

Author's Additional notes for *Worlds of Sound: The Story of Smithsonian Folkways*

Abbreviations:

MA = Moses Asch

SFW = Moses and Frances Asch Folkways Records Collection, Ralph Rinzler Folklife Archives and Collections, Center for Folklife and Cultural Heritage, Smithsonian Institution, Washington, DC.

PG = Goldsmith, Peter D. *Making People's Music: Moe Asch and Folkways Records*. Washington; Smithsonian Institution Press, 1998.

Chapter 1

"I'm not interested in individual hits . ." "Offbeat," *Time Magazine*, Feb. 25, 1946 .

Accessed from www.time.com, April 1, 2007.

"At the age of 6-7 ..." **MA**, draft letter to Mika Seeger, c. September 1968. Pete Seeger correspondence file, in **SFW**.

"Whether Asch was actually confined on Ellis Island..." Asch biographer Peter Goldsmith states that the family—not Moe alone—were held a few hours while the situation with the immigration authorities was settled. **PG**, pp. 39-40.

"For what I stand for..." **MA**, interview by Israel Young, June 13, 1970 , tape in **SFW**.

"In 1940, Sholem invited his son to travel with him to Princeton, New Jersey..." **MA** told this story in various interviews, although there is no way to be certain that Einstein in fact encouraged his interest in recording.

"My studio . . . was very open..." Bluestein, Gene. "Moses Asch: Documentator." *American Music* 5(3), p. 300.

“Asch hung several works of art in the tiny space...” Documented in photographs taken of sessions in Asch’s studio with Pee Wee Russell and Mary Lou Williams.

“Moe could make musicians comfortable...” F. Ramsey., interview with Gary Kenton, September 1983. Courtesy Gary Kenton

“One day, a scruffy folksinger...” Again, **MA** told this story with slight variations to several interviewers, including Israel Young, June 13, 1970 , tape in **SFW**.

“If you only burped...” **PG**, 134.

“Lured by the possibility of breaking into the pop charts...” The story of the Nat King Cole recording was told by Asch in several interviews. Certain details of the story—including the dates of the snowstorm—have been questioned. Asch had ambitiously released many albums on Disc beginning in 1946, and it may have been the cash flow problems created by this rapid expansion, as much as the King Cole disaster, that ultimately led to its bankruptcy.

“Focused too much time and money on popular jazz”: Cited in “It’s A Hell of a Note,” *People’s Songs Bulletin* 3, no. 12 (January 1949): 2.

Asch, Moses. “The Independent.” Reprint of a newspaper article, n.d., in Disc Records scrapbook, in **SFW**.

“Moe taught me the importance...” John Cohen, interview by Peter Goldsmith, June 12, 1991, tape in **SFW**.

“Just because the letter J...” This was an oft-repeated aphorism of Moe’s, with various letters taking the place of the letter “J.” Cited in *Seeing the World of Sound: The Cover Art of Folkways Records*, Exhibition Catalog, 2005, Edmonton: University of Alberta, folkwaysAlive!.

“Three 78 records, both sides, could fit on one 10-inch LP. ..” **MA**, interview by Israel Young, June 13, 1970 , tape in **SFW**.

“I recorded him singing children’s songs that he knew...” Palmer, Robert. “How a Recording Pioneer Created a Treasury of Folk Music.” *New York Times*, May 29, 1983 (press clipping).

“I went up to Folkways....” Shelton, Robert. *Bob Dylan: No Direction Home*. NY: Morrow, 1986, 104; the story of Dylan being “turned down” by Folkways Records has been told many times; as Dylan relates, he never saw Asch at all. Dylan may have turned up at the 47th street office of Oak Publications, Asch’s book publishing venture with Irwin Silber, rather than the Folkways offices (a block away). Silber presumably would have known who Dylan was, even at this early date, so it’s unlikely he would have turned the young singer away, so it’s unclear who Dylan actually met.

“You know the twang...” **MA** interview by Gary Kenton. Kenton interviewed Asch on at least three occasions between 1979-1983; transcript undated. Courtesy Gary Kenton

“That’s Bob Dylan...” Mel Kaiser, interview by Peter Goldsmith, August 29, 1991, tape in **SFW**. This session was probably for the second Broadside album, a compilation of various singers who had written for the magazine. Dylan was already under contract to Columbia at the time, which is why he used the name Blind Boy Grunt.

