40058; 40154; 40155

Burgundian Carol (see Carol of the Beasts)

The Burning of Kingston (with Ed Renehan)
(William Gekle-Pete Seeger) 5257

Bury Me Beneath the Willow (with
Mike Seeger)

Bury Me in My Overalls (Malvina Reynolds)

Business (Walter Lowenfels-Pete Seeger)
5302; 40130; 40195

But That’s Life (Talking blues) (Russell
Farrell)

By ‘m By, The Mail Boat DSC601; 7020

By Dem Shtetl (with Ruth Rubin) 7224

C for Conscription (Pete Seeger-Millard Lampell) SI 046

Camptown Races (Stephen C. Foster) 2322; 40151; 40155

Candy (Albert Wood)

Candy Gal 7674; 45025; 45056

Captain Jinks 7526; 45023

Captain Kidd (sea song)

Careless Love DSC607; 2321; 40151; 40155

Carol of the Beasts (Burgundian Carol) 32311; 40024

Caryl Chessman (Bill McAdoo) (with Bill McAdoo) 2448

Casey Jones (Eddie Newton-T. Lawrence Siebert) AS352; DSC607; ST9

Casey Jones (The Union Scab) (Joe Hill) 5251; 5285; 40026; 40058, 40096, 40166

Cement Octopus (Malvina Reynolds) 37232

Choucune (Yellow Bird) (with Frank Hamilton) (Oswald Duran) 2439

Chalil Melody (Pete Seeger) 2453; V/F9008

Chanukah, Oh Chanukah (M. Rivesman) 2452

The Chief (World War II song) (Carl Cliff)

Children of the Lord 7628

Children, Go Where I Send Thee

Chilean Melody

Chisholm Trail YPR 403

Chorale to 9th Symphony (Ludwig van Beethoven) 2045; 40018

Christ is Born (Christmas carol)

Cielito Lindo (Q. Mendoza y Cortez) 2320; 31017; 40110; 40150; 40155, 40110

Cindy AS322; AS352; 2045; 2201 40018, ST90; ST5

Clap Your Hands (arr. Ruth Crawford Seeger) EPC2; 7601; 31501; 45020; 45056

Clara Nolan’s Ball (Alberto Himan-J.F. Mitchell) 5210

Clean-O (Woody Guthrie) 2412; 31002

Clear the Track, Let the Bullgine Roll (sea song) 5717

Clementine (Percy Montrose) 2322; 40150; 40155

Coal Creek March (Pete Steele) 2412; 37232; 40111

Coast of High Barbary (Sea song)

Cold Water for Me (Temperance song)

Cold Winter Blues (with Bill McAdoo) (Bill McAdoo) 2448

The Colorado Trail (cowboy song) 2454; 31026; 40184

Colt Story (story by Charles Seeger)

Come All You (Ye) Bold Sailormen (sea song) 7610; 45021, 45039; 45037

Come All You Fair and Tender Ladies 2003; 2513; 40018

Come All You Hardy Miners 5251; 40058

Come My Love (Play party song)

Commonwealth of Toil (Ralph Chaplin)

The Connaught Man’s Rambles (with Jean Carignan) 3531

Cookhouse (Spanish Civil War Song) (Leonard Breedlove-Andrew Young) AS330; 5436, 41088, ST52

Cool Water (Bob Nolan)

Coronation Coronach (Scottish Breakaway) (trad-Thurso Berwick)

Cotton Eyed Joe 40037, 40018

Cotton Mill Colic (David McCarn) 5251; 5802; 40058

Cotton Needs Picking DSC604

Cowboy Yodel 2175; 5003; 5802; 40154; 40155

Cowboy’s Getting Up Holler 2511

Coyote, My Little Brother (Peter La Farge) 2456; 37232

Creepy Crawly Little Mousy (children’s game song)

Cripple Creek 2003; 2201; 3864; 40184; 40209

Cristo Ya Nacio en Palacaguina (Carlos Mejia Godoy) 36055; 40027; FFFF308

The Crooked Cross (Peggy Seeger)

Crow on the Cradle (Sidney Carter) 2502; 40096

The Cryderville Jail

Los Cuatro Generales (Abraham Lincoln Brigade) (Federica Garcia Lorca) 5233; 5436

Cumberland Gap 2175; 5003; 40154; 40155

Cumberland Mountain Bear (Deer) Chase (Uncle Dave Macon) AS352; 2431; 7611; 40154; 40155; 45022, 45039; ST9, ST11

The Cutty Wren

Da Drobn Am Bergal (with Martha Schlamme) 6843

Danai Yu (Hebrew Dance)

Danville Girl 2003; 40018

The Darby Ram 7611; 45022, 45039

Dark as a Dungeon (Merle Travis) 2511

Darlin (with Bill McAdoo) 2448

Darling Corey 2003; 40018

Dat Du Min Leevesten Bist (Night visiting song) (with Martha Schlamme) 6843

Daughter Will You Marry 7628

Davy Crockett Parody 2452

Dayenu (Passover song) 7532; 45024

Days of ‘49 DSC611

D-Day Dodgers (Hamish Henderson) 5233; 40184

De Colores

The Deacons (with F.D. Kirkpatrick) 7751

Dear Mr. President (Pete Seeger)

The Death of Harry Simms (Jim Garland) 5233; 5251; 5802; 40058

Declaration of Independence (Wolcott Gibbs-Celius Dougherty) 2501

Deep Blue Sea (West Indian song) 2043; 2452; 2455; 40152; 40155; 40184; DSCFF1

Delia’s Gone (Bahamian song) 2043; DSCFF1

The Delinquent (Malvina Reynolds)

Demi Song (Oxford University Student) 2501

Deportees (Plane Wreck at Los Gatos) (Woody Guthrie-Martin Hoffman) 31002

Depression Blues; see Beans, Bacon and Gravy

The Devil and the Farmer’s Wife (Child No. 278) AS352; AA3; 2319; 2322, ST90

Devilish Mary AS352; 2003; 40018, ST90

Didn’t Old John Cross the Water (wood-chopping song) 2452, 7532, 45024

Ding Dong Dollar (Glasgow Song Guild)

Dink’s Song (collected and adapted by Bess Brown Lomax-John Lomax) 2322; 40151; 40155

Dinky Die (World War I song)

Direct Digit Dialing Song (Van Corey)

Disappearing (story)

Do As the Doukhobors Do (Malvina Reynolds) 40130

Doctor Freud (David Lazar) 2501

The Dodger Song (Almanac Singers)

A Dollar Ain’t a Dollar Anymore (Tom Glazer) AS346

Dona Nobis Pacem (Ralph Vaughan Williams)

Done Laid Around 2513

Don’t Ask Me What a River Is For (Pete Seeger) 31040

Don’t I Fit in Daddy’s Shoes (with Sarah Lee Guthrie) 45069

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Old One Hundred (Loys Bourgeois)

Old Riley AS352; 2512; 40184; DSC1101, ST90

Old Settler’s Song: see Acres of Clams

Old Time Religion 36055; 40027

Old Woman and the Devil (also see the Devil and the Farmer’s Wife)

Oleanna (Ditmar Meidell-Theodore Blegen) 2452; 6911

On a Monday (prison song, arr. Huddie Ledbetter)

On Top of Old Smoky 2320; 7532; 31017; 45024, 40150; 40155

Once More A-Lumbering Go (logging song) 5210

Once There Was a Man 7527

One Big Fat Hen (rhyme)

One Grain of Sand (Pete Seeger) 7525; 37305; 45001, 45043

One Man’s Hands (Alex Comfort-Pete Seeger)

One Percent Phosphorus (David Bernz-Pete Seeger)

Only Together

OPA Shout (Hy Zaret)

Open the Door Softly 2453; 2454; 31026; 40184

Our Generation (frag.) (Pete Seeger)

Over the Hills (Pete Seeger) 2453

Ox Driver’s Song 5003; 40154; 40155

Paddy Works on the Railroad DSC604; 2176; 5003; 40152; 40155, ST57

Paper of Pins (English children’s song)

Passing Through (Richard Blakeslee) 2412; 2453; 40111

Paths of Victory (Bob Dylan) V/F9020

Paul Robeson (with F.D. Kirkpatrick) (F.D. Kirkpatrick) 7751

Paw Paw Patch (Play party) 7604

Pay Day at Coal Creek (Pete Steele- John Lomax- Alan Lomax) 2412; 40111

Pay Me My Money Down (Sea island song)

Peace on Earth 35001

The Peekskill Story

Peg and Awl (19th century labor song) 5251; 40058, 40111

Penny’s Farm 2003; 40018; 40184; 40195

People are Scratching (Ernie Marrs- Harold Martin- Pete Seeger) 37232

Pepsi Cola 45024

The Pets (Malvina Reynolds)

Pygmy Tune (with Frank Hamilton) 2439

The Phoenix and the Rose (with Ed Renehan) (William Gekle-Pete Seeger) 5257

Pick a Bale of Cotton (Southern work song) 2412; 31022

Pie in the Sky: see The Preacher and the Slave

Pig in a Pen 40037

Pig in the Parlor 7604; 7674; 45025; 45056

Pigtown Fling 5702; 31040

Pittsburgh Town (Woody Guthrie-Almanac Singers) 5233; 5251; 5802; 40058

Play Party (Raging Canal) 2176; 5003

Plow Under (Pete Seeger-Lee Hays) 40021

Poetry (Carlos Cortez)

Poisoning the Student’s Minds (Student Christian Movement)

Polly Wolly Doodle AA3; 2010

Poor Boy 2321; 40151; 40155

Poor Cockroach (Ghanaian Anansi story)

Poor Howard (arr. Huddie Ledbetter)

Pop Goes the Missle (Ernie Marrs)

Poplarville Jail (Ernie Marrs)

The Popular Wobbly (T-Bone Slim) 2513

The Power and the Glory (Phil Ochs) 37232

The Preacher and the Slave (Pie in the Sky) (Long Haired Preachers) (Joe Hill) 2513; 40184; V/F9009

Precious Friend (Pete Seeger) 31040

Preserven el Parque Elysian (M. Kellen) 37232

Pretty Boy Floyd (Woody Guthrie) 2501; 31002; V/F9009

Pretty Little Widder (with Frank Hamilton) 2439

Pretty Polly 2319; 2450; 40151; 40155

Pretty Saro (Appalachian song) 37232

Primrose Hill (Peggy Seeger)

Proud Mary (John Fogerty)

Push Boat (Mississippi River song)

Put it on the Ground (Ray Glazer-Bill Wolff) AS370

Put Your Finger in the Air (Woody Guthrie)

Putting on the Style (George P. Wright-Norman Cazden) 2043; 7628; 40151; 40155; DSC1101; V/F9013

The Quartermaster’s Store (music- Lewis E. Jones) AS330; 5436, 40188, ST52

Que Bonita Bandera (Florencio Morales Ramos) 2452; 2455; 5720

Queen Anne Front (Robert Schmertz)

The Quiet Joys of Brotherhood (Richard Farina) 37232

El Quinte Regimiento (The Fifth Regiment) (Spanish Civil War song) AS330; 5436, 40188, ST52

Quite Early One Morning (Pete Seeger) 31040

The Quiz Show (The Quizmasters) (Ernie Marrs) 2450; 40184

Raccoon’s Got a Bushy Tail 7610; 45021, 45039

Les Raftsmen (Canadian children’s song) 5210

Ragapulti Raga 6911

Raggedy (John Handcox) 5251; 5802; 40058

Ragtime Annie (with Frank Hamilton) 2439

Railroad Bill

Rainbow Race (Pete Seeger)

Raise a Ruckus Tonight 2513

Rambling Boy (Tom Paxton)

The RAND Hymn (Malvina Reynolds) 2502

Reap What You Sow

Recorder Improvisation (Pete Seeger) 36055; 40027

Red Bird (arr. Huddie Ledbetter) 7526; 45023

Red River Valley 2445; 40154; 40155

Reel of the Hanged One (with Jean Carignan) 3531

Reilly’s Gone V/F9009

The Rich Old Lady

The Riddle Song 2321; 40151; 40155

Riflemen of Bennington (John Allison) 2445; 40154; 40155

Right on That Shore 2412

Ring Around the Rosy 7674; 45025; 45056

Rio Grande

Rise Up Shepherd and Follow (Christmas song) 32311; 35001; 40024

Risselty Rosselty (The Wee Cooper of Fife) (Scottish song) 2003; 2452; 40018

River of My People (Pete Seeger) 2453; 40096

Road to Athay 2454; 31026; 40184

Road to Eliat (Chaim Chefer) ST57

Rocking Solidarity (Ralph Chaplin)

Rock Island Line (arr. Huddie Ledbetter)

Roll Along Through the Nation

Roll Down the Line (Tennessee labor song) 2412; 5251; 40058, 40111

Rolling Along

Roll On Columbia (Woody Guthrie) 2501; 5802; 31002; DSC1101; V/F9013

Roll the Union On (John Handcox-Lee Hays) AS370; 5285

Roumanian Melody

Rose, Rose, Rose DSC 601

Rosestock (with Martha Schlamme) 6843

Roslyn Castle and Boyne Water 5210

The Ross Perot Guide to Answering Embarrassing Questions (Pete Seeger)

Round and Round 31002

Round and Round Hitler’s Grave (Woody Guthrie- Millard Lampell- Pete Seeger) 40021

Round and Round the Picket Line

Rounds: about rich people- Rockefellers and DuPonts and Others (Charles Seeger)

Roving Gambler

Rozhenkes mit Mandlen (Raisins and Almonds) (Abraham Goldfaden) 2412

Run Come See the Sun (Len Chandler) 36055; 40027

Run, Come See Jerusalem (Blind Blake Higgs)

Russian Folk Themes (Igor Stravinsky) 2045, 40018

Rye Straw (with Frank Hamilton) 2439

Rye Whiskey 2176; 5003; 40154; 40155

Sacco’s Letter to His Son (Nicola Sacco-Pete Seeger) 5485; 40060

Sailin’ Up, Sailin’ Down (Lorre Wyatt-Pete Seeger)

Sally Ann 2045; 2321; 3864; 40018, 40151; 40155

Sally Down the Alley 7604

Sam, the Whaler (Sea shanty medley and children’s story) (Pete Seeger) 7525; 45001

Satisfied Mind (Joe Hayes-Jack Rhodes)

The Scabs Crawl In (tune: The Hearse Song) 2454; 31026; 40184

Der Schwere Traum (I Dreamed the Night) (with Martha Schlamme) (August Heinrich Hoffmnan von Fallersleben) 6843

The Scaler (Russ Farrell) 2501

Seek and You Shall Find (African American hymn) 2454

Seneca Canoe Song (Kayowjajineh) (Traditional American Indian song) 5210; 5257

Sent My Brown Jug Downtown 7604; 40154; 40155; 45037: See Play Party (Raging Canal)

Senzeninar 2452; DSC 1101; V/F9013

Seven Cent Cotton and Forty Cent Meat (Textile workers song) 5251; 5802; 40058

Sh! Ta-ra-da-day DSC601

Shake Them Simmons Down 7604

Shalom Chavarim (traditional Hebrew song)

Shalom Chaverim (Hebrew song)

Shamrock: see the Boys from County Mayo

The Shantyman’s Life (New York logging song) 5210

Sharpeville Massacre (John Steele)

Shayn Bin Ich (with Ruth Rubin) 7224

She Moves Through the Fair (Irish folk song) 2453

She’ll Be Coming Around the Mountain EPC1; 7526; 7601; 31501, 40152; 40155; 45020; 45023; 45056; 45069

Shenandoah (sea song) 2321; 40150; 40155; DSC 1101; V/F9013

Shoo Fly 7674; 45025; 45056

Shortening Bread (James Whitcomb Riley) 40037

Shpits-Boydim (Ring game)(with Ruth Rubin) 7224

The Shucking of the Corn

Si Me Quieres Escribir (If You Want to Write to Me) (Spanish Civil War song) AS330; 5436, 40188, ST52

Sicilian Tarantella 36055; 40027

Sidewalks of New York (James W. Blake- Charles B. Lawlor)

Simple Gifts (Elder Joseph Brackett)

Sing Along (Malvina Reynolds)

Singin’ in the Land (Mike Seeger)

The Singing Tea Kettle (story)

Sing Tangent, Co-Tangent (F. Browning)

The Sinking of the Reuben James (Woody Guthrie-Almanac Singers) 2412; 2501; 31002; 40111; V/F9013; D1101

Sioux Indian Flute Tune

Sioux Indians 2175; 5003; 5802; 40154; 40155

Sissy is in the Barn (Play party song)

Sit Down, Sit Down (Maurice Sugar)

Sixteen Tons (Merle Travis)

Sixty Per Cent (Les Rice) 5251; 5802; 40058

Skip to My Lou 2201; 2320; 7526; 7532; 7604; 7610; 7674; 31017; 45021, 45023, 45024, 45025, 40150; 40155; 45056

Smoggy Old Smog (Ernie Marrs)

So Long, It’s Been Good to Know You (Woody Guthrie) 2320; 2451; 31002; 31017; 45024, 40150; 40155

A Soldier and a Sailor (English song)

Solidarity Forever (Ralph Chaplin) AS346; 5285; 5702; 40096

Solo le Pido a Dios (with Tao Rodriguez)
(Leon Gieco)

Somagwaza (African Initiation Song) 6912;
36055; 40027

Somebody Waiting for Me (Play party)

Sometimes I Feel Like a Motherless Child
2322; 7532,, 40152; 40155; 45024

Somos El Barco (We are the Boat)
(Lorre Wyatt) FFFF207

**A Song Made Upon the Election of New
Magistrates for This City**

Song of the Punch Press Operator
(Bernie Packer-Pete Seeger) 5302

Soon as We All Cook Sweet Potatoes 2450;
7526; 45023

Sour Cream (Pete Seeger)

Sourwood Mountain

Sower of Seeds (Keita Fodeba-John
Guth-Susan Osborn-Paul Winter-Pete Seeger)

Spanish Birthday Song: see El Dia de Tu
Santo

Spanish is the Loving Tongue (Badger
Clark) 2454; 31026; 40184

Spanish Marching Song: see Si Me Quieres
Escribir

Spring Would Be 7628

Squid Jiggin’ Ground (Arthur Schammel)
(Newfoundland song)

St. James Hospital 2319; 40152; 40155

St. James Infirmary 2445; 40154; 40155

St. Louis Blues (W.C. Handy) 2322; 40152;
40155

Stagger Lee 2321; 40151; 40155

Star Bright (English Christmas rhyme)

The Star Spangled Banner (Francis Scott
Key)

State of Arkansas (My Name is Terry
Roberts) (David Arkin) 2501; 5802

Step by Step (Waldemar Hill- Pete Seeger)
2454; 5233; 40096; 40184

Stewball 2386; 31022; 40154; 40155

Storm Along (Sea chanty)

The Story of the Lawn Mower

The Strange Death of John Doe (Millard
Lampell)

Stranger’s Blues (Big Bill Broonzy) 2453

Strawberry Roan (Curly Fletcher) 7527; 40154;
40155

Streets of Glory (I’m Gonna Walk and Talk
with Jesus) 2453

Streets of Laredo (Frances Henry Maynard)
DSC607; 2452

**Study War No More (Down by the
Riverside)** 2412; 2453; 2455; 5720; 31018; 36055;
40027; 40096; DSC1101; V/F9013

Stung Right (Joe Hill)

Sugar Babe/Sugar Baby

Sugar Hill (Appalachian tune)

Suliram (Indonesian Lullaby) 2043; DSC1101; V/
F9013; 40184

Summertime (George Gershwin-Ira Gersh-
win- Debose Heyward) 2445; 40153; 40155; 40184

Swanee River (Stephen C. Foster) 2322; 40152;
40155

Swarthmore Girls 2454; 31026; 40184

Sweepy, Sweepy, Sweepy (Woody Guthrie)
7525; 45001

Sweet Betsy from Pike (John A. Stone)
2323; 40154; 40155

Sweet Little Baby (Pete Seeger) 7525; 45001

Swing Around

Swing Low Sweet Chariot (W.-M. Willis)
2322; 40150; 40155

T.B. Blues (Jimmie Rodgers) 2451; 2445; 40153;
40155

Take This Hammer (Southern work song)
(arr. Ledbetter)

Talking Atom (Old Man Atom) (Vern
Partlow) 2501; 40096

Talking Blues (Chris Bouchillion) 2445; 40153;
40155

Talking Dust Bowl (Woody Guthrie) 31002

Talking Hard Luck (Chris Bouchillion) 7628

Talking Smog Bowl (Ernie Marrs)

Talking Un-American Blues (Betty Sanders-
Irwin Silber) 2513

Talking Union (Millard Lampell-Lee Hays-
Pete Seeger) 2511; 5233; 5285; 40166, 40096

Tarrytown (John Allison) 2412; 5257

Tastes Like Wine

Taylor Pond Fleet

The Teacher (Sholom Asch) 35501

Teacher’s Blues 2501; 5802

Teaching Song 40027

Teency Weency Spider 7610; 45021, 45039

Teeroo, Teeroo AS352

**Tenting Tonight (Tenting in the Old Camp
Ground)** (Walter Kittridge) 5717

Terido Terido ST12

Texas Gals 2454; 31026; 40184, ST57

Tex-I-An Boys 2175; 5003; 40154; 40155

Then We’ll Have Peace (Russ Ferrell-
Roy Grice) 2501; 5802

There Was a Rich Man

There Was an Old Man and He Was Mad
(arr. Ruth Crawford Seeger) EPC2; 7601; 31501;
45020, 45037; 45056

There’ll Come a Day (Bob Killian) FFFF102

There’ll Come a Time (Malvina Reynolds)

There’s a Hole in the Bucket 2323; 36055;
40027, 40153; 40155

There’s Better Things to Do
(Ewan MacColl-Peggy Seeger) 2454

**There’s Many a Brave Man Who Catches
Fish** (Luke Faust-Barry Kornfield)

**There’s Mean Things Happening in This
Land** (John Handcox) 2501

There’s Two on My Back 2454, 31026

Thinantsha (We are the Youth), EPC 601

Things About Coming My Way

This is a Land (Pete Seeger-Jacob Steendam)
5257 (with Ed Renehan); 31040

This Land is Your Land (Woody Guthrie)
V/F9013; 31002; 40150; 40155

This Little Light of Mine (Harry Dixon Loes-
Civil rights workers) 2451

This Old Man (arr. Ruth Crawford Seeger)
EPC1; 7601; 31501; 45020; 45056

Those Three are on My Mind (Frances Fink
Taylor-Pete Seeger)

Three Butchers (Johnson) (British broadside
ballads) 2319; 40153; 40155

Three Courting Songs ST57

Three Jolly Fishermen

Three Old Maids (play party)

**Three Rules of Discipline and Eight Rules
of Attention** (Chinese song) 31040

The Thresher (Gene Kadish) 5302; V/F9020

Times A-Getting Hard (Lee Hays-Pete
Seeger) 2045; 2450; 40018; 40111

Tina Singu (Lesotho folk song) 2450

Tina Sizwe (The Brown Nation) EP-601

**The Titanic Disaster (When That Great
Ship Went Down)** 2319; 40152; 40155, 40111

To Anacreon in Heaven (English drinking
song) (John Stafford Smith)

To Everyone in All the World (Pete Seeger)
2454

To My Old Brown Earth (Pete Seeger) 2456

Tom Dooley (Appalachian ballad)

Tomorrow is a Highway (Lee Hays-Pete
Seeger) 2502; 40096

Tomorrow’s Children (Guillevet-Walter
Lowenfels-Pete Seeger) 2456

Tonts, Tonts (with Ruth Rubin) 7224

Torn Flag (Pete Seeger)

Traditional Tune 32311; 40024

Trail to Mexico (cowboy song) 5003;
40154; 40155

Train is A-Coming (arr. Ruth Crawford
Seeger) EPC1; 5720; 7601; 31501; 45020; 45056

A Traveling Through (David Arkin)

The Trip We Took Over the Mountain 2453

Turkey Ran

**Turn the Glasses Over (I’ve Been to
Harlem)** 7604

Turn, Turn, Turn (Bible-Pete Seeger) 40096

Turtle Dove 7611; 45022, 45039

TVA Song (George Rucker) 2501; 5802

Twas on a Night Like This (Pete Seeger)
32311, 40024, DSC1101

Two Little Things

Tzena, Tzena, Tzena (Issachar Miron-Yehiel
Haggiz) 40184

U.A.W.-C.I.O (Butch Hawes) AS346, ST622

Ufm Berie, Da Geht der Wind (with Martha
Schlamme) 6843

Un Canadian Errant (M.A. Gerin-Lajoie)
5210

**Uncle Sam, Won’t You Please Come Back
to Guam** (World War II song)

Union Maid (Woody Guthrie) 5285; 31002;
40096, 40195

Union Train (The Almanac Singers) 5285

The Valliant Soldier 5210

Vive La Canadienne (Canadian song) 5210

**Viva la Quince Brigada (Long Live the
15th Brigade)** (Bart van der Schelling) AS330;
5436; 40111; 40184, 40188

Wabash Cannonball (J.A. Roff-William
Kindt) 2320; 31017; 40150; 40155

Wade in the Water 2448

The Wagoner’s Lad 2320; 31017; 40150; 40155

Waist Deep in the Big Muddy (Pete Seeger)
5702; 40130, 40111; 40197

Wake Up Jacob 2175; 5003; 40154; 40155

Walk on Alabama (with Bill McAdoo)
(Bill McAdoo) 2448

Wandering

Washer Lad (Four Pence a Day) 5801; 7532;
40153; 40155

Washington Breakdown (Pete Seeger-
Lee Hays)

Wasn’t That a Time? (Lee Hays-Walter
Lowenfels) 2452; 31018; 40111

Watch the Stars DSC601

The Water is Wide 2321; V/F9009; 36055; 40027;
40151; 40155; 40184

Way Down Yonder in the Cornfield
7532, 45024

Way Out There (Bob Nolan)

Wayfaring Stranger (19th century hymn)
2176; 5003; 40150; 40155

The Wealthy Man (Sholom Asch) 35001

We’re Floating Down the River (Play party)

We’re Going to the Zoo (Tom Paxton)

**We are Marching to Trafalgar Square
(That Bomb has Got to Go)** (Peggy Seeger-
Ewan MacColl)

We are Moving on to Victory (Civil rights
movement song)

We are Soldiers in the Army (Civil rights movement song) 2455; 31018

We Can Make it if You Try (Malvina Reynolds)

We Pity the Bosses Five (Murray Nathan-tune: Farmer in the Dell) 2454; 31026; 40184

We Shall Not Be Moved AS346; 5285; 36055; 40027, ST622

We Shall Overcome (Ziphilia Horton-Guy Carawan-Pete Seeger-Frank Hamilton) 2513; 2456; 40110, 40062; 40096

We Were Born in Fayette County (Sis Cunningham) 2502

Wedding Dress (Kentucky song)

We'll All Be a Doublin' (Pete Seeger) 40096

We'll Do It All Together

Weave Room Blues (Dorsey Dixon) 7532, 45024

Well May the World Go (Pete Seeger) 31040; 40096

Welsh Nursery Rhyme

Wenn Alle Breunnlein Fliessen (with Martha Schlamme) 6843

We're Gonna Use a Cannon to Shoot Them (with the ANC Refugee Singers)

The Westfield Disaster (A.W. Harmon)

What a Friend We Have in Congress (Ernie Marrs) 5233; 31018; 40184

What Child is This? (William Chatterton Dix) 32311; 35001; 40024

What Court Hath Old England (American revolutionary song: tune: Derry Down)

What Didn't You Know?

What Did You Learn in School Today? (Tom Paxton) 5302

What Month Was Jesus Born In? (Last Month of the Year) (Vera Hall Ward) 2452

What Shall We Do with the Drunken Sailor? 2323; 40153; 40155

Wheels Kept A-Rolling (Freedom song)

When a Fellow is Out of Job (Grant Rogers) 2502

When I First Came to This Land (Pennsylvania Dutch Song) 2322; 40152; 40155

When I Was Single 5003; 40152; 40155

When I'm Dead and Buried 2454

When Johnny Comes Marching Home (Patrick Gilmore) 5717

When the Saints Go Marching In 7527

When They Send the Last Yank Home (Australian World War II song)

Where are My Pajamas? (Pete Seeger) 7525; 45001

Where Did you Leave Your Lamb? DSC601

Where Have All the Flowers Gone? (Pete Seeger) 2454; 40096; 40184

Where is Your Finger?

Where the Allegheny and Monongahela Flow 2323; 40153; 40155

Which Side are You On? (Florence Reece) 5285; 40166, 40096

Whistling a Similar Song

White Cockade (Robert Burns)

White Haired Girl (Chinese song) 31040

Who Killed Davey Moore? (Bob Dylan) 5302

Who Killed Norma Jean? (Norman Rosten-Pete Seeger) V/F9020

Whoa Mule 2043; DSCFF1

Whoopie Ti-Yi-Yo, Get Along Little Dogies 7611; 40154; 40155

Why Do Scotsmen? 2454; 40184

Why, Oh Why (Woody Guthrie) V/F9013, DSC1101

The Wild Goose Grasses; see **Tarrytown**

The Wild West is Where I Want to Be (Tom Lehrer) 2501

William Moore, The Mailman (Seymour Farber-Pete Seeger) 5302

The Willing Conscript (Tom Paxton) 5302; 40130; V/F9020

Wimoweh (Solomon Linda-Ronnie Gilbert-Lee Hays-Pete Seeger-Fred Hellerman) 2322; 2452; 2455; 2511; 2512; 31018; 40151; 40155, 40111; 40184

Winnipeg Reel (with Jean Carignan) 3531

Winnsboro Cotton Mill Blues (Carolina textile mill song) 5251; 40058, ST57

Without Transportation

Woman from Wexford (Eggs and Marrowbones) see the Rich Old Lady

Wondrous Love (Alex Means) 2176; 5003; 40152; 40155

Woody Guthrie Didn't Pay His Dues (Almanac Singers)

Woody's prose (Woody Guthrie)

Woody's Rag (Woody Guthrie) 2045; 40018

The World is Big, the World is Small (with Ella Jenkins) (Ella Jenkins) 45059

Worried Man Blues (A.P. Carter-Sara Carter- Maybelle Carter) 2450; 40184

The Wreck of the Old 97 (Fred Jackson Lewey-Charles Noell) 2320; 31017; 40150; 40155

Yankee Doodle 2320; 5257; 7674; 40150; 40155; 45025; 45056

Ye Playboys and Playgirls (Bob Dylan)

Ye'll No Sit Here (Scottish anti-nuclear song)

Yellow Scab Poem

Yes We'll Do it All Together

Yodel Song 2045; 5720

Yomi, Yomi (with Ruth Rubin) (Yiddish song) 7224

You are My Sunshine (Jimmie Davis-Charles Mitchell) 2323; 40153; 40155

You Got to Go Down and Join the Union (Woody Guthrie) 5285

You Got to Stand in Judgment (spiritual) 3864

Young Charlotte (Seba Smith) 5210

Young Edwin and the Lowlands Low

Young Man from Alcala (Spanish Civil War song) AS330; 5436, 40188, ST57

The Young Man Who Wouldn't Hoe Corn AS352; 2176; 5003; 7027; 40151; 40155, ST12

The Young Woman Who Swallowed a Lie (Alan Mills-Meredith Tax) 31040; 36055; 40027; 40111

You've Got to Join the Union

The Younger Generation (Ira Gershwin) 7628

La Zandunga (La Sandunga) (Mexican folk song)

Audio Recordings in the Moses and Frances Asch Collection

Compiled by Jeff Place from the Collections in the Smithsonian 2010, revised 2016

The recordings in this list are a full inventory of Pete Seeger recordings in the Smithsonian collection which are not master tapes. They exist in various formats.

Recordings denoted as ACT are instantaneous recording discs, the recordings marked RR are open reel tapes and labelled by size. Some later recordings were made on other formats such as DAT or cassette (CT).

Songs of the Lincoln Brigade 1943

*10RR-273 Jarama Valley

*ACT-1252-2: Jarama Valley; Buffalo Gals

*ACT-1434 Jarama Valley (with Tom Glazer and the Abraham Lincoln Brigade)

*ACT-1435 The Quartermaster's Store; Jarama Valley

America's Favorite Songs 1943-44

*10RR-5948: Asch Recordings, 1939-1945 (Devilish Mary; Risselty Rosselty)

*10RR-2882: New Trends and Dances (Polly Wolly Doodle; Down in the Valley)

*ACT-475 Buffalo Skinners; Lynchburg Town; Jesse James; Cryderville Jail (3x)

*ACT-476 Buffalo Skinners; Lynchburg Town; Buffalo Skinners

*ACT-480 Buffalo Skinners; Lynchburg Town

*ACT-482 Down in the Valley (Birmingham Jail)

*ACT-715 Pete Seeger and the Folk Group- Polly Wolly Doodle (3 takes)

*ACT-1251 Buffalo Gals (2x)

*ACT-1293-101 Bess Hawes, Pete Seeger, Tom Glazer-Down in the Valley

*ACT-1831: Black Eyed Suzy; Down in the Valley

*ACT-2114 Folk Group with Pete Seeger-Black Eyed Suzy; Down in the Valley

Folksay 1943-45

*ACT-026-107 The Young Man Who Wouldn't Hoe Corn

*ACT-144: Woody Guthrie, Cisco Houston, Pete Seeger -Muleskinner Blues

*ACT-514 Woody Guthrie, Cisco Houston, Pete Seeger-Muleskinner Blues (2x)

Citizen C.I.O. 1945

*ACT-754 Pete Seeger and the Union Boys- Martins and Coys

*ACT-2880-101 Pete Seeger and the Union Boys -Martins and Coys

Operation Saipan 1945 (UNRELEASED PROJECT)

*10RR-397: Soldier songs (Dinky Die; Gee, But I Want to Go Home (Army Life); Island Commander)

*ACT-415 Gee, But I Want to Go Home (Army Life); Have a Baby

*ACT-418 Dinky Die; Island Commander; Have a Baby

*ACT-422 Tin Can; The Chief

*ACT-424 Gee, But I Want to Go Home

(Army Life); Island Commander; Have a Baby

*ACT-484 Dinky Die

*ACT-487 Gee, But I Want to Go Home

(Army Life); Island Commander
*ACT-489 Uncle Sam, Won't You Please Come Home to Guam; When They Send the Last Yank Home; Gee, But I Want to Go Home (Army Life); Now That's Its All Over, He'll Go Back to Selling Shoes; The Chief; Dinky Die; Have a Baby; Island Commander
*ACT-491 Saipan Songs, Dinky-Die; Army Life (Gee, But I Want to Go Home), Mary Don't You Weep, Peat Bog Soldiers (Moorsoldaten, Going Down the Road Feeling Bad
*ACT-680 Gee, But I Want to Go Home (Army Life); Now That's Its All Over, He'll Go Back to Selling Shoes
*ACT-688 Ball of Ballynoor; Bless 'Em All (Wellington's); Farouk
*ACT-799 Now That's Its All Over, He'll Go Back to Selling Shoes
*ACT-2171 Farouk (3x); Ball of Ballynoor
*ACT-2189 Bless 'Em All (Wellington's)
*ACT-2768 Bless Em' All (Wellington's); Farouk; Ball of Ballynoor
*ACT-2983 Dinky Die; Gee, But I Want to Go Home (Army Life)
*ACT-3395 Bless 'Em All (Wellington's); Farouk; Ball of Ballynoor; People's Songs Hootenannies, 1946-47
*ACT-008 Pete Seeger, Lee Hays et al.: Scabs Crawl In; We Pity the Bosses Five; Union Train; Roll the Union On
*ACT-122-101 Live show with Woody Guthrie and Lee Hays: Jam on Jerry's Rocks; Winnsboro Cotton Mill Blues
*ACT-241 Radio Program: Union Hoot with Woody Guthrie, Pete Seeger, Sonny Terry, Brownie McGhee and others: John Henry; Mama Don't Allow
*ACT-253 Union Hoot (pt. 21/22) May 9, 1946: Pete Seeger, Lee Hays, Oscar Brand, Lou Kleinman, Janie Martin, et al.: It's a Small World After All; OPA Shout; We've Got Our Eyes on You
*ACT-269-201 same as ACT-253: Pete Seeger, Lee Hays et al.: Get Thee Behind Me Satan
*ACT-269-202 same as ACT-253: People's Songs: Janie Martin "It's Been a Long, Long Time"
*ACT-490 WNYC Pete Seeger Concert (daytime show before Union Hoot) May 9, 1946: Work Songs; John Henry; "E-R-I-E Canal (Low Bridge); Weaver's Life; Joe Hill
*ACT-504 101 Union Hoot 13/14: Now That It's All Over, He'll Go Back to Selling Shoes"
*ACT-504-102 Betty Sanders and Pete Seeger: Uncle Sam Please Come Back to Guam (frag.)
*ACT-504-202 Now That It's All Over, He'll Go Back to Selling Shoes (frag.)
*ACT-656-101 Union Hoot 9 May 1946 (pts. 23/24): Joe Hill
*ACT-658 People's Song Hootenanny at Town Hall: The Death of Harry Simms; Skip to My Lou (Union version) (with female singers); Miner's Lifeguard (with female vocalist); Greenland Whale Fisheries; Round and Round the Picket Line
*ACT-667 Union Hootenanny with Bob Clai-borne, Jane Martin, Woody Guthrie, Oscar Brand, Eleanor Young, Sonny Terry, Brownie McGhee, Pete Seeger, Lou Kleinman, Anne Anderson, and Lee Hays: introduction by Lee

Hays; Which Side Are You On?; Union Train; Jam on Jerry's Rocks
*ACT-743-101 Union Hoot 15 with Bess Hawes, Pete Seeger, Oscar Brand, Butch Hawes: Johnson Boys; The Ballad of Harry Bridges
*ACT-743-201 Union Hoot pt. 16 continued with Pete Seeger, Lee Hays, Woody Guthrie: UAW-CIO
*ACT-2083-101 Union Hoot 16/17 with Yu Yang Mo with Pete Seeger: Chalai Work Song
*ACT-2084-101 Union Hoot 7/8 with Betty Sanders and Pete Seeger: Johnny Cope
*ACT-3652 Freedom Hoot Radio Show pt. 1, People's Songs, May 16,1946 with Lee Hays, Pete Seeger, Butch and Bess Hawes, Josh White, Sam Geary, Lu-Lang Mo, Frank Warner, Helen Schneyer, Lord Invader, Betty Sanders: Blues is the Night; Oh Freedom; Lonesome Traveler (This Whole World's in a Sad Condition); Oh Mary Don't You Weep; Beloved Comrade; Hard Time Blues; Free and Equal Blues; Beloved Comrade; Zim Zolly Zolly; Viva Le Quinta Brigada

Roll the Union On 1946
*ACT-486 The Death of Harry Simms
*ACT-488 Joe Hill (2 takes); Listen Mr. Bilbo; Roll the Union On (2 takes)
*ACT-808 Harry Simms Intro
*ACT-816 Looking for a Home (2x)
*ACT-924 Put it in the Ground; This Whole World's in a Sad Condition (2x)
*ACT-3646 Listen Mr. Bilbo; Newspaper Men Meet the Most Interesting People