“He liked very good people...” Ken Goldstein, interview by Peter Goldsmith, September 5, 1991, tape in **SFW**.

“First of all, who is the guy...” **MA**, interview by Israel Young, June 13, 1970, tape in **SFW**.

“The criteria..” Ibid.

“\$50—for writing...” Ken Goldstein, interview by Peter Goldsmith, September 5, 1991, tape in **SFW**.

“I never felt that Folkways was unfair...” John Cohen, interview by Peter Goldsmith, June 12, 1991, tape in **SFW**.

“What was the return for us...” Sam Charters, interview by Peter Goldsmith, June 27, 1996, tape in **SFW**.

“He was a man who *loved* his work...” Harold Courlander, interview by Gary Kenton, 1989. Courtesy Gary Kenton.

“As Director, I have tried...” **SFW**; cited in Olmsted 2003, ix. Typed copy of the full statement in Folkways general files, **SFW**.

Chapter 2

“He first heard the music around 1920....” **MA** relates this story in many interviews.

The exact chronology is a little confused, as Moe sometimes placed this first exposure in the early ‘20s (when he was a teenager), and sometimes later.

“[Mary Lou enjoyed a] more or less constant ‘gig’...” Peter O’Brien, liner notes to *Mary Lou Williams: The Asch Recordings 1944-47*, Folkways 2966, 1977.

“To me there was no difference between jazz and folk music...” Elizabeth Perez Luna, NPR interview with **MA** and F. Ramsey, New York City, February 10, 1985.

Transcription from Peter Goldsmith’s papers, **SFW**.

“I had met him through Charles Edward Smith...” F. Ramsey., interview with Gary Kenton, September 1983. Courtesy Gary Kenton

“*Ramsey*: I was there with Baby Dodds...” Elizabeth Perez Luna, NPR interview with **MA** and F. Ramsey, New York City, February 10, 1985. Transcription from Peter Goldsmith’s papers, **SFW**.

“That was the period right after the War...” F. Ramsey, interview with Gary Kenton, September 1983. Courtesy Gary Kenton

“Moe would turn on the tapes...” Mary Lou Williams, cited in **PG**, p. 134..

“Norman Granz’s sitting on the floor...” George Mendelssohn, interview by Gary Kenton, June 14, 1983. Courtesy Gary Kenton.

“I traced Horace down...” Letter from F. Ramsey to **MA**, April 11, 1954. Folkways correspondence file, in **SFW**.

“I am recording outdoors...” Letter from F. Ramsey to **MA**, April 19, 1954. Folkways correspondence file, in **SFW**.

““We were literally surrounded by bands...” Edward Souchon, liner notes to *Six and Seventh Eighths String Band*, Folkways 2671, 1956.

“[Brooklyn’s] East Twenty-First Street. . . is in a substantial, middle class...” Sam Charters, liner notes to *Joseph Lamb: A Study in Classic Ragtime*, Folkways 3562, 1960.

“By the early ‘70s...” The discussion of David A. Jasen’s work with **MA** is based on personal conversations with Jasen held over the last decade by the author.

Chapter 3

“The story of the discovery of Lead Belly....” See Lornell, Kip, and Charles Wolfe. *The Life and Legend of Leadbelly*. NY: Harper Collins, 1992, and Filene, Benjamin.

Romancing the Folk: Public Memory and American Roots Music. Chapel Hill: U of North Carolina, 2000.

“I was seventeen . . .” Pete Seeger, in program notes for *Lead Belly Memorial Concert*, 1964, in Folkways Archives, **SFW**.

“Lead Belly was the most formal human being...” **MA**, interview by Israel Young, June 13, 1970, tape in **SFW**.

“[The concert] was jam packed . . .” **MA** in intro to *Lead Belly Songbook*, NY: Oak Publications, 1960.

“In the early days at Asch...” C. E. Smith, liner notes to *The Asch Recordings, Volumes 3 and 4, 1939-1945*, Asch Records AA3-4, 1967.

“His guitar snaps . . .” F. Ramsey, “Lead Belly on Record,” *Jazz Music* (UK), 1946

“Huddie’s effect on New York. . .” Mike Alegria, quoted in *Jazz Music* (UK), 1946

“No longer would each...” F. Ramsey, “Lead Belly’s Last Sessions,” *Hi Fidelity*.