Darling Corey 1950
*ACT-472 Old Joe Clark; Black Eyed Suzy; Cripple Creek (Banjo medley)
*ACT-477 Down on Penny's Farm (4x)
*ACT-478 Old Joe Clark/Black Eyed Suzy/ Cripple Creek; Fly around My Pretty Little Miss/ Cindy (Banjo medley)
*ACT-479 Fly Around My Pretty Little Miss/ Cindy (Banjo medley)
*ACT-481 Risselty Rosselty
*ACT-492 It's Hard on the Poor Farmer/ Penny's Farm
*ACT-707 Come All Ye Fair and Tender Maidens; Wandering
*ACT-708 Born in East Virginia; Careless Love
*ACT-709 Darling Corey; Banjo Medley
*ACT-710 Keep My Skillet Good and Greasy; Hush-a-Bye; I Had a Wife
*ACT-2183 Darling Corey (2x)

American Folk Songs for Children 7601, 1953
*10RR-346 American Folk Songs for Children (1" Cassette Master)
*10RR-1346 Children's songs: There Was a Man and He Was Mad; This Old Man; Train is A-Coming; All around the Kitchen; She'll Be Coming Around the Mountain; Blue Tailed Fly; Bought Me a Cat; Clap Your Hands; Froggie Went A-Courting; Jim Along Josie (45020)
*10RR-1723 Children's Songs: Hush-a-Bye; Axe Songs; The Rich Old Lady (Woman from Wexford); Missouri Gals; Sometimes I Feel Like a Motherless Child; Joshua Fit the Battle of Jericho; Oh, Worrycare; Wabash Cannonball; Four Pence a Day; Star Bright; Bye

and Bye; Didn't Old John Cross the Water; Unknown; Long John
*7RR-3087 Cassette Master: American Folk Songs for Children (Oct. 1981)
*7RR-4873 Children's Songs, no. 3: There Was an Old Man and He Was Mad; Mr. Rabbit; Oh the Sunshine; Billy Barlow; Jim Along Josie
*5RR-5521 Jim Along Josie (outtakes)
*5RR-5656 Children's Songs (added tracks): Billy Barlow; Jim Along Josie; Everybody Loves Saturday Night; Swing Around; Way Out There
*ACT-522 American Folk Songs for Children

Goofing-Off Suite 2045, 1954
*10RR-3538 Goofing-Off Suite (whole LP)
*FP-2006-CT-0646 Excerpt from Pete Seeger Goofing-Off Suite

Birds, Beasts, Bugs and Little Fishes 7610, 1954
*10RR-343 Birds, Beasts, Bugs and Little Fishes (1" Scholastic Master)
*ACT-468 Recordings from FP-711 (including track used on LP and Poor Cockroach)
*ACT-530 Strawberry Roan; Whoa Mule; Poor Cockroach; Alligator Hedgehog; Froggie Went A-Courtin', I had a Rooster, Grey Goose, Mr. Rabbit, Ba Ba Black Sheep; Come all You Bold Sailormen, Teency Weency Spider

How to Play the 5-String Banjo 8303, 1954
*10RR-1378 How to Play the Five-String Banjo, Part A
*10RR-1377 How to Play the Five-String Banjo, Part B

Frontier Ballads 5003, 1954
*7RR-5021 Frontier Ballads
*7RR-5022 Frontier Ballads
*7RR-5023 Frontier Ballads
*ACT-457 Georgia Land; Cold Water for Me; Tex-I-An Boys; Ox Driving Song; My Sweet-heart's a Mule; Acres of Clams; Spanish song; Holler; Rye Whiskey; Fare You Well, Polly; Cowboy Yodel; Blue Mountain Lake; Arkansas Traveler
*ACT-523 Old Joe Clark; Georgia Land; Cold Water for Me; The Dodger Song; Old Maid's Song; Wayfaring Stranger; Wondrous Love; Play Party (Raging Canal); I've Been to Harlem; Old Maid's Song; Cumberland Gap; Johnny Grey; Paddy Works on the Railway; Groundhog; My Sweetheart in the Mines; Spanish Birthday Song (El Dia de Tu Santo); Greer County Bachelor (Starving to Death on My Government Claim)
*ACT-524 Old Joe Clark; Cold Water for Me; The Dodger Song; Old Maid's Song; Sioux Indians; Wake Up, Jacob; Blue Mountain Lake; Young Man Who Wouldn't Hoe Corn; Paddy Works on the Railway; Cowboy Yodel; Trail to Mexico; Rye Whiskey; No Sir No; Ground Hog; When I Was Single; Holler; Wondrous Love; Arkansas Traveler; Tex-i-an Boys; Wayfaring Stranger; Fare You Well Polly; No Irish Need Apply; Johnny Grey; Play Party; Joe Bowers; Cumberland Gap; Erie Canal (Erie Was Rising); Blow the Man Down;

Ox Driver's Song
*ACT-528 Georgia Land; Cold Water for Me; Old Maid's Song; Erie Canal (Erie Was Rising); Fare You Well, Polly, No Irish Need Apply; Old Maid's Song (Don't Let Me Die an Old Maid, But Take Me Out of Pity); Johnny Grey; Play Party (Raging Canal); Greer County Bachelor (Starving to Death on My Government Claim); Joe Bowers; Cumberland Gap; Erie Canal (Erie Was Rising); Blow the Man Down; Ox Driver's Song; Holler
*ACT-535 Frontier Ballads
*ACT-536 Frontier Ballads

Pete Seeger Sampler 2043, 1954
*7RR-1950 Pete Seeger Sampler-Rejects: Putting on the Style; Johnny Come Down to Hilo; Deep Blue Sea; Spanish Birthday Song; Go and Dig My Grave; Delia's Gone; Twas on a Night Like This (Italian Christmas Song); Hey Li-Le-Li-Le-O
*ACT-509 Putting on the Style; Deep Blue Sea; Delia's Gone; Johnny Comes Down to Hilo; Spanish birthday Song (El Dia de Tu Santo); Go Dig My Grave; Twas on a Night Like This (Italian Christmas Song)
*ACT-537 Johnny Comes Down to Hilo; Go Dig My Grave; Twas on a Night Like This (Italian Christmas Song); Behold the Star; Whoa Mule; I'm on My Way to Canaan Land; Hi Li-Lee, Li-Lee-Lo; Hush Little Baby; Beans, Bacon and Gravy; Suliram; Joshua Fought the Battle of Jericho; Always Remember the Singer's Dry; Putting on the Style; Deep Blue Sea; Delia's Gone

Birds, Beasts, Bugs and Bigger Fishes 7611, 1955
*5RR-5552 Birds, Beasts, Bugs and Bigger Fishes-Cassette Master
*ACT-501 Come All Ye Bold Sailormen; Whoa Mule; Alligator, Hedgehog; Froggie Went A-Courtin; I Know an Old Lady who Swallowed a Fly; Fly Through My Window; I Had a Rooster; Raccoon's Got a Bushy Tail; My Little Kitty; The Old Hen; Grey Goose; Mr. Rabbit; Ba, Ba Black Sheep; Teency Weency Spider; Skip to My Lou
*ACT-507-101 Little Black Bull
*ACT-520 Birds, Beasts, Bigger Fishes

South African Freedom Songs EPC-601, 1956
*5RR-5450 South Africa: ANC Refugee Singers with Pete Seeger: Wimoweh; We're Gonna Use the Cannon to Shoot Them; Africa is Gonna Trample on You; Freedom

Camp Songs Folkways 28/7028, 7628, 1955
*7RR-1936 Camp Songs: John Jacob Jingle-heimer Schmidt; Finnegan Beginigin; Be Kind to your Teachers; Putting on the Style; Tzena, Tzena, Tzena

Bantu Choral Folk Songs 6912, 1955
*10RR-3356 by the Song Swappers: Bayeza Kusasa (Oonomathotholo); Ah, Si Mon Moine; Babevuya-Wedding Song; Mi Caballo Blanco

Talking Union 5285, 1955
*7RR-1536: Talking Union and Other Union Songs: Talking Union; Union Train; Which

Side are You On?; Get Thee Behind Me, Satan; Union Maid; I Don't Want Your Millions, Mister (All I Want)

*10RR-3379 Union LP-Chorus-Rejects, August 11, 1955: South African Song; Miner's Life-guard; Greenland Whale Fisheries; Round and Round the Picket Line; Casey Jones (The Union Scab); Bring Me a Little Water, Silvy; Roll the Union On; La-La-La-La

*10RR-3416 Union Rejects: Roll the Union On; We Shall Not Be Moved; You Got to Go Out and Join the Union; We Shall Overcome; Go Down Old Hannah; Greenland Whale Fisheries; Abiyoyo; Putting on the Style; Oleanna *FP-1998-7RR-0001 Almanac Singers (tape donated by Nancy Knickerbocker): Talking Union; Listen Mr. Bilbo; Roll the Union On; Put it on the Ground

*ACT-662 Almanac Singers: Miner's Lifeguard; Greenland Whale Fisheries; Round and Round the Picket Line; Casey Jones (The Union Scab) Hey, Motsiola

Folk Songs of Four Continents 6911, 1955

*10RR-3350 Chorus-rejects: Go Down Old Hannah; Bimini Gal; Ragapulti Raga, Here's to the Couple; Hey Motsiola; Bimini Gal; Hey, Daroma; Bayeza Kusasa (Oonomathotholo); Hey Motsiola

Folksinger's Guitar Guide 8354, 1955

*7RR-1563 Folk-Singer's Guitar Guide: Instruction, Railroad Bill, Poor Howard

American Industrial Ballads 5251, 1956

*10RR-1383 American Industrial Ballads no. 2: Hard Times in the Mill; Let Them Wear Their Watches Fine; Fare Three Well, Old Ely Branch; Mill Mother's Lament; Raggedy; My Children are Seven in Number; Hard Times in the New River Mill; Weave Room Blues; He Lies in the American Land; Pittsburgh Town; Cold Water for Me; Death of Harry Simms; Winnsboro Cotton Mill Blues; Sixty Percent; Eight Hour Day; Seven Cent Cotton and Forty Cent Meat; Come All Ye Hardy Miners; Cotton Mill Colic; Eight Hour Day *10RR-3349 American Industrial Ballads Rejects: The Popular Wobbly; Roll Down the Line; Beans, Bacon and Gravy; Four Pence a Day; Weave Room Blues; Seven Cent Cotton and Forty Cent Meat; Yellow Scab Poem; Father; Passing Through; Unknown; Roll Down the Line; Arkansas Traveler

*7RR-4811 American Industrial Ballads (tape 1): Hudson River Steamboat; Acres of Clams; Blind Fiddler; Buffalo Skinners; Hayseed Like Me; Farmer is the Man; My Children are Seven in Number; Peg and Awl; Casey Jones; Beans, Bacon and Gravy; Roll Down the Line *7RR-6073 Pete Seeger: American Industrial Ballads: Hudson River Steamboat; Hard Times at the New Little River; Cold Water; Weave Room Blues; Acres of Clams

*ACT-510 Cold Water for Me; Eight Hour Day; Fare Ye Well, Old Ely Branch; Raggedy; The Mill Mother's Lament; My Children are Seven in Number; Hard Times in the Mill; Weave Room Blues; He Lies in the American Land; Pittsburgh Town; The Death of Harry Simms; Four Pence a Day; Winnsboro Cotton Mill

Blues; Sixty Per Cent; Seven Cent Cotton and Forty Cent Meat; Cotton Mill Colic; Come All Ye, Hardy Miners

*ACT-511 Ballad of Barney Graham; El-a-Noy; Hudson River Steamboat; Acres of Clams; The Blind Fiddler; Buffalo Skinners; A Hayseed Like Me; The Farmer is the Man; Arkansas Hard Luck Blues; Peg and Awl; Passing Through; Beans, Bacon and Gravy

Bill Broonzy and Pete Seeger in Concert

V/F 9008 1956

Recorded at Northwestern University *10RR-1101 WFMT Concert-Northwestern: Living in the Country

*10RR-2907 WFMT Concert-Northwestern: The Midnight Special; Green Corn; Mrs. McGrath *10RR-2908 WFMT Concert-Northwestern: Chalil Melody; Goofing-Off Suite

*10RR-2939 Pete Seeger and Bill Broonzy at the University of Chicago, WFMT: Deep Blue Sea; Que Bonita Bandera; Aimee McPherson; Sing Tangent, Co-Tangent/Poisoning the Students Minds; 42 Kids/Teacher's Blues; Ragapulti Raga; The Black Fly; Wimoweh; Michael, Row the Boat Ashore; Mama, Look at Bubbu; A Soldier and a Sailor; John Henry; I'll Sing You a Love Song; Study War No More (Down by the Riverside)

*10RR-3474 Bill Broonzy Outtakes: Midnight Special; Green Corn

*10RR-3475 WFMT Concert-Northwestern: Pete Seeger and Big Bill Broonzy: Midnight Special; Foolish Frog; Green Corn; Mrs. McGrath; Chalil melody; Steel drum; Kisses Sweeter Than Wine; Goofing-Off Suite; Beethoven 9th Symphony; Way Out There *10RR-3626 Pete Seeger and Bill Broonzy at University of Chicago, side 2, WFMT: Deep Blue Sea; Que Bonita Bandera; Aimee McPherson; Sing Tangent, Co-Tangent; 42 Kids; Teacher's Blues; Black Fly; Ragapulti Raga Wimoweh; Michael, Row the Boat Ashore; Mama Look at Bubbu; Soldier and the Sailor; John Henry; Down by the Riverside; Foolish Frog; Mrs. McGrath; Chalil melody; Steel drum; Green Corn; When the Saints Go Marching In; Kisses Sweeter Than Wine; Goofing-Off Suite; Beethoven's 9th Symphony; Way Out There; A The Soldier and the Sailor; Arkansas Traveler; Midnight Special; I'll Sing You a Love Song

*7RR-5037 WFMT-Northwestern Concert-Pete Seeger and Bill Broonzy: Midnight Special; Foolish Frog; Green Corn; Mrs. McGrath; Hillel Melody; Steel Drum; Kisses Sweeter than Wine; Goofing-Off Suite; Beethoven's 9th Symphony; Way Out There

*7RR-5038 WFMT-Northwestern Concert-Pete Seeger and Bill Broonzy: Aimee McPherson; Sing Tangent, Co-Tangent; Poisoning Student's Minds; 42 Kids; Teacher's Blues; Ragapulti Raga; Black Fly; Wimoweh; Michael, Row the Boat Ashore; Mama, Look at Bubbu; Soldier and the Sailor; I'll Sing You a Love Song; Study War No More (Down By the Riverside); Midnight Special; Foolish Frog; Green Corn; Mrs. McGrath; Hillel Melody; Steel Drum; Kisses Sweeter than Wine; Goofing-Off Suite; Beethoven's

9th Symphony; Way Out There *7RR-5040 WFMT-Northwestern Concert-Pete Seeger and Bill Broonzy: Deep Blue Sea; Que Bonita Bandera; Aimee McPherson; Sing Tangent, Co-Tangent; 42 Kids; Teacher's Blues; Black Fly; Ragapulti Raga; Wimoweh; Michael, Row the Boat Ashore; Mama Look at Bubbu; Soldier and the Sailor; I'll Sing You a Love Song; Down by the Riverside

Negro Prison Songs 4475, 1956

(prisoners in the Ramsey in Retrieve State Farms, Texas recorded by Pete and Toshi Seeger)

*7RR-1512 Texas Prison Songs rec. by Pete and Toshi Seeger

*7RR-1707 Retrieve State Prison rec. by Pete and Toshi Seeger

*7RR-1933 Texas Prison Songs rec. by Pete and Toshi Seeger

*7RR-2262 Ramsey Farm: Texas Prison Songs rec. by Pete and Toshi Seeger

*7RR-2760 Texas Prison Songs rec. by Pete and Toshi Seeger

*7RR-3988 Texas Prison Songs rec. by Pete and Toshi Seeger

*7RR-6012 Texas Prison Songs rec. by Pete and Toshi Seeger with Grover Dixon

Love Songs for Friends and Foes 2453, 1956

*10RR-3382 Love Songs for Friends and Foes: Quiz Show; The Delinquent; Colorado Trail/ Spanish is the Loving Tongue/ From Here on Up/ Texas Gals/ We Pity the Bosses Five/ Scabs Crawl In/ Often the Door, Softly/ Shucking of the Corn/ Joe Hill's Last Will) *7RR-4461 Love Songs for Friends and Foes, Rejects: Black and White (x2); song using Red River Valley tune about mills; Turkey Ran; Autherine; Song to the tune of Red River Valley; I Ain't a Scared of Your Jail

Washboard Country Band 2201, 1956

*10RR-3050 Washboard Band-Le Chant du Monde master (52201)

*7RR-4977 Pete Seeger and Sonny Terry-Washboard Band: Cindy; Tastes Like Wine; John Henry; Old Joe Clark; Skip to My Lou; Green Corn

With Voices Together We Sing 2452, 1956

*7RR-6078: Pete Seeger With Voices Together We Sing: Deep Blue Sea/ Risselty Rosselty; Equinoxal; Oleanna; Oh Hanukah/ The Last Month of the Year; Que Bonita Bandera; Making Cannons/ Streets of Laredo (Round)/ Brandy Leave Me Alone; Didn't Old John Cross the Water/ Michael, Row the Boat Ashore; Seneninar; Wimoweh; Wasn't That a Time

Pete Seeger Sings American Ballads 2319, 1957

American Favorite Ballads, Vol. 1 2320, 1957

American Favorite Ballads, Vol. 2 2321, 1958

American Favorite Ballads, Vol. 3 2322, 1959

American Favorite Ballads, Vol. 4 2323, 1961

American Favorite Ballads, Vol. 5 2445, 1962

*10RR-1353 American Favorite Ballads Rejects: Arkansas Traveler; America the Beautiful; Gee, But I Want to Go Home (Army Life);

Sweet Betsy from Pike; Banks of the Ohio; Oh, How He lied; Erie Canal (Low Bridge); There's a Hole in the Bucket; Gee, But I Want to Go Home (Army Life); Johnny Has Gone for a Soldier

*10RR-1450 America's Favorite Ballads-Rejects: Home on the Range; Buffalo Gals; Wabash Cannonball; Little Black Bull; Keeper and the Doe; Ba Ba Black Sheep; Come All Ye Bold Sailormen; Passing Through; Girl I Left Behind Me

*10RR-1454 Ballad Rejects: I Never Will Marry; Devil and the Farmer's Wife; Pretty Polly;

The Three Butchers; Streets of Laredo; Stag-ger Lee; Casey Jones (railroad version); Mrs. McGrath; The Bigler; St. James Hospital

*7RR-1883 America's Favorite Ballads, Vol. 4 (whole album)

*10RR-2921 American Favorite Ballads: Dayenu, Oh, How He Lied; Mexican Tune; The House That Jack Built; The Water is Wide (x2)

*10RR-3042 American Favorite Ballads, Vol. 2 (Chant du Monde Master)

*10RR-3100 American Favorite Ballads, Vol. 1 (Chant du Monde Master)

*10RR-3105 American Favorite Ballads, Vol. 3 (Chant du Monde Master)

*10RR-3309 America's Favorite Ballads: Bells of Rhymney; Recorder pieces

*10RR-3481 Ballads; Pretty Polly; Three Butchers; Lady Margaret; John Hardy; Barbara Allen; Devil and the Farmer's Wife; Red River Valley; St. James Hospital; Stagger Lee; Wreck of the Old 97; Casey Jones; Lady of Carlisle; Mrs. McGrath

*5RR-6062 Pete Seeger American Ballads: Careless Love; Go Tell Aunt Rhody

Gazette, Vol. 1 2501, 1958

Gazette, Vol. 2 2502, 1961

*7RR-849 Gazette Outtakes-Two songs by Rus-sel Farrell: The Scaler; Then We'll Have Peace

*10RR-1322 January 17,1962: Gazette, Vol. 2/ American Favorite Ballads, Vol. 5: Flowers of Peace; La Zandunga; Bay of Pigs; I'm Going to Fight for My Future; Quotes

*10RR-1355 Gazette, pt. 4-not used: Reap What You Sow; Battle of Maxton Field; There's Many a Brave Man That Catches Fish; Pretty Boy Floyd

*10RR-1356 Gazette: The Scaler; Then We'll Have Peace; But That's Life; Long Thumb; Battle of Maxton Field; Bourgeois Blues; There's Many a Brave Man That Catches Fish; Logger is the Man

*10RR-3361 To My Brown Earth: To My Old Brown Earth; Mrs. Clara Sullivan's Letter; Banjo Pieces; Hard Rain's Gonna Fall; What Did You Learn in School Today?; Lady Margaret; Tom Dooley; Old Joe Clark; Oh What a Beautiful City; Brand New Baby- (possibly outtakes for Gazette? and material from How to Play the 5-string Banjo

*10RR-3364 Gazette, no. 8: Roll On Columbia; Go Down You Murderers; Midnight Special; Talking Atom; Monaco; Farming Folk and Working Man; I Hate Bosco; Pepsi Cola; Gypsy Davy; But That's Life; Long Thumb; Then We'll Have Peace; The Logger is the Man; Davy Crockett Parody

*10RR-3371 Gazette: Newspapermen; The Hurricane Man; Demi Song; Without Transportation; The Wild West is Where I Want to Be; The Guardian Beauty Contest; The Ballad of Sherman Wu; Sinking of the Reuben James; Talking Atom; Roll on Columbia

*10RR-3378 Gazette no. 7: Bourgeois Blues; Without Transportation; Newspapermen Meet Such Interesting People; Sing Tangent, Co-Tangent; Zandunga

Song and Play Time 7526, 1958

*7RR-3072 Song and Play Time (whole LP)

*10RR-3441 American Play Parties-extra: Jingle at the Window; Old Doc Jones Was a Fine Old Man; Come My Love; Skip to My Lou; Jolly is the Miller; Sissy is in the Barn; Ha-Ha This A-Way

*7RR-3708 Play Parties: Old Doc Jones; We're Floating Down the River; Here We Go Looby-Lo; Go in and Out the Window

Pete Seeger and Sonny Terry at Carnegie Hall 2412, 1958

*10RR-1360 Carnegie Hall Concert- December 27, 1957.- Rejects, 3: Deep Blue Sea; Hey, Zhankoye; Raggedy, Fannin Street

*10RR-1361 Carnegie Hall Sub master I- December 27, 1957: Goofing-Off Suite; Kumbaya; Oh What a Beautiful City; Coal Creek March; Pay Day at Coal Creek; Roll Down the Line; Arkansas Traveler; Fox Chase (Sonny); Right on That Shore; Pick a Bale of Cotton

*7RR-1511 Carnegie Hall Hootenanny Extra Tracks: Lonesome Traveler; Freedom, Come All Ye; Wasn't That a Time

*7RR-1921 Carnegie Hall Concert, Tape 6- December 27, 1957: Passing Through

*7RR-2013 Carnegie Hall, Reel 2- December 27, 1957: Oh What a Beautiful City; Arkansas Traveler; Raggedy, Kisses Sweeter Than Wine; Fannin Street; Farmer's Poem

*10RR-3344 Carnegie Hall Concert- December 27, 1957: Flute Solo; Tarrytown; Clean-O; Ladies Auxiliary; The Bells of Rhymney; The Sinking of the Reuben James; I Know an Old Lady Who Swallowed a Fly; Down by the Riverside; Passing Through

*10RR-3359 Carnegie Hall Rejects, Vol. 5- December 27, 1957: Deep Blue Sea; Arkansas Traveler; Coal Creek March; Pay Day at Coal Creek; Roll Down the Line; Hey, Zhankoye; Kumbaya; Oh, What a Beautiful City; Banjo Intro

*10RR-3381 Carnegie Concert Rejects- December 27, 1957: John Henry (with Brownie and Sonny); What is folk music?; Jesu Joy of Man's Desiring; Louise (with Sonny)

*10RR-3401: Pete Seeger and Sonny Terry at Carnegie Hall: Raggedy; Kisses Sweeter Than Wine; Fannin Street; Pick a Bale of Cotton

*10RR-3461: Carnegie Hall- Pete Seeger and Sonny Terry: Study War no More (Down by the Riverside); Passing Through; Jesu, Joy of Man's Desiring; John Henry

*7RR-4475 Various Songs: Possibly Carnegie Hall: Deep Blue Sea; Coal Creek March; Pay Day at Coal Creek; Hey Zhankoye; Kumbaya;

Roll Down the Line

*7RR-5487 Carnegie Concert Rejects, recorded December 27, 1957: Coal Creek March intro only; Kisses Sweeter Than Wine; Me and Huddie Ledbetter (with Sonny Terry)

*ACT-469 Banjo piece; Georgia Land; The Sinking of the Reuben James; How I Could Live with the Animals/ I Know and Old Lady Who Swallowed a Fly; Down by the Riverside (Study War No More); Passing Through; Goofing-Off Suite; Kumbaya; Twelve Gates to the City; Recorder; Tarrytown; Clean-O; Ladies Auxiliary; The Bells of Rhymney; The Sinking of the Reuben James

American Playparties 7604, 1959

*10RR-0256 Play Parties: Brown Eyed Mary; Somebody Waiting for Me; Needle's Eye; One Grain of Sand; Paw Paw Patch; Turn the Glasses Over (I've Been to Harlem); Clean-O

*10RR-3002 American Play Parties: I Want to Be a Farmer; We're Floating Down the River; Pig in a Parlor; Shoo Fly; Three Old Maids; Round and Round; Pop Goes the Weasel; Goodbye, Liza Jane; Old Dan Tucker; Go Down, Old Hannah

Nonesuch and Other Folk Tunes 2439, 1959

Pete Seeger and Frank Hamilton

*10RR-1357 Multiples-Nonesuch: Banjo and flute tests

*10RR-1376 Nonesuch Multiples

*7RR-1939 Nonesuch and Other Folk Tunes, Tape 1: Old Joe Clark, Lady Gay; Blues; Ragtime Annie; Rye Straw; Nonesuch; Meadowlands

*10RR-3305 Nonesuch Outtakes: Pgymy Tune; My Home's Across the Smoky Mountains; Battle of New Orleans; Recorder Piece

*10RR-3342 Pete Seeger and Frank Hamilton-Nonesuch, Night 2-Rejects: Meadowlands (x2); Living in the Country

*10RR-3376 Nonesuch: Rejects 2: Instrumental; Pgymy Tune; Meadowlands; All Mixed Up; Juanita

*10RR-3465 Nonesuch, basic reel: Juanita; Freight Train

*10RR-3476 Nonesuch Rejects: Ragtime Annie; Searching for Lambs; Instrumental; Blues; Frankie and Johnny; Rye Straw; Freight Train; Kolo; Yellow Bird (Choucouné)

*7RR-4454 Nonesuch, Reel 3: Instrumental; Old Joe Clark; Blues; Frankie and Johnny; Ragtime Annie; Rye Straw

*7RR-4494 Nonesuch (No. 2): Living in the Country; instr.; My Home's Across the Smoky Mountains; Battle of New Orleans; Yellow Bird (Choucouné); Pretty Little Widder;

Lord Randall

*7RR-4506 Nonesuch-Second Session: Yellow Bird (Choucouné): instr.; Ragtime Annie

*7RR-4507 Nonesuch-First Session: My Home's Across the Smoky Mountains; Battle of New Orleans; Pgymy tune; Meadowlands; Yellow Bird (Choucouné).; Freight Train; Pretty Little Widder

*7RR-4508 Nonesuch- Extra Session: Two Little Things; Northfield; Farmer's Curst Wife; John Brown's Body; Northfield; Lizzie Borden; Pepsi-Cola; I Hate Bosco; Welsh Nursery Rhyme

Songs of Struggle and Protest 5233, 1959

*7RR-1864 Songs of Struggle and Protest, 1930-1950

Hootenanny at Carnegie Hall 2512, 1960

*7RR-1882 Hootenanny at Carnegie Hall, Reel 2: Putting on the Style; Oh Riley; One Big Fat Hen; Which Side are You On?; Kevin Barry; Big Bill's Gone; Poplarville Jail; Al Smith Holds the Bottle; Pop Goes the Missle; So Long, Smoggy Old Smog; Song about the Cherokee; Pete with the New Lost City Ramblers; Battleship of Maine; Bile Them Cabbage Down

*7RR-1884 Hootenanny at Carnegie Hall, Reel 4 with Mike and Pete Seeger: Bury Me Beneath the Willow; Wimoweh; Guy Carawan and Pete Seeger--Hold On (Keep Your Hand on the Plow)

*7RR-1943 Hootenanny at Carnegie Hall, Tape 1, October 14, 1960: If I Had a Hammer

*7RR-2765 Hootenanny at Carnegie Hall, Tape 2: John Brown's Body; John Henry; Johnny is My Darling; New York City

*7RR-2768 Resistance Hootenanny at Carnegie Hall: Pete Seeger, Sylvia Kahn, Jerry Silverman, Beulah Richardson, Jackie Berman, Eleanor Stone, April 14, 1956: Yes We'll Do it All Together; Did; Billy Barlow; We are Moving on to Victory; Lonesome Traveler; Wasn't That a Time; Sit Down;; Sit Down; Rock Island Line; Great Historical Bum; Michael, Row the Boat Ashore; Miner's Lifeguard; Joshua Fit the Battle of Jericho; Steel Drum; Hey Lolly Lolly; Guardian Beauty Contest; The Cutty Wren

*7RR-3682 Hootenanny at Carnegie Hall- September 19, 1959: Midnight Special; Hard Ain't it Hard; I Never Will Marry

*7RR-3775 Hootenanny at Carnegie Hall, Tape 2: Steel drum

Champlain Valley Songs 5210, 1960

*7RR-1142 Champlain Valley Songs-outtakes: Seneca Canoe Song; Roslyn Castle/ Logan Waters; Les Raftsmen; Viva la Canadienne; Un Canadian Errant; Load the Terriers, Load; Miss Clara Nolan's Ball; John Riley

*7RR-1944 Champlain Valley Songs (whole LP)

*10RR-3277 Champlain Valley Songs, recorded August 25, 1959: Once More a Lumbering Go; Lilly of the Lake; My Gallant Black Bess; Shantyman's Life; Taylor Pond Fleet; Clara Nolan's Ball; Blue Mountain Lake; John Brown's Body

*10RR-3369 Champlain Valley Songfest: Elder Bordee; Seneca Canoe Song; Gypsy Davy; Logan Waters; Ballad of Plattsburgh; John Riley

*10RR-3370 Champlain Valley Songs: Shantyman's Life; Isabeau y Promeneau; Kay-owjajineh (Seneca Canoe Song)

*10RR-3501 Champlain Valley Songs-Reel 3: Roslyn Castle; Les Raftsmen; Vive La Canadienne; Recorder; Clara Nolan's Ball; John Riley; Un Canadien Errant, Load, the Tarriers Load

Village Gate 2450, 2451, 1960/1

Memphis Slim and Willie Dixon at the Village Gate with Pete Seeger 2386, 1962

Pete Seeger at the Village Gate, V. 2 2451, 1962

*7RR-1019: Village Gate Concerts, Tape 2: Blue

Yodel #1 (T For Texas)

*7RR-1300 Village Gate Concerts: Memphis Slim, Pete Seeger and Willie Dixon, Tape 15: Three Butchers; Kevin Barry; Irish Jig; Four Nights Drunk (Our Goodman); Blue Skies; Casey Jones (The Union Scab); Joe Hill

*10RR-1311: Village Gate Concerts: Memphis Slim, Pete Seeger and Willie Dixon, Tape 19: Times a Getting Hard; Living in the Country; You are My Sunshine; Winnsboro Cotton Mill Blues; Seven Cent Cotton and Forty Cent Meat; Arctic Circle Blues; Woody Guthrie Didn't Pay His Dues; New York City; Midnight Special; John Henry; Instrumental

*10RR-1312 Village Gate Concerts: Memphis Slim, Pete Seeger, and Willie Dixon, Thursday Night Show, Tape 11: Cumberland Mountain Bear Chase; I Never Will Marry; Freiheit; John Riley; Ragapulti Raga; Recorder Solo; Sally My Dear; Teacher's Blues; In the Evening When the Sun Goes Down; interview

*10RR-1313 Village Gate Concerts: Memphis Slim, Pete Seeger and Willie Dixon, Tape 5: My Gal, She's Mistreating Me; Next Time You See Me (Frag); One More Time; Instrumental; Come All Ye Fair and Tender Ladies; Everybody Loves Saturday Night; Goodnight Irene; Oh Sally My Dear; Wasn't That A Time

*10RR-1314 Village Gate Concerts: Memphis Slim, Pete Seeger and Willie Dixon, Tape 4: Colorado Trail; From Here on Up; Texas Gals; We Pity the Bosses Five; Scabs Crawl In; Open the Door Softly; Road To Athay; Why Do Scotsmen?; Hold up Your Petticoats; Where Have All the Flowers Gone?; Step By Step; Joe Hill's Last Will; Seek and You Shall Find; Living in the Country; Water is Wide; The Bells of Rhymney; In the Evening When the Sun Goes Down

*10RR-1315 Village Gate Concerts: Memphis Slim, Pete Seeger and Willie Dixon, Tape 17: Foggy Dew; Bayeza (Ooonomathotholo); Suliram; Quiz Show; Al Smith Holds the Bottle; The Bells of Rhymney

*10RR-1316 Village Gate Concerts: Memphis Slim, Pete Seeger and Willie Dixon, Tape 16: Pretty Polly; Banks of the Ohio: Oh, Lovely Appearance of Death; Billy Barlow; Black and White; Had'yenu; Jacob's Ladder; Blue Yodel #1 (T for Texas)

*7RR-1390 Village Gate Concerts: Memphis Slim, Pete Seeger and Willie Dixon, Tape 19: Times A-Gettin' Hard; Living in the Country; Fragments--You Are My Sunshine; Winnsboro Cotton Mill Blues; Seven Cent Cotton and Forty Cent Meat; Greenback Dollar-I Don't Want Your Millions, Mister; Pittsburgh Town; Talking Union; Talks About Almanac Singers; Arctic Circle Blues; Keep Away from the Bloodstained Banders-Woody Guthrie Didn't Pay His Dues

*7RR-1903 Village Gate Concerts: Memphis Slim, Pete Seeger and, Willie Dixon, tape 9: Dink's Song; Queen Anne Front; The Bells of Rhymney

*7RR-1911 Village Gate Concerts: Memphis Slim, Pete Seeger and Willie Dixon, Tape 8: Whistle; Kisses Sweeter Than Wine; Stravinsky, Igor: Petrouschka; Way Out There; Hold On; In the Evening; Shucking of the Corn; There'll

Come a Time; Coal Creek March;
Los Cuatro Generales; Hymn to Nations/
Way Out There
*7RR-1912 Village Gate Concerts: Memphis Slim, Pete Seeger and Willie Dixon, tape 1: Deep Blue Sea; Hieland Laddie; Ol Riley; D-Day Dodgers; Teacher’s Blues
*7RR-1913 Village Gate Concerts: Memphis Slim, Pete Seeger and Willie Dixon, Tape 3: Peat Bog Soldiers (Moorsoldaten); Big Rock Candy Mountain; Just a Dream; In the Sweet Bye and Bye; Preacher and the Slave; Old Dan Tucker; Summertime; Roll on Columbia
*7RR-1934 Village Gate Concerts: Memphis Slim, Pete Seeger and Willie Dixon, Tape 6: Quiz Show; John Hardy; Goodnight Irene; Bourgeois Blues; A Jug of Punch; MacPherson’s Farewell
*7RR-1937 Village Gate Concerts: Memphis Slim, Pete Seeger and Willie Dixon, tape 16: Banks of the Ohio; Oh, Lovely Appearance of Death; Aimee McPherson; Billy Barlow; Black and White; T for Texas (Blue Yodel #1) (with Memphis and Willie)
*7RR-2008 Village Gate Concerts: Memphis Slim, Pete Seeger and Willie Dixon, Tape 13: I’m on My Way to Canaan’s Land; Hieland Laddie; Tina Singu; Soon as We All Cook Sweet Potatoes; Worried Man Blues; Oh, Mary Don’t You Weep
*7RR-2759 Village Gate Concerts-Extra, 1960: Had’yenu; Way Out There; Ragapulti Raga)
*10RR-2983 Live at the Village Gate (Verve/FW) September 27, 1965 (Putting on the Style; Roll on Columbia; Suliram (Indonesian Lullaby); Oh, What a Beautiful City; Joshua Fit the Battle of Jericho; This Land is Your Land
*10RR-2984 Live at the Village Gate (Verve/FW) September 27, 1965: Why Oh Why; The Sinking of the Reuben James; Big Rock Candy Mountain; Old Dan Tucker; Senzeninar; Down by the Riverside; Shenandoah
*10RR-3198 Live at the Village Gate: Hieland Laddie; Pennywhistle Solo; Colorado Trail; Spanish is the Loving Tongue; From Here on Up; Texas Gals; We Pity the Bosses Five; Scabs Crawl in; Swarthmore Girls; Round and Round; Open the Door Softly; Shucking on the Corn; Road to Athay; Why Do Scotsmen?; Hold up Your Petticoat; Where Have all the Flowers Gone?; Joe Hill’s Last Will; Seek and You Shall Find; The Bells of Rhymney
*10RR-3199 Village Gate Concerts: Memphis Slim, Pete Seeger and Willie Dixon, Tape 13: Blue Yodel #1)
*10RR-3200 Village Gate Concerts: Memphis Slim, Pete Seeger and Willie Dixon, Tape 10: Quiz Show; Al Smith Holds the Bottle; What a Friend We Have in Congress; Jay Gould’s Daughter; Tarrytown; Greensleeves; I’m on My Way to Canaan’s Land
*10RR-3201 Village Gate Concerts: Memphis Slim, Pete Seeger and Willie Dixon, Tape 8: Whistle; Kisses Sweeter Than Wine; Stravinsky, Igor; Petrouschka; Way Out There; Hold On; In the Evening; Shucking of the Corn; There’ll Come a Time; Coal Creek March; Stewball; She Moves Through the Fair
*10RR-3202 Village Gate Concerts: Memphis