Reprinted as the liner notes to Lead Belly’s *Last Sessions*, Folkways 2491-92, 1953.

“You couldn’t stop that guy...” F. Ramsey, interview with Gary Kenton, September 1983. Courtesy Gary Kenton

“Several [record companies] wanted to bring out part...” ...” F. Ramsey, “Lead Belly’s Last Sessions,” *Hi Fidelity*. Reprinted as the liner notes to Lead Belly’s *Last Sessions*, Folkways 2491-92, 1953.

“Woody would come to the studio...” **MA**, interview by Israel Young, June 13, 1970, tape in **SFW**.

“Woody wasn’t anxious . . .” **MA**, interview by Guy Logsdon, 8 July 1974. Transcript in **SFW**.

“Woody was using me like a pen...” **MA**, interview by Israel Young, June 13, 1970 , tape in **SFW**.

“One of the projects that Asch suggested....” **MA** relates this story in his interview with Israel Young, among others; see also **PG**, pp. 182, 184-85.

“DEAR MOE: ASCH’S CRASHES...” Letter from Woody Guthrie to **MA**, 1946, Woody Guthrie correspondence file in **SFW**.

“I’ve lived in these dust storms...” Woody Guthrie, liner notes for *Talking Dust Bowl*, Folkways FP 2011, 1950.

“It wasn’t until I got back...” Barden, J. C. “Pete Seeger.” *High Fidelity*, January 1963. Accessed at <http://www.peteseeger.net/hifi1963.htm>, October 1, 2007.

“Seeger first met Asch...” Information from Pete Seeger, interview with author, December 31, 2007.

Pete Seeger on Pete Seeger. Unpublished liner notes, in Folkways correspondence files, in **SFW** Archives.

The Government vs. Pete Seeger: Information from Dunaway and articles in the NYT, including “Seeger Explains Stand at Inquiry,” 3/15/1961; “Seeger on Trial in Contempt Case,” 3/28/61; Benjamin, Philip, “Walter on Stand in Seeger’s Trial,” 3/29/61;

Benjamin, Philip, “Seeger Convicted on U.S. Contempt,” 3/30/61; Ranzal, Edward.

“Seeger Gets Year in Contempt Case,” 4/5/61; Ranzal, Edward, “Pete Seeger Wins Reversal of Contempt Citation,” 5/19/62.

“We got to be on such good terms...” Pete Seeger, interview with Gary Kenton, March 1983. Courtesy Gary Kenton.

Seeger rarely chose . . . Pete Seeger, Interview with author, December 31, 2007.

Chapter 4

“He came to me . . .” MA in Raim, Ethel, et al. *Anthology of American Folk Music* NY: Oak Publications, 1973.

“Mr. Asch is getting more . . . ‘ Harry Smith interview with Gary Kenton, March 1983. Transcribed in Singh, Rani, ed. *Think of the self speaking: Harry Smith, selected interviews*. Seattle, WA : Elbow/Cityful Press, 1999. Courtesy Gary Kenton.

“Before the Anthology...” Harry Smith interview with John Cohen, 1968. Transcribed in Singh (1999).

“The Celestial Monochord...” *ibid*.

“Harry Smith’s anthology was a collaboration...” Sam Charters interview with Peter Goldsmith, June 27, 1996.

“I’d had an argument...” Harry Smith interview with Gary Kenton, March 1983. Transcribed in Singh (1999).

“Well, I had such arguments...” *Ibid*.

“Someone had taken me to hear...” Harry Smith interview with John Cohen, 1968. Transcribed in Singh (1999).

“I felt social change...” *Ibid*.

“For the very reason that they are so readily discarded....” Ken Maynard, “The Coo-Coo Bird and Others,” *The New York Times*, August 3, 1952. From www.nytimes.com archives.

“I don’t like being yelled at...” Harry Smith interview with Gary Kenton, March 1983. Transcribed in Singh (1999).

“He’s a very humorous person....” Harry Smith interview with Gary Kenton, March 1983. Transcribed in Singh (1999).

“Wherever I go, the first thing they ask....” **MA** interview with Israel Young, 1970.