Slim, Pete Seeger and Willie Dixon, Tape 9: Dink’s Song; Queen Anne Front; Another Man Done Gone; The Bells of Rhymney; Blue Yodel #1 (T for Texas)
*10RR-3203: Village Gate Concerts: Memphis Slim, Pete Seeger and Willie Dixon, Tape 7: Captain Kidd
*10RR-3204 Village Gate Concerts: Memphis Slim, Pete Seeger and Willie Dixon, Tape 6: John Hardy; Jug of Punch; Quiz Show; MacPherson’s Farewell; Joshua Fit the Battle of Jericho
*10RR-3205 Village Gate Concerts: Memphis Slim, Pete Seeger and Willie Dixon, Tape 21: Meadowslands; Greensleeves; The Sinking of the Reuben James
*10RR-3206 Village Gate Concerts: Memphis Slim, Pete Seeger and Willie Dixon, Tape 3: Peat Bog Soldiers (Moorsoldaten); Just a Dream; Summertime
*10RR-3217 Village Gate Concerts: Memphis Slim, Pete Seeger and Willie Dixon, Tape 13: Worried Man Blues; Poor Howard; Soon as We All Cook Potatoes; Tinya Singu; Wimoweh; Don’t Weep After Me
*10RR-3352 Village Gate Concerts: Memphis Slim, Pete Seeger and Willie Dixon, Tape 18: I’m on My Way to Canaan’s Land
*10RR-3393 Live at the Village Gate (Verve FW Master) side 1
*10RR-3394 Live at the Village Gate (Verve FW Master) side 2
*10RR-3430 Pete Seeger and Willie Dixon at the Village Gate: Putting on the Style; Joshua Fit the Battle of Jericho; Roll on Columbia; Down by the Riverside; Oh What a Beautiful City; In the Sweet Bye and Bye; Preacher and the Slave; Suliram (Indonesian Lullaby) (some songs incomplete)
*10RR-3521 Village Gate Concerts: Memphis Slim, Pete Seeger and Willie Dixon, Sampler: Deep Blue Sea; Hieland Laddie; Ol’ Riley; Just a Dream; Oh, What a Beautiful City (Twelve Gates to the City); Study War No More (Down by the Riverside); Goodnight Irene; Bourgeois Blues; MacPherson’s Farewell; T for Texas (Blue Yodel #1); I’m on My Way to Canaan’s Land; Whistle; Banjo Piece
*10RR-3522 Village Gate Concerts: Deep Blue Sea; Hieland Laddie; Ol’ Riley; D-Day Dodgers; Teacher’s Blues
*10RR-3523 Village Gate Concerts: Memphis Slim, Pete Seeger and Willie Dixon, Tape 15: Three Butchers—Kevin Barry; Casey Jones (The Union Scab); Blue Skies; Times a getting Harder; Oh, Mary Don’t You weep; Pigtown Fling; Our Good Man; Living in the Country; Sugar Baby; Pay Me My Money Down; River of My People; Beethoven 7th Symphony
*7RR-3679 Village Gate Concerts: Memphis Slim, Pete Seeger and Willie Dixon, Tape 4: Goofing-Off Suite; Colorado Trail; Spanish is the Loving Tongue; From Here on Up; Texas Gals; Scabs Crawl In; Swarthmore Girls; We Pity Our Bosses Five; Open the Door; Road to Athay; Why Do Scotsmen?; Hold Up Your Petticoat; Oh, There’s Two on My Back; Seek and You Shall Find; Farewell, Little Fishes; Where Have all the Flowers Gone;

Fu-Ru-Sato; Step by Step; Joe Hill’s Last Will; Union Maid; Living in the Country; Water is Wide; The Bells of Rhymney; In the Evening When the Sun Goes Down
*7RR-3690 Village Gate Concerts: Memphis Slim, Pete Seeger and Willie Dixon, Tape 21: Meadowslands; Round and Round; Miss Pavlichencko; Talking Dust Bowl; Clean-O
*7RR-3691 Village Gate Concerts: Pete Seeger, Willie Dixon, and Memphis Slim, Tape 11: Cumberland Mountain Bear Chase; John Riley; Freiheit; Recorder piece; Oh, Sally My Dear; Teacher’s Blues; Bamboo Whistle
*7RR-3692 Village Gate Concerts: Memphis Slim, Pete Seeger and Willie Dixon, Tape 5: Come All Ye Fair and Tender Maidens; Everybody Loves Saturday Night; Goodnight Irene; Oh, Sally My Dear; Wasn’t That a Time
*7RR-3777 Village Gate Concerts: Memphis Slim, Pete Seeger and Willie Dixon, Tape 7: Captain Kidd
*7RR-3778 Village Gate Concerts: Memphis Slim, Pete Seeger and Willie Dixon, Tape 12: D-Day Dodgers; Recorder piece; Colorado Trail; Spanish is the Loving Tongue; From Here on Up; Texas Gals; We Pity Our Bosses Five; Scabs Crawl In; Open the Door; Swarthmore Girls; Round and Round; Shucking of the Corn; Road to Athay; Why Do Scotsmen; Hold Up Your Petticoat; Where Have all the Flowers Gone; Step by Step; Joe Hill’s Last Will; Seek and You Shall Find; The Bells of Rhymney
*7RR-4624 Village Gate Concerts: Pete Seeger, Memphis Slim and Willie Dixon, Tape 13: Poor Howard—Wimoweh
*7RR-5071 Village Gate Concerts: Jay Gould’s Daughter; Tarrytown; Greensleeves; I’m on My Way to Canaan’s Land; What a Friend We Have in Congress; Quiz Show
*7RR-5738 Village Gate Concerts: Memphis Slim, Pete Seeger and Willie Dixon, Tape 17: Al Smith Holds the Bottle; Bye and Bye; The Bells of Rhymney; Foggy Dew

Songs of the Civil War 5717, 1960
*10RR-49 Songs of the Civil War: Marching Song of the First Arkansas
*5RR-6039 Pete Seeger, Civil War Songs: Marching Song of the First Arkansas; When Johnny Comes Marching Home; Marching Through Georgia; Kingdom Coming (In the Year of Jubilo); Roll Along Through the Nation

Rainbow Quest 2454, 1960
*7RR-3068 Rainbow Quest (whole LP)
*7RR-3680 Rainbow Quest, side 2: Oh Had I a Golden Thread; There’s Better Things to Do; the Dove (MacColl); Five Fingers; To Everyone in All the World; We are Moving on to Victory; Don’t You weep After Me
*10RR-5959 Rainbow Quest: Colorado Trail; Spanish is the Loving Tongue; From Here on Up; Texas Gals; Hold Up Your Petticoats; Road To Athay; Why Do Scotsmen?; We Pity the Bosses Five; Scabs Crawl In; Swarthmore Girls; Open the Door Softly; Where Have All the Flowers Gone?; Seek and You Shall Find; Farewell Little Fishes; Step By Step; Don’t You Weep After Melrose Hill’s Last Will

*5RR-5960 Rainbow Quest, side 1: Colorado Trail; Spanish is the Loving Tongue; From Here on Up; Texas Gals; Swarthmore Girls; We Pity the Bosses Five; Scabs Crawl In; Open the Door Softly; Road To Athay; Why Do Scotsmen?; Hold Up Your Petticoats; There’s Two on My Back; Pete comments on song selection

Sing Out with Pete 2455, 1961
*10RR-3355 Sing Out with Pete (7 1/2 Master): Study War No More (Down by the Riverside); We are Soldiers in the Army; Oh, Mary Don’t You Weep; Michael, Row the Boat ashore; Mrs. McGrath; Deep Blue Sea; Que Bonita Bandera; Wimoweh; Hold on (with Memphis Slim and Willie Dixon); Freiheit; The Hammer Song (If I Had a Hammer)

12-String Guitar as Played by Lead Belly 8371, 1962
*7RR-1501 Twelve String Guitar by Lead Belly-side 1
*10RR-3464 12 String Guitar as Played by Lead Belly
*7RR-4630 Twelve String Guitar Instruction

Broadside Ballads, Vol. 2 5302, 1963
Broadsides 2456, 1964
Little Boxes and Other Broadsides VERVE/ FOLKWAYS 9020, 1963
*10RR-1307 Pete Seeger-Broadside no. 6: Who Killed Davey Moore?; Thresher; William Moore, the Mailman
*10RR-1350 Pete Seeger 4/26/63-Reel 2: Little Boxes; A Traveling Through(Wayfaring Stranger 1963); New York J-D Blues; Paths of Victory; Dove; Direct Digit Dialing Song; Boxholder, Local
*10RR-1358 Pete Seeger-Reel 1-Broadside? (re-channeled stereo): Pretty Boy Floyd, Candy; Banks of Marble; TVA Song; Martian Love Song; 42 Kids; State of Arkansas (My Name is Terry Roberts)
*10RR 1371 (January 3, 1958) I Never Will Marry: I Never Will Marry; Dr. Freud; Skip to My Lou
*10RR-1379 Broadsides: Get Up and Go; From Way up Here; Banks of Marble
*7RR-2012 Broadside Concert reel 1, 1973: Banks of Marble; Sailin’ Up, Sailin’ Down
*10RR-2977 Little Boxes (Verve FW Master): Little Boxes; Ira Hayes; Bill Brown; Thresher; Who Killed Norma Jean?; A Hard Rain’s Gonna Fall; The Ballad of Lou Marsh; Blowing in the Wind; The Willing Conscript; Paths of Victory; Old Jim Crow; If You Want to Go to Freedom
*10RR-3021 Little Boxes and Other Broadside Ballads (Chant du Monde Master)
*7RR-3069 Broadside, May 1, 1963: If You Miss Me at the Back of the Bus; A Traveling Through (Wayfaring Stranger 1963); New York J-D Blues; Paths of Victory; Ye Playboys and Playgirls; Direct Digit Dialing Song; Boxholder, Local; The Dove (Arkin); The Thresher
*7RR-3070 Broadside, May 1, 1963: One Man’s Hands; Coyote, My Little Brother; Ballad of Dr. Dearjohn; Mack the Bomb; Do as the Doukhobors Do; From Way up Here
*10RR-3098 Chansons de Pete Seeger a Paris,

Les (Chant du Monde Master- 50102A): Little Boxes, Fare Thee Well; Never Turn Back; The Willing Conscript; The Ballad of Ira Hayes; Who Killed Davey Moore?; I Ain't a Scared on Your Jail

*10RR-3099 Chansons de Pete Seeger a Paris, Les (Chant du Monde Master- 50102B): What Did You Learn in School Today; A Hard Rain's Gonna Fall; The Thresher; William Moore, the Mailman; Business; The Song of the Punch Press Operator; The Ballad of Lou Marsh
*10RR-3362 Broadside Ballads, Vol. 6; August 11, 1964: Ballad of Lou Marsh; TheWilling Conscript; If You Want to Go to Freedom; Never Turn Back

*10RR-3372 (JANUARY 3, 1958) I Never Will Marry: I Never Will Marry; Dr. Freud; Skip to My Lou
*10RR-3375 Broadside no. 8: If You Miss Me on the Back of the Bus; Ye Playboys and Playgirls; Boxholder, Local; One Man's Hands; William Brown; Old Jim Crow; My Dirty Stream; Drowned in Paper; If You Want to Go to Freedom; The Ballad of Bill Brown

*10RR-3383 Broadside-Reel 3 May 1, 1963: Who killed Norma Jean?; Blowing in the Wind; One Man's Hands; The Thresher; Mrs. Clara Sullivan's Letter; Bill Brown; I Can See a New Day; Sharpeville Massacre; Quiz Show; The Boy Was on the Dock

*10RR-3420 Little Boxes and Broadside Ballads (FWT 302-B)

*10RR-3467 Broadside, Reel 5, May 23, 1963: William Moore, the Mailman; Fare Thee Well; Rambling Boy

*10RR-3479 Broadside, Vol. 2- first session April 26, 1963: Ballad of Doctor Dearjohn; Do as the Doukhobors Do; The Ballad of Ira Hayes; From Way Up Here; Fare Thee Well

*7RR-3699 Broadside, no. 4, 1963: Who Killed Davey Moore?; Brand New Baby; Rambling Boy; Coyote, My Little Brother

*7RR-3698 Broadside, no. 5 Outtakes, 1963: The Ballad for Bill Moore

*7RR-4025 Broadside Ballads, Outtakes: The Thresher; William Moore, the Mailman; A Hard Rain's Gonna Fall

*7RR-4026 Broadside Ballads, Outtakes: Little Boxes; Fare Thee Well; The Ballad of Lou Marsh; The Song of the Punch Press Operator; The Ballad of Ira Hayes; A Hard Rain's Gonna Fall; What Did You Learn in School Today?

*7RR-4455 Broadside Outtakes: To My Old Brown Earth; My Dirty Stream; I Ain't a Scared of Your Jail (x2); Brand New Baby

*7RR-4493 Broadside, Outtakes: My Dirty Stream; Brand New Baby; To My Old Brown Earth; Little Boxes; I Ain't a Scared of Your Jail

*7RR-4962 Broadside, 1964: The Dove (Arkin); Flowers of Peace; Mack the Bomb; From Way Up Here; Tomorrow's Children; Get Up and Go; New York J-D Blues; Coyote, My Little Brother; We Shall Overcome; To My Old Brown Earth; Goofing-Off Suite

*5RR-5302 Business: Business; We Shall Overcome

*5RR-5381 Business (Business (multiple takes): If You Miss Me at the Back of the Bus; We shall Overcome (frag); Oh, Mary Don't You weep (frag)

*5RR-5427 Various tracks: Pennywhistle; Business; Oh Mary Don't You Weep; We Shall Overcome

*ACT-2135 Broadside Vol. 2 (fest)

Children's Concert at Town Hall Columbia 46185, 1963

*10RR-1351 Children's Concert at Town Hall: All Around the Kitchen; Ha-Ha This Away; John Henry; Billy Barlow; Put Your Finger in the Air; Nibble; Hudson River Steamboat; Kisses Sweeter Than Wine; Fannin Street; Goodnight Irene; Foolish Frog

10RR-2941 Town Hall
*10RR-2982 Town Hall: Billy Barlow; Put Your Finger in the Air; Hudson River Steamboat; When I was a Little Puppy; Kisses Sweeter Than Wine; Fannin Street; Sioux Indian Flute Tune; Where is Your Finger; Ragapulti Raga; Bandawiyo; Green Grass Grows All Around; Chinese Flute Tune

*10RR-3366 Children's Concert at Town Hall (identical to 10RR-3388)

*10RR-3341 Town Hall: Ragapulti Raga; Hebrew Song; American Indian Flute Tune; Green Grass Grows All Around; Everybody Clap Hands

*10RR-3380 Town Hall: Blow the Man Down; Long John; It Could Be a Wonderful World; So Long, It's Been Good to Know You; Hebrew Song

*10RR-3388 Children's Concert at Town Hall: Everybody Clap Hands; Frere Jacques; This Old Man; Fly Through My Window; Strawberry Roan; Abiyoyo; I Know an Old Lady Who Swallowed a Fly; When the Saints Go Marching In; Be Kind to Your Parents; Blow the Man Down; Long John

Recordings made in Africa 1963–1964

*5RR-5180 Sound effects; Pete Seeger with children

*4RR-5214 South African Freedom Songs: Binda and Totie, 2 Teenage Daughters of Prof. Mayisela Kirukani College, Dar-Es Sala, Tanganiyka

*5RR-5230 African songs: ANC Refugee Singers: Dar-es-salaam

*5RR-5231 African songs: ANC Refugee Singers: Dar-es-salaam

*5RR-5232 African songs: ANC Refugee Singers: Wimoweh

*5RR-5233 African songs: Dar-es-salaam

*5RR-5234 African songs: Imelda Moneedi-South African Songs

*5RR-5236 African songs: Songs of Jimmy Salanke, Mbari Club, Ibandan, Nigeria

*5RR-5449 South African Freedom Songs: Dar-es-salaam

*5RR-5450 South Africa: ANC Refugee Singers: Wimoweh with Pete and South African Singers

*5RR-5451 South Africa: ANC Refugee Singers

*5RR-5452 South Africa: ANC Refugee Singers

*5RR-5453 South Africa: ANC Refugee Singers

*5RR-5467 Songs of Jimmy Salanke, Mbari Club

*5RR-5648 South Africa: Binda and Totie, rec. in Tanganiyka

*5RR-5469 South Africa: ANC Refugee Singers: Dar-es-salaam: We Shall Overcome

*5RR-5471 South African Songs

Ballads of Sacco and Vanzetti 5485, 1963

*7RR-1942 Ballads of Sacco and Vanzetti:

Sacco's Letter to His Son

*7RR-4022 Sacco's Letter to His Son

Sing Out!: Hootenanny with Pete Seeger and the Hooteneers Folkways 2513, 1963

*10RR-3181 People's Artists Hootenanny (with Pete Seeger vocals and/or banjo on some tracks: I Just Want to Stay Home; Talking Un-American Blues; I'm Gonna Put My Name Down; Walk Along Together; Solidarity Forever; Didn't My Lord Deliver Daniel; Let Me Fly; This Land is Your Land; Hebrew Song; Commonwealth of Toil; Union Train

*10RR-3179 People's Artists Hootenanny (with Pete Seeger vocals and/or banjo on some tracks: Walk Along Together; We Shall Overcome; Steal Away for Jesus

*10RR-3400 People's Artists Hootenanny (with Pete Seeger vocals and/or banjo on some tracks: In Contempt; Didn't My Lord Deliver Daniel; World Youth Song

*10RR-3403 People's Artists Hootenanny (with Pete Seeger vocals and/or banjo on some tracks, June 17, 1955: Chisholm Trail; America the Beautiful; Hebrew Song; Dark as the Dungeon

*7RR-4826 Sing Out: Pete Seeger and Others: All I Want is Union; The Popular Wobbly; Grey Goose; John Henry; Jefferson and Liberty; Another Man Done Gone; Preacher and the Slave (Longhaired Preacher); Come All Ye Fair and Tender Ladies; Unknown; Dark as the Dungeon; Raise a Ruckus; Roumanian Melody

Nativity: Sholem Asch's Story of the Birth of Jesus 35001, 1963

*7RR-1902 The Nativity: Part 2

*7RR-1930 The Nativity: Part 1

*10RR-3278 Sholem Asch's Story of the Nativity-Reel 1: Journey to Bethlehem; The Magistrate; The Wealthy Man; The Benefactor; The Teacher; The Shepherds; The Manger

*10RR-3306 The Nativity-Part 1

*10RR-3307: The Nativity, Part 2: The Shepherds; The Manger; The Three Wise Men

*10RR-3347 The Nativity-Reel II

*10RR-3462 The Nativity

*10RR-3463 The Nativity-Tape 4

*10RR-3477: The Nativity, Reel II: The Three Wise Men; The Manger; Peace on Earth

*ACT-473: The Nativity

Sing with Seeger, Live at the Village Gate DISC 101, 1964

*7RR-1865 Sing with Seeger (Disc 101)

*7RR-1896 Sing with Seeger, Part 2 (Disc 101): The Sinking of the Rueben James; Shenandoah; Why Oh Why; Oh Riley; Senzeninar
*10RR-2985 Sing with Seeger, side 2 (Disc 101B): Big Rock Candy Mountain; Why Oh Why; The Sinking of the Reuben James; Old Dan Tucker; Shenandoah; Oh Riley Senzeninar; Goodnight Irene

Pete Seeger on Campus VERVE/FOLKWAYS 9009, 1965

*10RR-50 Pete Seeger on Campus (Verve FW Master- 9009A)

*10RR-51 Pete Seeger on Campus (Verve FW Master-9009B)

*7RR-1904 Sing Along (Verve/Folkways) with outtakes: Who Killed Norma Jean?; One Man's Hands; Thresher; Mrs. Clara Sullivan's Letter; Bill Brown; I Can See a New Day; The Sharpeville Massacre; Old Jim Crow; Flowers of Peace; Blowing in the Wind

*10RR-2979 Seeger on Campus: Coal Creek March; The Water is Wide; Kisses Sweeter Than Wine; Kumbaya; Oh Riley; Bring Me a Little Water, Silvy

*10RR-2980 Seeger on Campus: Worried Man Blues; Pretty Boy Floyd; The Preacher and the Slave; Bourgeois Blues; Irene; In the Sweet Bye and Bye; Old Dan Tucker

*7RR-6075: Pete Seeger Sing Along: This Land is Your Land; Putting on the Style; Roll On, Columbia; Suliram; Oh, What a Beautiful City; Down by the Riverside (Study War No More); The Sinking of the Reuben James; Shenandoah; Sugar Babe

*7RR-6076: Pete Seeger Sing Along: Goodnight Irene; Joshua Fit the Battle of Jericho; Why, Oh Why; Old Riley; Senzeninar; Suliram

Traditional Christmas Carols 2311, 1967

*7RR-2610 Christmas Songs: Behold That Star; Lo, How a Rose E'er Blooming; Glory to the New Born King; Rise up, Shepherd and Follow; What Child is This; First Noel; Carol of the Beasts (Burgundian Carol)

*10RR-2978 Christmas Carols: Banjo Solo; Angels We Have Heard on High; Recorder Solo; Masters in the Hall

*10RR-3457 Carol of the Beasts (Burgundian Carol) (ins.); Behold That Star; Lo, How a Red Rose is Blooming; Rise Up, Shepherd and Follow; What Child is This; First Noel; It Was on a Night Like This; Masters in This Hall; Mary Had a Baby; Mary, What You Going to Name the Baby-o

*10RR-3458 Christmas Carols-outtakes: Twas on a Night Like This; Carol of the Beasts (Burgundian Carol); What Child is This; Oh What a Beautiful City

*10RR-3459 Christmas Carols: Behold That Star; Lo, How a Red Rose is Blooming; Mary, What are You Going to Name the Baby-O; Rise Up, Shepherd and Follow; Christ is Born; First Noel; Carol of the Beasts (Burgundian Carol)

*7RR-4491 Christmas Carols: First Noel; Behold That Star; Lo, How a Rose E'r Blooming; Rise Up, Shepherd and Follow; Masters in the Hall; Oh What a Beautiful City; How a Rose E'r Blooming (flute solo)

*7RR-4492 Christmas Carols: Twas on a Night Like This; Mary Had a Baby; Glory to the New Born King; What Child is This; Rise Up, Shepherd and Follow; Carol of the Beasts (Burgundian Carol); Instrumental

Pete Seeger Sings Woody Guthrie 31002, 1967

*10RR-3343 Pete Seeger Sings Guthrie, Side 1

*10RR-3426 Pete Seeger Sings Woody Guthrie-FT 1002 B Mono Master

*10RR-3427 Pete Seeger Sings Woody Guthrie-FT 1002 A (Mono Master)

*10RR-3428 Pete Seeger Sings Woody Guthrie-FT 1002 A (Mono Master)

Abiyoyo and Other Story Songs for Children FOLKWAYS 7525, 1967

*10RR-3302 Abiyoyo-cassette master: Sweet Little Baby; Sweepy Sweepy Sweepy; Where are My Pajamas; Green Grass Grows all Around; One Grain of Sand
*7RR-5958 Abiyoyo and other Children’s Songs: Abiyoyo; Hush Little Baby; The Elephant; Come All Ye Bold Sailormen

Pete Seeger Sings and Answers Questions 5702, 1968

*10RR-1375 Ford Hall Forum, Nov. 12, 1967
*7RR-2558 Ford Hall Forum, 2
*7RR-2731 Ford Hall Forum, 1
*7RR-3645 Ford Hall Forum, 11/67
*7RR-3662 Ford Hall Forum, 11/67
*7RR-4452 Ford Hall Forum-Music and Social Justice
*7RR-4459 Ford Hall Forum, 4
*5RR-5626 Ford Hall Forum, Tape 1
*5RR-5632 Ford Hall Forum, Tape 2

Pete Seeger Sings Leadbelly 31022, 1968
*7RR-2750 Pete Seeger Sings Lead Belly (whole LP)

Ballads of Black America 7751, 1972
*7RR-2778 Ballads of Black America
*5RR-5478 Ballads of Black America: Harriet Tubman-Guitar Chords
*5RR-5479 Ballads of Black America: Truth and Deacons Drama
*5RR-5513 Ballads of Black America: Dramatization: Harriet Tubman

Sing-along at Sanders Theatre 36055, 1980
*10RR-3444 Sing-along at Sanders Theatre-Master 1: John Henry; Go Tell Aunt Rhody; Lonesome Valley; Amazing Grace; Recorder Improvisation; Introduction to L’Internationale; Internationale; Give Me That Old Time Religion
*10RR-3445 Sing-along at Sanders Theatre-Master 2: Down-a-Down; Old Settler’s Song; Acres of Clams; Abiyoyo; Teaching Song; Christo Ya Nacio
*10RR-3446 Sing-along at Sanders Theatre-Master 3: Sicilian Tarantella; Homestead Strike Song; Young Woman Who Swallowed a Lie; We Shall Not Be Moved; Somagwaza; Run, Come See the Sun
*10RR-3447 Sing-along at Sanders Theatre-Master 4: Hammer Song; The Water is Wide; Old Devil Time; There’s a Hole in the Bucket; Jacob’s Ladder; Oh, What a Beautiful City; Little Birdie; Greensleeves
*7RR-4516 Sing-along at Sanders Theater, sides 3 and 4: Old Settler’s Song; Acres of Clams; Abiyoyo; Teaching Song; Christo Ya Nacio; Sicilian Tarantella; Homestead Strike Song; Young Woman Who Swallowed a Lie; We Shall Not Be Moved
*7RR-4517 Sing-along at Sanders Theater, Sides 1 and 2: Down a Down; John Henry; Go Tell Aunt Rhody; Lonesome Valley; Amazing Grace; Recorder Improvisation; Introduction to L’Internationale; Internationale; Give Me That Old Time Religion
*7RR-4522 Sing-along at Sander’s Theater, sides 5 and 6: Somagwaza; Run, Come See

the Sun; Hammer Song; Water is Wide; Old Devil Time; There’s a Hole in the Bucket; Jacob’s Ladder; Oh, What a Beautiful City; Little Birdie; Greensleeves

Singles

I Never Will Marry/Skip to My Lou FW 45-202

Folk Songs FW FEP 1 (EP)
*7RR-1935 Copy of Master for Pete Seeger 45/EP: I’ll Sing You a Love Song; Blue Yodel #1 (T for Texas); East Virginia; Kisses Sweeter Than Wine; Wimoweh
*7RR-4412 45 Master: I’ll Sing You a Love Song; Blue Yodel #1 (T for Texas); East Virginia; Kisses Sweeter Than Wine; Wimoweh
*7RR-4413 Folkways 45 master (outtakes): I’ll Sing You a Love Song; Blue Yodel #1 (T for Texas); I’ll Sing you a Love Song
*5RR-5518 Master-45 RPM 45-204: Dr. Freud; Quiz Show
*5RR-5529 Phonotape 1015: Pete Seeger Sings: I’ll Sing You a Love Song; Blue Yodel #1 (T for Texas); East Virginia; Kisses Sweeter Than Wine; Wimoweh
*5RR-5612 Folkways 45-201 Master: Battle of New Orleans; My Home’s Across the Smoky Mountains
*5RR-5677 Master for 45-Pete Seeger: I Never Will Marry; Skip to My Lou
*ACT-532 Born in East Virginia; Kisses Sweeter Than Wine; Wimoweh; Humming Song; T for Texas (Blue Yodel #1)

Battle of New Orleans/My Home’s Across the Smoky Mountains FW 45-201

CONCERTS

Yale University, 1960

*10RR-240 Pete Seeger at Yale, Part 1, 1960: Pretty Boy Floyd; Blood-Stained Banders; The Half Hitch; Hieland Laddie; Hush Little Baby; Hush-A-Bye; Banjo Piece; Billy Goat
*10RR-241 Pete Seeger at Yale, Part 2, 1960: A Jug of Punch; Ban the Bomb; Fannin Street; Bring Me a Little Water, Silvy; Alabama Bound; Hoday Hoday; The Bells of Rhymney
*7RR-1297 Indian Neck Folk Festival, Yale University, December 10, 1960: Sacco’s Letter to His Son; Chopin Etude with new lyrics
*7RR-4978 Indian Neck Folk Music Festival: Yale University-December 10, 1960: Coal Creek March; Pretty Boy Floyd; If You Want to Go to Heaven; There Was a Rich Man; Hieland Laddie; Hush Little Baby: Jug of Punch; Ban the Bomb; Bring Me a Little Water, Silvy; The Bells of Rhymney; Hush-A-Bye; Fannin Street; Hoday Hoday; Alabama bound

Bowdoin College, March 13, 1960

*7RR-1298 Concert at Bowdoin College, The Campus Chest, Tape 2, March 13, 1960: Oh Riley, Old Dan Tucker; Summertime; Old Joe Clark; Cripple Creek
*7RR-1299 Concert at Bowdoin College, The Campus Chest, Tape 5, March 13, 1960: Irene; Big Rock Candy Mountain; Oh, What a Beautiful City; Just a Dream
*7RR-1926 Concert at Bowdoin College, The Campus Chest, Tape 4, March 13, 1960: The Water is Wide; The Bells of Rhymney
*7RR-1927 Concert at Bowdoin College, The Campus Chest, Tape 1, March 13, 1960: Goofing-Off Suite; Down on Penny’s Farm; He Lies in the American Land; Deep Blue Sea; Hieland Laddie
*7RR-1929 Concert at Bowdoin College, The Campus Chest, Tape 8, March 13, 1960: Kisses Sweeter Than Wine; Tzena, Tzena, Tzena; Worried Man Blues; Black Girl (In the Pines)
*7RR-1397 Concert at Bowdoin College, The Campus Chest, Tape 3, March 13 1960: D-Day Dodgers; Quiz Show; Al Smith Holds the Bottle; What a Friend We Have in Congress; Living in the Country
*7RR-1398 Concert at Bowdoin College, The Campus Chest, Tape 6, March 13, 1960: Last Night I Had the Strangest Dream; Colorado Trail; In the Sweet By and By; Preacher and the Slave; Spanish is the Loving Tongue; From Here on Up; Texas Gals; Swarthmore Girls; We Pity Our Bosses Five; Scabs Crawl In; Open the Door Softly; Road to Athay; Why Do Scotsmen?; Hold Up Your Petticoat; There’s Two on My Back; Seek and You Shall Find; Farewell Little Fishes; Where Have All the Flowers Gone; Fu-Ru-Soto; Step by Step; Joe Hill’s Last Will; Seek and You Shall Find
*7RR-4982 Concert at Bowdoin College, The Campus Chest-Tape 7, March 13, 1960: Viva la Quince Brigada; Suliram (Indonesian Lullaby); Wimoweh; Michael, Row the Boat Ashore; Bourgeois Blues

McMillan Hall Concert

*7RR-1931 McMillan Hall Concert, Tape 2:

Road to Eliat; Indian National Anthem; Somagwaza; Money is King; Aunt Molly Jackson songs: Wedding Dress/I Am a Union Woman; Cumberland Mountain Bear Chase; Wimoweh
*7RR-1932 Concert: Tape 2: Streets of Laredo; Michael; Row the Boat Ashore; Que Bonita Bandera; Beethoven’s 7th; Didn’t Old John Cross the Water; Take This Hammer; Senzeninar; Wimoweh; Goofing Off Suite
*7RR-2648 Tape 3: Pay Me My Money Down; We Shall Overcome; Wasn’t That a Time; I’m on My Way to Canaan’s Land; Cindy
*7RR-3887 McMillan Hall, Tape 1: Come All Ye Fair and Tender Maidens; Burgundian Carol; The Bigler; Sing Tangent, Co-Tangent; Leatherwing Bat; Jay Gould’s Daughter; Fool-ish Frog; Un Canadien Errant; Si Me Quieres Escribir (If You Want to Write to Me) (Spanish Civil War song); America the Beautiful; Pretty Boy Floyd; Reap What You Sow; Erie Canal (Low Bridge); Gee, But I Want to Go Home (Army Life); Hold Up Your Petticoat; The Battle of Maxton Field; There’s Many a Brave Man Who Catches Fish

Camp Woodland, July 15, 1962

*7RR-1928 Camp Woodland: Down by the Riverside; Turn, Turn, Turn; John Barleycorn; Here’s to Cheshire, Here’s to Cheese; Henry My Son; Coronation Coronach; Ding Dong Dollar; Old Joe Clark; Putting on the Style; Oh What a Beautiful City; The Farmer is the Man; We Shall Not Be Moved; Deportees; This Land is Your Land; Abiyoyo
*7RR-4499 Camp Woodland: Old Joe Clark; Putting on the Style; Oh What a Beautiful City; The Farmer is the Man; We Shall Not Be Moved; Deportees; This Land is Your Land
*7RR-4913 Camp Woodland: Michael, Row the Boat Ashore; Deep Blue Sea; Suliram (Indonesian Lullaby); Viva le Quince Brigada; Wasn’t That a Time; Father Father; Letter to R.K. Shepherd; Popular Wobbly; Czech tune to the tune of Cumberland Mountain Bear Chase; Poor Boy; Banks of the Ohio; Let Us Break Bread Together on Our Knees; Arkansas Traveler; Goofing-Off Suite
*7RR-4983 Camp Woodland: Down by the Riverside; Turn, Turn, Turn; John Barleycorn; Here's to Cheshire, Here’s to Cheese; Henry My Son; Coronation Coronach (Scottish Breakaway); Ding Dong Dollar

Children’s Camp Songs

*7RR-1098 Three Jolly Fishermen; Jesu Joy of Man’s Desiring; Bingo Was His Name; Daughter, Will You Marry; The Fox; Lemon Drops and Gum Drops

Newport Folk Festival

*10RR-1363 Newport Folk Festival, Side A: Cumberland Mountain Bear Chase; Big Bill’s Gone; What a Friend We Have in Congress; Scaler; Poplarville Jail; Talking Smog Bowl; This Land is Your Land; Fannin Street; Risselty-Rosselty; Michael, Row the Boat Ashore; Living in the Country
*10RR-1372 Newport Folk Festival Saturday Afternoon Children’s Concert July 27, 1963: The Singing Tea Kettle; Were Going to the

Zoo; Handclapping Song; Skip to My Lou
*7RR-1392 Newport Concert: The Scaler, I Hate Bosco; The Pets; Poplarville Jail; Talking Smog Bowl; What a Friend We Have in Congress; Cumberland Mountain Bear Chase; Clean-O; One Big Fat Hen; Wimoweh; Darling Corey; Risselty-Rosselty; Michael, Row the Boat Ashore; Fannin Street; Living in the Country; This Land is Your Land; Big Bill's Gone
*10RR-3232 Newport Folk Festival: Children's Concert, ,July 27, 1963: Fannin Street (frag); Michael, Row the Boat Ashore)
*10RR-3233 Newport Folk Festival: Non-English Workshop-July 27, 1963: Guantanamera; Seneca Canoe Song; Weave Room Blues; Tom Dooley)
*10RR-3266 Newport Folk Festival: Children's Concert: John Henry; There Once Was a Man
*10RR-3386 Newport Folk Festival-side B: Darling Corey; The Pets; One Big Fat Hen; Wimoweh

Pete Seeger in Hanoi

*7RR-5482 Pete Seeger with Vietnamese musicians recorded in concert in Hanoi, March 1972, part 1
*7RR-5483 Pete Seeger with Vietnamese musicians recorded in concert in Hanoi, March 1972, part 2
*7RR-5659 Pete Seeger with Vietnamese musicians recorded in concert in Hanoi, March 1972, part 3: Where Have All the Flowers Gone; Last Train to Nuremberg; Freiheit; Guantanamera; Everybody Clap Your Hands

Hudson River Project

*10RR-3249 Hudson River Sloop: Seneca Canoe Song; Banks of Champlain; Tarrytown; Boyne Water; My Dirty Stream; Roslyn Castle
*7RR-3671 Hudson River Sloop-side 2: Roslyn Castle and Boyne Water; My Dirty Stream
*7RR-3672- Hudson River Sloop-side 1: Seneca Canoe Song; Banks of Champlain; Tarrytown

The Festival of American Folklore, Asheville, NC, 1963

*7RR-1108 The Festival of American Folklore, Asheville, 1963: Pete Seeger, Doc Watson, Judy Collins, Dock Boggs: Cripple Creek; Old Joe Clark; Leather Britches; House Carpenter; I Don't Want Your Millions Mister
*7RR-1109 The Festival of American Folklore, Asheville, 1963 no. 2-Judy Collins, Pete Seeger: Rambling Boy; Who Killed Davey Moore?; Living in the Country; Going Down the Road Feeling Bad

Unknown Locations

*10RR-2940 Hootenanny with Pete Seeger (Le Chant Du Monde Master 50103A): Down by the Riverside; Oh, Mary Don't You Weep (with Sonny Terry); Michael, Row the Boat Ashore; Mrs. McGrath; Risselty-Rosselty
*10RR-3102 Hootenanny with Pete Seeger (Chant du Monde Master 50103B): Wimoweh; Deep Blue Sea; Hammer Song (If I Had a Hammer); Streets of Laredo; Brandy, Leave Me Alone; Didn't Old John Cross the Water; Hold On; I'm on My Way to Canaan's Land

Other Concerts

*7RR-1571 Hootenanny Town Hall, Tape 2: A Tribute to Woody Guthrie: When the Saints Go Marching In (with Sonny and Brownie); Woody's Rag
*7RR-1877 Concert: Reel 4, December 27, 1951: Flute Solo; Tarrytown; Clean-O; Bourgeois Blues; Bells of Rhymney; Ladies Auxiliary; When I was a Little Puppy
*7RR-1920 Concert: Tape 1, 1956: Three Butchers; Getting Up Holler; Deep Blue Sea; Risselty-Rosselty; Oleanna; Equinoxal-Little Phoebe; Chanukah, o Chanukah; What Month Was Jesus Born in; No Smoking (brief announcement)
*7RR-1990 Hootenanny at Town Hall, April 17, 1965: A Tribute to Woody Guthrie: Mail Myself to You; This Land is Your Land
*10RR-3177 Concert 1956, Tape 2: Three Butchers; Deep Blue Sea; Risselty-Rosselty; Equinoxal-Little Phoebe; Oleanna; Hanukkah, O Hanukkah; What Month Was Jesus Born in
*10RR-3398 Concert 1956, November 25, 1956: Davy Crockett Parody; Que Bonita Bandera; Stravinsky, I.: Petroushka; Brandy, Leave Me Alone; Gaelic Work Song; Didn't Old John Cross the Water; Michael, Row the Boat Ashore; Senzeninar; Wimoweh; Only Together; Streets of Laredo
*10RR-3456 How Can I Keep from Singing: Benefit Concert June 29, 1961 w/ Harry Bridges, Malvina Reynolds, and Pete Seeger; Pacifica Radio Show- Radio show: Little Birdie; Midnight Special; If I Had a Hammer; Wasn't That a Time; Kayowajineh (Seneca Canoe Song); Risselty-Rosselty; Equinoxal-Little Phoebe; Cold Water for Me; The Ballad of John Catchings; Spanish Birthday Song (El Dia de Tu Santo); Deportees; Oh, Mary Don't You Weep
*10RR-3466 Concert, November 25, 1956: Pay Me My Money Down; We Shall Overcome; Wasn't That a Time; I'm on My Way to Canaan's Land; Cindy
*7RR-3641 Hootenanny, Town Hall April 17, 1965, Tape 1: Tribute to Woody Guthrie) (Woody's Prose; I Got to Know; Why oh Why; Going Down the Road Feeling Bad; New York Town
*7RR-4888 Hoot Extra: Foggy Dew; Fannin Street; East Virginia; Putting on the Style; Rolling Along; The Bells of Rhymney
*7RR-6042 Newsletter hoot with Pete Seeger: Intro; We'll Do It All Together; The Guardian Beauty Contest; Bill Barlow/ Cutty Wren; Green Corn; Oh, Mary Don't You Weep

Radio/TV Interviews

*7RR-0739 Folkways TV Check: Pete Seeger Program
*5RR-1035 Radio interview
*10RR-1367 FM radio program w/ Paul Little (on Pete's Live at the Village Gate album): I'm on My Way to Canaan's Land; Hieland Laddie; Tina Singhu; As Soon as We All Cook Sweet Potatoes/ Worried Man Blues; Rozhenkes mit Mandlen; Ladies Auxiliary; Bells of Rhymney; Arkansas Traveller; Fox Chase/ Right on that Shore/ Pick a Bale of cotton; Don't You Weep After Me; Pretty Polly; Jacob's Ladder with commentary