“[Records] were smashed into smithereens....” Harry Smith interview with John Cohen, 1968. Transcribed in Singh (1999).

“I wasn’t really acquainted with the real blues....” **MA** interview with Israel Young, 1970.

“Cultural property belongs to all....” **MA** letter to RCA Victor, 1964, in Woody Guthrie correspondence file, **SFW**. This entire passage is largely based on documents in the Guthrie correspondence.

“The Constitution of the United States...” **MA** interview with Israel Young, 1970.

“ “[When] copyright holders demand[ed] royalties....” Sam Charters interview with Peter Goldsmith, June 27, 1996,

“Nancy Whiskey’s manager [went] up to see Moe...” Ralph Rinzler, interview with Peter Goldsmith, June 13, 1991.

“Alan Lomax with his father copyrighted songs...” **MA** interview with Israel Young, 1970.

Chapter 5

“The differences in a people’s cultural symbols...” **MA**, “Folk Music,” *Music Library Association: NOTES*, Second Series, XIV (1) December 1956, p. 29.

“I don’t think [Dyer-Bennet] was particularly interested....” Harold Courlander, interview with Gary Kenton, 1989.

“My work with Folkways never supported my field work....” Ibid.

Recording Haitian Music. Undated press document in Disc Records archives, **SFW**.

“If we knew an anthropologist....” Harold Courlander, interview with Gary Kenton, 1989.

“What happens when a popular Disney....” Booklet notes to *Courlander’s Almanac: Familiar Songs in Strange Places*, Folkways 3863, 1956

“[Al]though [our review] was favorable....” Taubman, Harold. “Records: Ethnic.” The New York Times, July 10, 1949. From www.nytimes.com archives.

““[Henry’s] notes were based on the music....” Sidney Robertson Cowell, interview with Peter Goldsmith, January 5, 1992.

““There is no better way to know a people....” Henry Cowell, liner notes to *Music of the World’s Peoples*, Vol. I, Folkways 4504, 1951.

“I went down into Tennessee....” Sidney Robertson Cowell, interview with Peter Goldsmith, January 5, 1992.

“I think I told you about the family....” Ibid.

“It was a great event....” Peter Bartók, liner notes to *Folk Music of Hungary* recorded by Béla Bartók, Folkways 4000, 1950.

“We were housed in modest quarters...” Henrietta Yurchenko, liner notes to *John’s Island, South Carolina: It’s People and Songs*, Folkways 3840, 1973

“What does the white man want?....” Colin Turnbull and Francis S. Chapman, liner notes to *The Pgymies of the Ituri Forest*, Folkways 4457, 1958.

“In [the] elephant-hunting song....” Ibid.

Ruth Stone and the Music of Liberia. This section is based on an interview with Ruth Stone by Richard Carlin, October 28, 2007.

Ken Bilby and the Roots of Jamaican Music. This section is based on an interview with Ken Bilby by Richard Carlin, November 30, 2007. All quotes by Bilby are from this interview.

“One time, we were seated underneath a clump....” Nickson, Chris. “Discover Indonesia Distills Music Of 13,000 Islands.” Article posted on www.sonicnet.com, accessed October 1, 2007.

Chapter 6

“Moe Asch was my A-1 man . . .” Brownie McGhee interview with Kip Lornell/Charles Wolfe, 1989, cited in *Lead Belly*, NY: Harper Collins, 1992, p. 225.

“I first played like a kid plays. . . “ Cited in liner notes to *Sonny Terry: Harmonica and Vocal Solos*, Folkways 2035, 1952 by Frederic Ramsey

“They say everything I sing. . .” :Cited in liner notes to *Big Bill Broonzy: Trouble in Mind*, Smithsonian Folkways 40131, 2000, from spoken introduction to “This Train.”

“[Moe] told me, “Just go and record...” Peter Bartók, interview with author, December 12, 2007.

“The boys said the girls...” Cited in liner notes to *The Honeydripper*, Smithsonian Folkways 40051, 2001.

“The superior sonic properties...” Liner notes to *Mississippi's Big Joe Williams and His Nine-String Guitar*, Smithsonian Folkways 40052, 1995.

“Big Joe Williams . . . looked terrible....” Marc Miller, “Big Joe Blues.”

<http://www.bluesforpeace.com/unsung-heroes/big-joe-williams.htm>. Accessed on September 3, 2007.

“I was in New Orleans...” Sam Charters, interview by Peter Goldsmith, June 27, 1996, tape in **SFW**.

“I drove to Memphis....” Liner notes to *Furry Lewis*, Folkways 3823, 1959.

“Will [Slade] and I were sitting in his room....” Ibid.

“I had been looking....” Liner notes to *Lightnin’ Hopkins*, Smithsonian Folkways

“After one look at us....” Ibid.

“I’ve found and recorded the legendary...” Letter from Samuel Charters to Marian Distler, January 16, 1959, in Folkways correspondence files, **SFW**.

“When I edited the tapes...” Samuel B. Charters, “Hunting Blues in the South,” The New York Times, November 15, 1959.

“Not infrequently I am taken...” “A Note from the Singer” by Dave van Ronk, in liner notes for *Ballads, Blues and A Spiritual*, Folkways 3818, 1959.

Chapter 7

“My children’s records...” **MA**

“I won’t do just any children’s record....” **MA**, interview by Israel Young, June 13, 1970, tape in **SFW**.

“At that time...” George Mendelssohn, interview by Gary Kenton, June 14, 1983.

Courtesy Gary Kenton.

“When he first....” Liner notes to *The Asch Recordings Volume 2, 1939-1945*, Asch Records AA3-4, 1967.

“Folkways... products have the ring....” Herbert Mitgang, “No ‘Talking Down,’” *The New York Times*, May 6, 1955.

Seeger was surprised... Anecdote about recording children’s music from Pete Seeger, interview with author, Dec. 31, 2007.

“When I was growing up . . .” Interview with Ella Jenkins by Rosalie D. Reinger, *MENC Journal*

“Whether a teacher has five....” Ibid.

“The songs on this record....” Tom Paley, liner notes to *Old Timey Songs for Children*, Folkways 7064, 1959.

“Special musical instruction...” Liner notes by E. Richard Sorenson *for Street and Gangland Rhythms: Beats and Improvisations by Six Boys in Trouble*, Folkways 1959.

“Whenever I know some information...” NPR interview with **MA** and F. Ramsey, New York City, 2/10/83. Transcript from Peter Goldsmith’s papers, **SFW**.

“She chose her name...” <http://www.sunipaz.com/bio.html> Accessed November 3, 2007.

“Mr. President, it will come...” Kenneth B. Keating, “Mine Enemy—The Folk Singer,” *Congressional Record*, Thursday September 26, 1963, Volume 109, No. 154, reprinted in Slonimsky, Nicolas. *Music Since 1900*, 5e. NY: Schirmer Books, 1994, pp. 1097-1100

“Reason to question....” Document from FBI Files for Folkways Records, New York 105-14276, October 24, 1955. Courtesy Gary Kenton

“The subject matter....” Document from FBI Files for Folkways Records, Memorandum to Director, FBI, from SAC, Los Angeles, March 1, 1961. Courtesy Gary Kenton

“There was nothing to get Moe on. . .” Irwin Silber, interview by Gary Kenton, June 17, 1983. Courtesy Gary Kenton

Chapter 8

“I remember clearly...” John Cohen, interview by Peter Goldsmith, 12 June 1991, tape in **SFW**.

“When we set out to make....” John Cohen, liner notes to *New Lost City Ramblers Volume 2*, Folkways 2397, 1960.

“If you cut my head....” Roscoe Holcomb in conversation with the author, c. 1972.

“In February 1963....” “Some Personal Notes” by Mike Seeger, in liner notes to *Dock Boggs: His Folkways Years, 1963-1968*, Smithsonian Folkways 40108, 1998.

“On arrival at Ashley’s home....” Ralph Rinzler, liner notes to *Original Folkways Recordings of Doc Watson and Clarence Ashley, 1960-1962*. Smithsonian Folkways 40029, 1994.

“On the way to...” Ibid.

“When Ashley lost his voice....” Ralph Rinzler, interview with Peter Goldsmith, June 13, 1991.

“We first decided we’d do some kind....” Art Rosenbaum, interview with author, November 23, 2007.

“In late 1956 Moses Asch...” “A Look Back at These Recordings,” by Mike Seeger, in liner notes to *American Banjo: Three Finger and Scruggs Style*, Smithsonian Folkways 40037, 1990.