*7RR-1396 Radio Program on First Newport Folk Festival with Interviews; Pete Seeger, Odetta, Billy Faier, Moses Asch: Risselty-Rosselty
*5RR-1562 Letter to Asch from Denmark; Pete Discusses Woody Guthrie
*10RR-3363 Pete: Lecture on folk music
*7RR-3624 Reminiscenses of Woody Guthrie, March 1, 1964
*7RR-3629 Pete Seeger on the David Susskind Show October 1966: Those Three are on My Mind; Waist Deep in the Big Muddy; Freedom is a Constant Struggle; God Bless the Grass; Peat Bog Soldiers; Declaration of Independence; Without Transportation; This Land is Your Land; Turn, Turn, Turn
*7RR-4518 NBC Show with Pete Seeger, May 18, 1970: interview, Turn, Turn, Turn; Cotton Eyed Joe; Cripple Creek; We'll All Be Dublin'; Where Have All the Flowers Gone; Allen Ginsberg Poem
*7RR-4645 Lecture on the Purposes of Folk Music
*5RR-5613 Pete: Radio Show
*5RR-5678 Lamp Unto My Feet: religious television program , November 20, 1966: Simple gifts; Amazing Grace; Wondrous Love; God Bless the Grass; Turn, Turn, Turn; Shalom Chaverim; Dona Nobla Pacem; Down by the Riverside
*FP-1996-CT-0599 BBC Radio program on Folkways with Tony and Pete Seeger 1996
*FP-2006-CT-0642 NPR piece on Sing Out with Pete Seeger 5/19/1990
*FP-2006-CT-0975 Side A: Cavalcade of America- "Wild Bill Hickok," Woody Guthrie 11/06/1940, Side B: The Burl Ives Show, 12/26/1947, Guest: Pete Seeger
*FP-2006-CT-0976 Side A: Cavalcade of America- "Wild Bill Hickok," Woody Guthrie 11/06/1940, Side B: The Burl Ives Show, 12/26/1947, Guest: Pete Seeger
*PG039 Pete Seeger comments on Moses Asch, March 1983; interview with Gary Kenton

Miscellaneous

*10RR-153 Various Folk Artists-Wayfaring Stranger
*10RR-321 Extra Cuts: Tzena, Tzena, Tzena; Goofing-Off Suite; Deep Blue Sea; Hey, Zhankoye
*10RR-473 Acetate Transfers- Sonny, Brownie, Woody, Pete: Pick a Bale of Cotton; A Man is Nothing But a Fool; John Henry
*10RR-497 Assorted Songs: Mrs. Clara Sullivan's Letter; Deportees
*10RR-500 Carlos Cortez: Pete Reading Poetry
*10RR-501 Carlos Cortez: Pete Reading Poetry
*10RR-1348 New Material, 2nd cuts: Danai Yu (Hebrew Dance); Stewball (Lead Belly version)|; I Never Will Marry; Flute Solo; Fannin Street; Los Cuatro Generales; The Rich Old Lady (Woman from Wexford); The Knickerbocker Line
*10RR-1349 Pete Sings Malvina Reynolds and Others, September 29, 1958: Bury Me in My Overalls; Birthday Hallelujah (Nancy is 14); No House; Sing Along; The Bankers and the Diplomats; This Land is Your Land; Birthday Polka
*10RR-1354 Extras: Over the Hills; Irish/Scottish Tunes; John Riley; Irish Tune; Old One

Hundred; Careless Love; Fannin Street; Sugar Baby; Oh, Mary Don't You Weep
*10RR-1365 Extras: Tomorrow is a Highway; The Wheels Kept A-Rolling; There'll Come a Time; I Come and Stand at Every Door; Flute Solo; Peat Bog Soldiers (Moorsoldaten); A Wee Drappie O't; A Song Made Upon the Election of New Magistrates for This City; Alabama Bound (Civil Rights Version); Hold the Line (frag.)
*10RR-1366 Pete Seeger Dupes, July 30, 1964: Water is Wide; Run Come See Jerusalem; John Riley; Careless Love; Fannin Street; Oh, Susannah
*10RR-1380 Extras: I Never Will Marry; Thumb Piano; Arkansas Hard Luck Blues; Steel Drum; Passing Through
*5RR-1391 Concert [undated]: Kumbaya. Down by the Riverside; Raggedy Right on That Shore; Passing Through; Pick a Bale of Cotton; Deep Blue Sea (frag)
*7RR-1395 Rejects: Strawberry Roan; Blue Mountain Lake; Deep Blue Sea; Johnny Comes Down to Hilo; Holler; The Old Hen
*7RR-1878 Recordings for licensing to Capitol Label: Hallelujah, I'm a Traveling; Careless Love; A Dollar Ain't a Dollar; Banks of Marble; Red River Valley; T.B. Blues; Boys from County Mayo
*7RR-1901 Material licensed to Capitol, Side 2 and other material: Freight Train; Don't Let Me Die an Old Maid; Blue Tailed Fly; John Henry; Oh What a Beautiful City; Coyote, My Little Brother; Bound for Glory
*7RR-1933: Pete's Discography and Documentary of Recording History: Pete's YPR records- You Can All Join In; Sea Chanties; Dear Mr. President; Hey, Zhankoye; Trip on the Erie/ Erie Canal (Low Bridge) (Frank Warner with Pete on banjo); Pete's recording of prison group; various instrumental pieces
*7RR-2303 Various: The Boys from County Mayo
*7RR-2309 Pete Seeger Recorded at Ed Rice's House, December 27, 1963: Way Out There, Oh, Had I a Golden Thread; Rambling Boy; Passing Through; Last Night I Had the Strangest Dream; Turn, Turn, Turn; Who Killed Davey Moore; Turn, Turn, Turn; Hammer Song; Where Have All the Flowers Gone; Goofing-Off Suite
*7RR-2679 Stephen Foster Memorial-Pittsburgh, 1959-Seeger recorded this right after for Asch: Swanee River; Isn't it Queer How Some Women Drink Beer; Homestead Strike Song; Where the Allegheny and Monongahela Flow; The Abolition Show; Araby's Daughter; Forty Years Ago
*7RR-2705 Sing Out! Anniversary Record: My Home's Across the Smoky Mountains; Jacob's Ladder; The Dying Rebel; Fu-Ru-Sato
*7RR-2771 Pete Seeger with Poetry: Beethoven's 9th; Sinking of the Rueben James; Whitman: I Think I Could Live with Animals; I Know an Old Lady Who Swallowed a Fly; Whitman: Leaves of Grass; Down by the Riverside
*10RR-3001 Various Songs: Candy; 42 Kids; TVA Song; Doctor Freud; Space Flying; Run Come See Jerusalem; State of Arkansas (My Name is Terry Roberts); Careless Love; Sugar Hill; Sally My Dear; Makabyo; What Shall We Do with the

Drunken Spaceman; Here's to the Couple; Martian Love Song
 *10RR-3185 Last Night I Had the Strangest Dream; Old Hannah, April 25, 1968 (Last Night I Had the Strangest Dream; Go Down Old Hannah; Oh, Mary Don't You Weep
 *10RR-3310 People's Songs (with Fred Hellerman): Casey Jones (The Union Scab); Popular Wobbly; Gray Goose; Acres of Clams; Ox-Driving Song; John Henry; Another Man Done Gone; Preacher and the Slave; Sit Down, Sit Down; Winnsboro Cotton Mill Blues; Clear the Track; Go Down, Old Hannah
 *10RR-3312 People's Artists: Pete Seeger and Fred Hellerman: Casey Jones (The Union Scab); Acres of Clams; Ox-Driving Song; No Irish Need Apply
 *10RR-3353 Flute Solo/ Various Songs: Flute Solo; Sally Ann; The Water is Wide; Stagolee; Barbara Allen; Sally My Dear; Star Spangled Banner (instr)
 *10RR-3357 Pete Seeger- Monaural: House Carpenter
 *10RR-3358 Vol. 6-Favorites: The Girl I Left Behind Me; Push Boat; Drill, Ye Terriers, Drill; Acres of Clams; Sweet Betsy from Pike; Oh, Susannah; Boll Weevil; Georgia Land; Cold Water for Me; The Dodger Song; No, Sir No; This Train is Bound for Glory; Sugar Hill; St. James Hospital; Sally Ann; Oh. Liza; Old Maid's Song; Goofing-Off Suite; Mexican Blues
 *10RR-3365 various: Recorder solo; Tarrytown; Ladies Auxiliary; Walt Whitman poem; The Bells of Rhymney; I Know an Old Woman Who Swallowed a Fly; Clean-O; When I Was a Little Puppy; Bourgeois Blues; Down by the Riverside; Whitman poem; Leaves of Grass
 *10RR-3377 Country Fiddle Film
 *10RR-3384 Capitol Records-tape 1: Hallelujah, I'm a Traveling; Careless Love; Dollar Ain't a Dollar; Banks of Marble; Red River Valley; T.B. Blues; Boys from County Mayo
 *10RR-3385 Capitol Records-tape 2: Freight Train; Don't Let Me Die an Old Maid; Blue-Tailed Fly; John Henry; Oh, What a Beautiful City; Coyote, My Little Brother; Bound for Glory
 *10RR-3455 Remembering Woody
 *10RR-3460 Banjo and Guitar: Living in the Country; Banjo Piece; Pig Town Fling; Flamenoco piece; Rio Grande; Mexican song; Kalimba; Girl I Left Behind Me; Chalil
 *10RR-3478 Stories for Scholastic: Drug Store; Disappearing
 *7RR-3625 On Woody
 *7RR-3648 Acetate Dubs: Children's Music: Cumberland Mountain Bear Chase; Blues with Humming; I'll Sing You a Love Song
 *7RR-4414 Anasi Story stories: Poor Cockroach; Story about a Lawnmower
 *7RR-4456 Pete Seeger-Documentary on Recording Career; Seeger Recording of African American Work Songs: Pete Seeger-interview; C for Conscription; Washington Breakdown; Ballad of October 16; Liza Jane; Strange Death of John Doe; Plow Under; Blue Mountain Lake; Babe O' mine; The Ballad of Harry Bridges; No Irish Need Apply;

Newspapermen Meet the Most Interesting People; Talking Union
 *7RR-4480 Leftovers: No Sir No; Cumberland Gap; Trail to Mexico; Turn the Glasses Over (I've Been to Harlem); Ground Hog; Bachelor's Hall; Sourwood Mountain; The Bigler; Storm Along; I've Been to Harlem (Turn the Glasses Over
 *7RR-4701 World War II songs: What a Time; D-Day Dodgers; Miss Pavlichencko
 *7RR-4763 WNEW's Songs of Selma, produced by Mike Stein: Keep Your Eyes on the Prize; If You Want to go to Freedom; Yankee Doodle; Ain't Gonna Let Nobody Turn Me Round
 *7RR-4790 WNEW's Songs of Selma, produced by Mike Stein: Hold On (Keep Your Eyes on the Prize); I Love Everybody); Ain't Gonna Let Nobody Turn Me Around
 *7RR-4871 Various, April 25,1968L Letter to Eve; Torn Flag
 *7RR-4923 Mrs. McGrath and Father-Father: Mrs. McGrath; Father Father Goodbye
 *7RR-4961 Various folk songs: Dr. Freud; Que Bonita Bandera; Steel Drum; Cripple Creek; Viva Le Quince Brigada; Down by the Ba; In the Evening When the Sun Goes Down
 *7RR-4963 Old Blue and Others-Outtakes: Old Blue; Blue Mountain Lake; Bard of Armagh; Things About Coming My Way; Carol of the Beasts (Burgundian Carol); Quills; Billy Boy; Recorder
 *7RR-5109 July '64 Dupe: Stewball; Oh Mary Don't You Weep; Dayenu; I Never Will Marry; Little Black Bull; Keeper and the Doe; House Carpenter
 *5RR-5617 Experiment Recording: This Land is Your Land; Coyote, My Little Brother; Alligator; Hedgehog; Five Fingers; My Dirty Stream
 *10RR-5949 Asch Recordings: Black Eyed Suzy; Darling Corey; Down in the Valley
 *5RR-6008 Pete Seeger: Arkansas Traveler/ Around Her Neck She Wore a Yellow Ribbon
 *5RR-6010 Pete Seeger: Freedom Come Ye composed by Hamish Henderson
 *5RR-6044 Pete Seeger: I Wonder What Tinya Can Do; Melodie D'amour
 *5RR-6060 Misc. Pete: Road to Eliat; Old Joe Clark; Cripple Creek
 *FP-2006-CT-0594 Pete Seeger: Roughs: Recorded by David Bernz, January 1999: Water is Wide; How Soon; One Percent Phosphorus; Nameless; Nameless 2; Sour Cream; Odds on Favorite; Hand clapping games

Recorded by Bill Blizzard

Pete Seeger recorded at Springfield College, October 23, 1962
 *BB-001 Cindy; Deep Blue Sea; Shenandoah (variant version); (The Ring on My Finger) Johnny Gave Me; Blow Ye Winds in the Morning; T for Texas (Blue Yodel #1); In the Evening when the Sun Goes Down; Fannin Street (instrumental fragment); Swarthmore Girls (longer version); Teacher's Blues; Little Boxes; The Willing Prospect; Pastures of Plenty; Deportees (Plain Wreck at Los Gatos); Who Killed Davey Moore?; A Hard Rain's Gonna Fall; This Little Light of Mine

Recorded by Joe Hickerson

Pete Seeger at Oberlin College, April 16, 1955
 *FP-2006-7RR-0001 Oberlin College Concert, April 16, 1955—part 1: So Long, It's Been Good to Know Ya-sung by Weavers-not from concert; from concert-Jackaro; 1,2,3 and a Zing, Zing, Zing; Goofing-Off Suite; Beethoven's 3rd symphony; All I Want is Union; Go Tell Aunt Rhody; Cumberland Mountain Bear Chase; Discussion of African Music
 *FP-2006-7RR-0002 Oberlin College Concert, April 16, 1955—part 2: Babevuya; Wimoweh; Kisses Sweeter Than Wine; Mexican blues; Viva la Quince Brigada; Greensleeves; Tarantella; Sioux Indian Flute Melody; Sally My Dear; Foolish Frog; Die Gedanken Sind Frei; White Cockade/ Red Flag; Talking Blues
 *FP-2006-7RR-0003 Oberlin College Concert, April 16, 1955—part 3: Dark as a Dungeon; Winnsboro Cotton Mill Blues; Swarthmore Girls; Basta Ya; Ariran; East Virginia; Last Night I Had the Strangest Dream; Mbira Demonstration; Worried Man Blues; Everybody Loves Saturday Night
 *FP-2006-7RR-0004 Oberlin College Concert, April 16, 1955—part 4: Oleanna; He Lies in the American Land; Do You Know John Peel; Pepsi Cola; Talking Atom; Bayeyza

Pete Seeger at Camp Woodland, 1960
 *FP-2009-7RR-0073 Evening at Camp Woodland, pt. 1, 1960: Pretty Polly; We are Marching to Trafalgar Square (That Bomb has Got to Go); The Crooked Cross; Hieland Laddie; African Tune (Pgmy tune); This Little Light of Mine; Seek and You Shall Find; Jug of Punch; Bells of Rhymney; Captain Kidd; Oleanna (led by Joe Hickerson); Spoken Parody of Twelve Days of Christmas
 *FP-2009-7RR-0074 Evening at Camp Woodland, part 2, 1960: Step by Step; Where Have All the Flowers Gone? (led by Joe Hickerson); I'm Waiting; Hallelujah, John Henry/I'm a Traveling/Red River Blues Grizzly Bear; Round and Round; Deportees (Plane Wreck at Los Gatos); Viva le Quince Brigada; Oh, Mary Don't You Weep; This Land is Your Land; Ban the Bomb

From the Lee Hays Papers

*FP-CFP-CDR-0316 Lee Hays Tapes: The Weavers at Town Hall: Rock Island Line; Paper of Pins; Last Night I had the Strangest Dream; A Man's a Man for That; The Frozen Logger; I Don't Want to Get Adjusted; On Top of Old Smoky; Go Down Old You Little Rising Sun; Hoday/On a Monday; Go Down, Old Hannah; Ol' Riley; Midnight Special; Goodnight Irene; God Rest Ye Merry Gentlemen; Lulloo Lullay; Carol of the Beasts (Burgundian Carol); Sholom Chavarim; Seven Blessings of Mary; Children, Go Where I Send Thee; I Love My Kitty; When the Saints Go Marching In; Just a Gigolo
 *FP-CFP-CDR-0317 The Weavers: Christmas Tapes: We Wish You a Merry Christmas; Children, Go Where I Send Thee; Seven Blessings of Mary; Twelve Days of Christmas; Go Tell it on the Mountain; Poor Little Jesus;

Burgundian Carol; God Rest Ye Merry Gentlemen; Lulloo Lullay; Chicken Crow for Midnight (Christmas Song)

Recorded by Guy Logsdon

Pete Seeger in Tulsa, University of Tulsa, February 3, 1976; recorded by KWGS radio
 *CDR-42 Pete Seeger in Tulsa, Part 1, February 3, 1976: (What Court Hath Old England; Free Elections; Jefferson and Liberty; Old Dan Tucker; Get Off the Track; Big Bill Snyder; Hayseed Like Me; Roll Down the Line; Lord Delivered Daniel/ Motherless Children; Oh What a Beautiful City; Questions and Answers; Passing Through; Wobbly Songs; Commonwealth of Toil/ Stung Right/ Preacher and the Slave; The Sinking of the Reuben James
 *CDR-43 Recorded for radio at the University of Tulsa on February 3, 1976, songs and lecture on the history of topical songs with Pete Seeger. (Gift of Guy Logsdon. Part 2) Story about ABC Hootenanny show; Waist Deep in the Big Muddy; Questions and answers; There Was a Woman Who Swallowed a Lie; Quite Early One Morning; The Bells of Rhymney; This Land is Your Land

The Mike Hecht Collection

*HECHT-001 April 1959 concert at University of California, broadcast by KPFA: This Land is Your Land; Let Me Take a Ride; Eggs and Marrowbone; Kisses Sweeter Than Wine; Younger Generation; Putting on the Style; Bring Me a Little Water, Silvy; Long John; Didn't Old John Cross the Water; Abiyoyo
 *HECHT-003 Recorded by Mike Hecht, October 13, 1957, a concert for children at the Haven School in Evanston, IL: Skip to My Lou; Put Your Finger in the Air; Variant of Frere Jacques (How are You This Morning); Crawly Creepy Little Mouse; Home on the Range; Ox-Driving Song; Pepsi-Cola; Hound Dog; Go Tell Aunt Rhody); Bald Headed End of a Broom; On Top of Old Smokey; Dayenu; Hine ma tov; Foolish Frog; Everyone Clap Hands; In a Cottage in the Wood; It Could Be a Wonderful World; Abiyoyo; Putting on the Style; Black and White; Oh, Susannah

Recorded by Ralph Rinzler

*FP-RINZ-7RR-457 Pete Seeger Concert-Swarthmore College April1953: Ducks in the Millpond; House Carpenter; Lolly Toodum; Hush-A-Bye; Sixteen Tons; Squid Jiggin' Ground; Sweet Betsy from Pike; Sing Tangent, Co-Tangent / Teacher's Blues; Un Canadian Errant; Tzena, Tzena, Tzena; Go Down, You Little Rising Sun; Skip to My Lou; Everybody Loves Saturday Night; Ariran; Run Come See Jerusalem; Cumberland Mountain Bear Chase; Darling Corey; Old Joe Clark; Ida Red; In the Evening When the Sun Goes Down; Black, Brown and White; John Henry; On Top of Old Smoky; I'm on My Way to Canaan's Land; Wimoweh; Hey Lolly Lolly; Suliram; T For Texas (Blue Yodel #1); East Virginia; Midnight Special; So Long, It's Been Good to Know You
 *FP-RINZ-7RR-0554 Resurrection City Festival at

the Poor People's March on Washington with Jimmy Collier, May 29, 1968: Guantanamo; Coyote, My Little Brother; Wimoweh

*FP-2006-CT-0037 Ralph Rinzler Interviews: Discussion between Pete Seeger, Ralph and Kate Rinzler, tape 1; December 8, 1991

*FP-2006-CT-0038 Ralph Rinzler Interviews: Discussion between Pete Seeger, Ralph and Kate Rinzler, tape 2; December 8, 1991

*FP-2006-CT-0065 Ralph Rinzler Interviews: Saturday AM Special Event discussion-G. Edwards, Pete Seeger, Sue Turston, Harold Leventhal, Lewis Sinclair, Bill Schwartz, Ralph Rinzler, October 23, 1982

*FP-2006-CT-0981 Kate Rinzler tapes: Pete Seeger, Tony Seeger, and Ralph Rinzler, December 8, 1991, Tape 1

Recorded on videotape

*FP-1991-VTR-0156 Smithsonian Folkways & Homespun Tapes Presents, How to Play the 5-String Banjo by Pete Seeger, (1/2" VHS)

*FP-1992-VTR-0018: Doc's Guitar, Fingerpicking & Flatpicking taught by Doc Watson; with special guests Pete Seeger, Mike Seeger, Jack Lawrence, and Kirk Sutphin; Produced by Smithsonian/Folkways and Homespun Video (1/2" VHS)

*FP-2004-VTR-128 Festival Recordings: National World War II Reunion on the Mall: Pete Seeger Greeting (BETACAM SP)

*FP-2004-VTR-0325-327 Smithsonian Resident Associates Program with Richard Kurin presenting Pete Seeger (Mini-DVCAM)

*FP-2005-VTR-0217/8 Pete Seeger: Brownbag Lunch Lecture, Smithsonian (Mini-DVCAM)

*FP-2006-VTR-0048 Homespun Video Shoot: Doc Watson, Pete Seeger instructional session; Mike Seeger and the Front Porch Band with Greg Hooven and Kirk Sutphin, shot by Happy Traum and Ralph Rinzler with assistance from Jeff Place and Suki Mills, April 1991 (1/2" VHS)

*FP-2006-VTR-0050 Homespun Video Shoot: Pete Seeger instructional session in the Library, Wilkesboro Community College; shot by Happy Traum and Ralph Rinzler with assistance from Jeff Place and Suki Mills, April 1991, (1/2" VHS)

*FP-2009-VTR-0287 Rinzler Memorial at Highlander Center, April 8-9, 1995: Greenbriar Boys; Grisman, Kosek, Keith, Weissberg, Rooney; Topical Songs: Pete Seeger; Patrick Sky and Mick Moloney; Alice Gerrard, Evan Carawan, Guy and Candie Carawan, Peggy Seeger, Bernice Reagon #9 Switcher (KCA-60BRS) (3/4" Umatic) (DVD copy)

*FP-2009-VTR-0288 Rinzler Memorial at Highlander Center, April 8-9, 1995: Topical Songs: Hazel Dickens and Alice Gerrard; Pete Seeger and Tao Rodriguez; Bernice Reagon; John Herald; Guy and Candie Carawan; Alice Gerrard, Pete Seeger, Mick Moloney #10 Switcher: Rinzler/Highlander (KCA-60BRS) (3/4" Umatic)(DVD copy)

*FP-2009-VTR-0289 Rinzler Memorial at Highlander Center, April 8-9, 1995: Peggy Seeger, Pete Seeger, Carawan Family; Dance Party-Boi Sec, Canray and the Balfas #11 Switcher (KCA-60BRS) (3/4" Umatic)(DVD copy)

*FP-2009-VTR-0293 Rinzler Memorial at Highlander Center, April 8-9, 1995: Elaine Purkey; Hazel Dickens; Kate Rinzler; Julie Belafonte; Pete Seeger and Tao Rodriguez; Finale #21 Switcher (KCA-60BRS) (3/4" Umatic) (DVD copy)

*FP-2009-VTR-0305 Homespun Video Shoot; Merlefest: #3 (Time code-Burn in): Greg Hooven and Kirk Sutphin; Mike Seeger; Pete Seeger; Ralph Rinzler; Doc Watson & Jack Lawrence (1/2" VHS)

*FP-2009-VTR-0306 Homespun Video Shoot; Merlefest: #5 Greg Hooven, Kirk Sutphin, Doc Watson; Joe and Odell Thompson; Pete Seeger & Mike Seeger (1/2" VHS)

*FP-2009-VTR-0314 Rinzler Memorial at Highlander Center, April 8-9, 1995: Doc Watson; Union workshop-Peggy Seeger; Elaine Purkey; Hazel Dickens; Pete Seeger and Tao Rodriguez, Baldemar Velasquez; Rodolfo Robles; #20 Switcher: Rinzler/Highlander (KCA-60BRS) (3/4" Umatic) (DVD copy)

Recordings Made by Broadside Magazine (Sis Cunningham and Gordon Friesen)

*FP-CFP-CDR-0697 Broadside transfers: The Song of the Punch Press Operator; Bay of Pigs

*FP-CFP-CDR-0707 Broadside transfers: Blue Diamond Mine; All Mixed Up

*FP-CFP-CDR-0713 Broadside transfers: Oh, Mary Don't You Weep; Estadio Chile; Guantanamo

Recorded by the Smithsonian

*FP-1970-7RR-0058 Smithsonian Festival of American Folklife, July 5, 1970: Bourgeois Blues; I Know an Old Lady Who Swallowed a Fly; Goodnight Irene; Guantanamo; Bring Me a Little Water, Silvy

*FP-1977-7RR-0036 The Festival of American Folklife, October 6, 1977 (Rev. Dan Smith with Pete Seeger-banjo): Cotton Needs Picking; Working on a Building; Ride the Train; Name of the Father; You're Gonna Need Somewhere to Lay Your Head; Prodigal Son

*FP-1982-7RR-0081 Festival Recordings: June 25, 1982: National Endowment for the Arts Heritage Stage: Tribute to Woody Guthrie: Bernice Reagon, Ronnie Gilbert, Guy Logsdon, Arlo Guthrie, Studs Terkel, Josh White Jr., Pete Seeger, Ralph Rinzler: Going Down the Road Feeling Bad

*FP-1982-7RR-0082 Festival Recordings: June 25, 1982: National Endowment for the Arts Heritage Stage: Tribute to Woody Guthrie: Bernice Reagon, Ronnie Gilbert, Guy Logsdon, Arlo Guthrie, Studs Terkel, Josh White Jr., Pete Seeger, Ralph Rinzler: Lonesome Valley

*FP-1982-7RR-0083 Festival Recordings: June 25, 1982: National Endowment for the Arts Heritage Stage: Tribute to Woody Guthrie: Bernice Reagon, Ronnie Gilbert, Guy Logsdon, Arlo Guthrie, Studs Terkel, Josh White Jr., Pete Seeger, Ralph Rinzler: Why, Oh Why; So Long, It's Been Good to Know You; This Land is Your Land

*FP-1993-CT-0043/4 Seeger Family recorded at

the Sanders Theatre, Harvard University, April 26, 1987: Family History (from John Seeger); songs with Pete Seeger include-John Henry; Hush Little Baby; Cool Water; Lenin/Tugwell; Rounds: Rockefeller and DuPonts; What Didn't You Know?; Sourwood Mountain; Colt Story; Turn, Turn, Turn; Old One Hundred; When the Saints Go Marching In

Note: the Highlander recordings also exist on videotape. They were produced by George Stoney and a group of NYU students for the student film, "Songs for Ralph"

*FP-CFP-CDR-0054 The Ralph Rinzler Memorial Festival, April 8-9, 1995, Highlander Center, New Market, Tenn.: Well May the World Go; Satisfied Mind; Rainbow Race; Solo le Pido a Dios (with Tao Rodriguez)

*FP-CFP-CDR-0062 The Ralph Rinzler Memorial Festival, April 8-9, 1995, Highlander Center, New Market, Tenn.: Monon (Fuego, fuego, fuego...los yanquis quieren fuego) (with Tao Rodriguez)

*FP-CFP-CDR-0063 The Ralph Rinzler Memorial Festival, April 8-9, 1995, Highlander Center, New Market, Tenn.: Star Spangled Banner/To Anacreon in Heaven; Sailin' Up; Torn Flag (with Tao Rodriguez)

*FP-CFP-CDR-0070 The Ralph Rinzler Memorial Festival, April 8-9, 1995, Highlander Center, New Market, Tenn.: De Colores (with Tao Rodriguez and Baldemar Velasquez)

*FP-CFP-CDR-0071 The Ralph Rinzler Memorial Festival, April 8-9, 1995, Highlander Center, New Market, Tenn.: (Hallelujah (with Tao Rodriguez)

*FP-CFP-CDR-164 Ralph Rinzler Memorial Concert, July 2, 1995; Pete Seeger: Living in the Country (fragment on banjo); Where Have All the Flowers Gone?; She'll Be Coming Around the Mountain; Recorder melodies; America the Beautiful; Union Maid; We'll May the World Go (with Mike Seeger); This Little Light of Mine

*DAT 309 The Seeger Family Concert recorded at the Philadelphia Folk Festival, 1991, recorded by David Glasser and Jeff Place: Instrumental English Tune; Singin' in the Land (with family); All Mixed Up; Creepy Crawly Little Mousie; Recorder Piece; Primrose Hill (with Peggy Seeger); The Darby Ram; Solo le Pido a Dios (with Tao); De Colores; Sailin' Up; Of Time and Rivers Flowing; My Home's Across the Blue Ridge Mountains

*Pete Seeger-Community Concert, January 25, 1994, with the All-City Youth Choir; The Walkabout Clearwater Chorus; New York City Street Singers; Stone Soup: Goofing-Off Suite; Creepy Crawly Little Mousie; A Little of This and That; Hole in the Bucket; False from True; Ode to a Composer (Bach at Treblinka); Amazing Grace; Of Time and Rivers Flowing; Blue Skies (Slim and Slam version/Clearwater version); Rainbow Race; If I Had a Hammer (Victor Jara version); All Mixed Up; Recorder piece; The Ross Perot Guide to Answering Embarrassing Questions; Solo le Pido a Dios (with Tao); To My Old Brown Earth (Stone Soup); We Can Make it if You Try; No Closing Chord; Choral piece; Rocking Solidarity; Jesu,

Joy of Man's Desiring; Sower of Seeds; Hallelujah; Where Have All the Flowers Gone

*FP-1993-DT-007/8 The Seeger Family recorded at University of California at Riverside: Old Joe Clark; Worried Man Blues; Creepy Crawly Little Mousie; Oh, How He Lied; All Mixed Up; Recorder Piece; Seek and You Shall Find (with stories); There's a Hole in the Bucket; Whistling a Similar Song; Sailin' Up, Sailin' Down; A Little of This and That; If I Had a Hammer; Woody's Rag (with Mike Seeger); Well May the World Go

Other Recordings

*DAT-520 Pete Seeger and Tao Rodriguez: English is Cray-Zee; Our Generation; The Ross Perot Guide to Answering Embarrassing Questions; We'll All Be A-Dublin'; Proud Mary; Arrange and Re-Arrange

**Misc. Acetate Recordings
(instantaneous disc studio
recordings and radio
broadcasts)**

*ACT-059 Daughter Will You Marry; Wimoweh

*ACT-098-102 Roving Gambler

*ACT-150 Lily May Ledford and Pete Seeger:
Sugar Babe

*ACT-160-101 Woody Guthrie, Pete Seeger,
Sonny Terry-Sitting on Top of the World

*ACT-172 Pete Seeger on banjo with group,
various vocalists: Drill Ye Tarriers, Drill (4x)

*ACT-456 John Henry

*ACT-462 Hush-a-Bye

*ACT-463 Mail Boat

*ACT-465 Hush-a-Bye

*ACT-525 Skip to My Lou and Poetry; Bill Wil-
liams and poetry; Careless Love; Die Gedan-
ken Sind Frei

*ACT-526 Skip to My Lou and Poetry; Bill Wil-
liams and poetry; Careless Love; Die Gedan-
ken Sind Frei

*ACT-527 Skip to My Lou and Poetry; Bill Wil-
liams and poetry; Careless Love; Die Gedan-
ken Sind Frei

*ACT-529 Howard Fast “The Peekskill Story”
1949 (with Pete Seeger on banjo)

*ACT-665-203 Pete Seeger banjo

*ACT-741 The Quartermaster’s Store; Maggie
May; When the War is Over”

*ACT-846 Coast of High Barbary (Sea song)

*ACT-1108-102 Charity Bailey with Pete Seeger:
Drill You Tarriers Drill

*ACT-1111 “Go Tell Aunt Rhody (3x); B’ym By,
Mailboat

*ACT-1121 Drill, Ye Tarriers Drill

*ACT-1300-101 18 February 1941: WNYC-
America Tells Its Story- North East songs,
American Square Dance Group with Lucy
Allison and William Agnew: Johnny Has Gone
for a Soldier; Square Dance; Old Joe Clark
(with Pete Seeger); John Hardy

*ACT-1477 Round and Round Hitler’s Grave
(radio performance)

*ACT-1510-102 Overseas Branch, Office of War
Information Radio, Outpost Series No. 17
and, Music of the People, No. 29-30: South-
ern Mountain Songs 1-Pete Seeger and Lily
May Ledford: Johnson Boys; Sugar Babe

*ACT-1511-201 Radio Program, Folk Songs: Pete
Seeger “Cindy”, Margot Mayo’s American
Square dance group “Soldier’s Joy”; Lucy
Allison “Who’s Gonna Shoe Your Pretty Little
Foot”, Lucy Allison “Nancy Till” (1851 minstrel
song), Pete Seeger “Pretty Polly”, “John Allison
and Bill? “Play Party (Raging Canal)”

*ACT-1622: Female singers with Pete Seeger:
Jim Crow

*ACT-1770-101 Burl Ives, Pete Seeger and group:
Solidarity Forever

*ACT-1807 Bring Me a Little Water, Sylvie (3x)

*ACT-1831 B’ym By, Mailboat; Hush-a-Bye

*ACT-2074-101 Pete Seeger and Tom Glazer:
OPA Shout

*ACT-2074 Pete Seeger and Tom Glazer: OPA
Shout (2x)

*ACT-2076 OPA Shout

*ACT-2078 Pete Seeger and Tom Glazer: OPA
Shout (2x)

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Moses and Frances Asch Collection

Diana Davies Photograph Collection

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Arthur Stern Papers and Audio Recordings

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2 1. Union Hoot: The Scabs Crawl In / We Pity Our Bosses Five / Keep That Line A-Moving / Join the Picket Line Today 5:46 2. You Can All Join In: It Takes Everybody to Build This Land / Indian Deer Hunting / Yankee Doodle / Old Chisholm Trail / The Farmer Is the Man / Erie Canal (Low Bridge) / John Henry 6:15 3. Sea Chanties: Boston "Come All Ye" (Blow Ye Winds Westerly) / New Bedford Whalers / The Bigler / Johnny Come Down to Hilo 5:44 4. Down in the Valley 2:35 5. Buffalo Gals 1:46 6. UAW-CIO 2:03 7. Dinky Die 2:37 8. Uncle Sam, Won't You Please Come Home to Guam 2:17 9. Moorsoldaten 2:19 10. Listen Mr. Bilbo 2:57 11. Joe Hill 2:40 12. Roll the Union On 2:39 13. OPA Shout 2:45 14. Talking Union 3:01 15. John Riley 2:27 16. Banjo Medley: Fly Around My Pretty Little Miss / Cripple Creek / Ida Red / Old Joe Clark 2:37 17. Jam on Jerry's Rocks 1:39 18. Lonesome Traveler 2:35 19. Goofing Off Suite: Opening Theme 1:11 20. Chorale from Beethoven's 9th Symphony 1:26 21. Suliram 2:17 22. Babevuya 1:51 23. Blue Mountain Lake 2:47 24. Coal Creek March / Pay Day at Coal Creek / Buddy Won't You Roll Down the Line 5:39 25. Wasn't That a Time 3:32 26. Which Side Are You On? 2:11

3 1. Foolish Frog 7:24 2. I Had a Rooster 3:54 3. Mr. Rabbit 2:06 4. Oh, Worrycare 5:32 5. Hard Times in the Mill 2:16 6. Casey Jones (the Union Scab) 1:54 7. The Death of Harry Simms 2:14 8. The Preacher and the Slave 2:52 9. I Don't Want Your Millions, Mister 3:40 10. Passing Through 3:23 11. Kumbaya 3:08 12. Black and White 3:10 13. Didn't Old John Cross the Water / Michael, Row the Boat Ashore 6:22 14. Midnight Special 1:53 15. Que Bonita Bandera 3:46 16. The Wild West Is Where I Want To Be 1:33 17. In the Evening When the Sun Goes Down 4:27 18. Hold On 3:27 19. Down by the Riverside 5:14 20. Wimoweh 2:16 21. Tina Sizwe (We the Brown Nation) 3:12

4 1. In Tarrytown 3:43 2. Oleanna 2:03 3. Deep Blue Sea 3:30 4. Barbara Allen 2:48 5. Big Rock Candy Mountain 3:05 6. House of the Rising Sun 2:30 7. Shenandoah 1:47 8. Go Tell Aunt Rhody 3:15 9. Bottle Up and Go 5:11 10. Hard Travelling 2:40 11. Dink's Song 2:37 12. When I First Came to This Land 2:40 13. The Half Hitch 5:20 14. I Never Will Marry 4:41 15. Cumberland Mountain Bear Chase 1:43 16. No More Auction Block 1:58 17. Talking Blues 2:05 18. St. James Infirmary 2:58 19. Strawberry Roan 5:01 20. Follow the Drinking Gourd 3:15 21. Seneca Canoe Song (Kayowjajineh) 1:30 22. The Banks of Champlain 2:16 23. My Gallant Black Bess 2:37 24. Nonesuch 3:33 25. Battle of New Orleans 2:46

5 1. Last Night I Had the Strangest Dream 2:32 2. Carol of the Beasts (Burgundian Carol) 2:06 3. The Quiz Show 3:14 4. Eight-Hour Day 1:00 5. The Popular Wobbly 2:32 6. Bourgeois Blues 2:03 7. Garbage 2:57 8. Guardian Beauty Contest (Attila the Hun) 2:52 9. Rambling Boy 4:02 10. Mrs. Clara Sullivan's Letter 2:23 11. Freiheit (Die Thälmann-Kolonnen) 3:06 12. Battle of Maxton Field 5:08 13. What Did You Learn in School Today 1:39 14. From Way Up Here 2:12 15. To My Old Brown Earth 1:22 16. My Dirty Stream (The Hudson River Song) 2:24 17. Letter to Eve 7:06 18. Ballad of Dr. Dearjohn 3:22 19. My Name is Lisa Kalvelage 4:47 20. Don't Ask What a River Is For 3:05 21. God Bless the Grass 2:05 22. Of Time and Rivers Flowing 2:55 23. Well May the World Go 2:38 24. Guantanamera 5:31

6 1. Quite Early Morning 4:11 2. There's Better Things to Do 2:35 3. My Father's Mansion's Many Rooms 2:09 4. Estadio Chile 2:51 5. Why, Oh Why? 3:06 6. How About You? 3:34 7. The Sinking of the Reuben James 2:46 8. Abiyoyo 5:11 9. Cristo Ya Nacio 5:14 10. The Water is Wide 8:34 11. Greensleeves 1:59 12. If I Had a Hammer (Hammer Song) 2:12 13. We'll All Be A-Doubling 1:59 14. Arrange and Rearrange 4:54 15. English is Cuh-Ray-Zee (English is Crazy) 3:45 16. A Little of This and That 2:33 17. Sailin' Up, Sailin' Down 3:51 18. All Mixed Up 4:22 19. Star Spangled Banner / To Anacreon in Heaven 2:37 20. One Grain of Sand 4:19



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