“The chemistry between...” Les McIntyre, liner notes to *The Country Gentlemen: On the Road and More*, Smithsonian Folkways 40133, 2001.

“The thing that made....” Cited in Les McIntyre, Ibid.

“The Country Gentlemen were quick....” Ibid.

“Moe gave me \$75...” Cited in “Remembering These Recordings,” by Alice Gerrard, in liner notes to *Pioneering Women of Bluegrass: Hazel Dickens and Alice Gerrard*, Smithsonian Folkways 40065, 1996.

“I heard you guys....” Ibid.

“I remember sitting...” Ibid.

“It was the first time....” Ibid.

One of these microstudios, named Star Studios.... Information from interview with Marshall Craven by the author, November 15, 2007.

“No, I ain’t got the money....” Ibid.

Chapter 9

“[The] typical groups that sang....” C. E. Smith, liner notes to *The Asch Recordings, Volumes 3 and 4, 1939-1945*, Asch Records AA3-4, 1967.

“At Decca, Sy Rady....” Jean Ritchie, interview by Gary Kenton, c. 1991. Courtesy Gary Kenton.

“Very casual and impromptu...” Art Rosenbaum, interview with author, November 23, 2007.

“What is *Jean Ritchie* doing....” Liner notes to *Precious Memories*, Folkways

One of the most important producers.... Information from Ken Goldstein, interview by Peter Goldsmith, September 5, 1991, tape in **SFW**.

“My fights with Moe....” Ibid.

“We believe that ‘purism’...” Letter from David Laibman to Moses Asch, April 9, 1961, in Folkways correspondence files, **SFW**. Laibman would later appear on a Folkways Record, *New Ragtime Guitar* (3528, 1971) a series of duets with his cousin, Eric Schoenberg, recorded by Sam Charters.

“Thank you for sending....” Letter from Moses Asch to David Laibman, May 13, 1961, in Folkways correspondence files, **SFW**.

“Heart (and guitar) in hand,....” Letter from Joseph Hickerson to Moses Asch, September 30, 1960, in Folkways correspondence files, **SFW**.

“I have always believed....” “Editor’s Introduction” by Moses Asch, in liner notes to *Gazette Volume I*, Folkways 2501, 1958.

“Birth of a Broadside” by Josh Dunson, *Broadside* 20 (1962). Reprinted in *The Best of Broadside, 1962-1988*, Smithsonian Folkways 40130, 2000.

“Almost ever week,....” Paul Kaplan, liner notes to *Phil Ochs: The Broadside Tapes Volume I*, Folkways 5362, 1978.

“Occasionally, the white blues singer....” Gil Turner, liner notes to *The Songs of Mark Spoelstra*, Folkways 2444, 1963.

“The pseudo-American accent....” Ewan MacColl, liner notes to *Two Way Trip*, Folkways 8755, 1961.

“[The mid-‘50s was] the short-lived age....” Ibid.

“During the time I have spent....” Ibid.

“For the city folksinger today....” Peggy Seeger, liner notes to *Two Way Trip*, Folkways 8755, 1961.

“An old friend of mine....” “Lucinda Williams’ *Essence* Available on June 5, 2001” on Louisiana Music Archive and Artist Directory, <http://www.satchmo.com/nolavl/lucinda.html>. Accessed on December 1, 2007.

Chapter 10

“For the past 11 months...” Letter from Studs Terkel to Disc Recordings, July 14, 1946, Folkways correspondence file, **SFW**.

“The program was unplanned...” Liner notes to *Blues with Big Bill Broonzy, Sonny Terry, and Brownie McGhee*, Folkways 3817, 1959.

“let come what did.” Liner notes to *Radio Program #4: Studs Terkel’s Weekly Almanac on Folk Music Blues . . .*, Folkways 3884, 1956.

“This was Big Bill’s idea....” Liner notes to *Blues with Big Bill Broonzy, Sonny Terry, and Brownie McGhee*, Folkways 3817, 1959.

“I’ve had as high as two...” Ibid.

Moses Asch wired him . . . Asch’s original letter doesn’t survive, but Carawan’s lengthy response—in which he quoted Asch’s original note—does; Guy Carawan to Moses Asch, August 12 [n.y.], Folkways correspondence file, **SFW**.

“This was both group’s first trip...” Liner notes to *We Shall Overcome*, Folkways 5591, 1961.

“I was born in Dougherty County...” Liner notes to *Bernice Reagon: Folksongs: The South*, Folkways 2457, 1965.

“It was during the Tet offensive of 1968...” Liner notes to *Good Morning Vietnam*, Folkways 5445, 1972.

“You need a phonograph...” Liner notes to *Folksinger’s Guitar Guide, Vol. I: An Instruction Record*, Folkways 8354, 1956.

“I have 7 major categories and 17 subcategories...” **MA**, interview by Israel Young, June 13, 1970, tape in **SFW**.

“He had accumulated a huge mailing...” Irwin Silber, interview by Gary Kenton, June 17, 1983. Courtesy Gary Kenton

“You have to know how Moe thinks...” Sam Goody, interview by Gary Kenton, June 4, 1983. Courtesy Gary Kenton

“The jungle rain...” Schumach, Murray. “Custom-Made Noise,” *The New York Times*, June 28, 1953.

“The crickets . . .” Berger, Meyer. “About New York,” *The New York Times*, June 8, 1953.

“The exhibit hall is dark....” Reprinted in liner notes to *Sounds of American Tropical Rain Forest*, Folkways 6120, 1952.

Peter Bartók, a recording engineer.... The information here is based on my own interview with Peter Bartók, December 12, 2007, and Stamler, Paul J., “We Interview Peter Bartók,” *AudioXpress* June 2006, 57-8; fuller version found online at www.audioXpress.com, downloaded October 2007.

“He was not too enamored...” Mel Kaiser, interview with Peter Goldsmith, August 29, 1991. Tape in **SFW**.

“No, no, no. . . .” **MA**, interview by Israel Young, June 13, 1970, tape in **SFW**.

“It used to be that sounds...” Ibid.

“Folkways Records has had....” Briggs, John. “Sidewalks of New York.” *The New York Times*, February 15, 1953.

"New York 19" was the non-commercial....” “Tony Schwartz: 30,000 Interviews Later....” 1999 NPR interview, accessed at <http://www.npr.org/programs/lnfsound/stories/990226.stories.html>, September 15, 2007.

“I made the first portable recorder....” Ibid.

“I obtained my dog Tina...” Liner notes to *A Dog’s Life*, Folkways 5580, 1958.

“FOLKWAYS RECORDS....” Liner notes to *Sound Patterns*, Folkways 6130, 1953.

“June 11, 1962...” Letter from Sen. Barry Goldwater to Moses Asch, June 11, 1962, Folkways correspondence file, **SFW**.

“Expose something....” Letter from Moses Asch to Sen. Barry Goldwater, July 2, 1962, Folkways correspondence file, **SFW**.

“About 1 and ½ hours...” Letter from Moses Asch to Sen. Barry Goldwater, July 14, 1962, Folkways correspondence file, **SFW**.

“38. Warning croak of the Florida Gopher Frog,...” Liner notes to *The Sounds of North American Frogs*, Folkways 6166, 1958 (reissued as Smithsonian Folkways 45060, 1998).

“These pieces differ from other...” Liner notes to *Playing Music with Animals*, Folkways 6118, 1982.

“Here’s how he got the turkeys....” Ibid.

“Moe was really worth while....” David Gahr, interview with author, September 20, 2007.

“What Moe did . . .” Ibid.

“He said, ‘When you go....’” Ibid.

Chapter 12

This chapter in particular was shaped by comments from careful readings by Michael and Margaret Asch; Tony Seeger; Dan Sheehy, and Atesh Sonneborn. Much of the history of the acquisition was culled from papers in Ralph Rinzler’s collection relating to the Folkways acquisition in the SFW.

“Everyone in the record business...” Letter from Gunther Schuller to Felix Lowe, August 28, 1984, in Ralph Rinzler papers, **SFW**.

“In a sense, Folkways is...” Letter from Ralph Rinzler to Moses and Francis Asch, June 26, 1986, in Ralph Rinzler papers, **SFW**.

“The people who dealt....” Ralph Rinzler, interview with Peter Goldsmith, June 13, 1991.

The Asch family. Much of this section is based on several interviews and phone conversations with Michael and Margaret Asch in Fall 2007.

“The record is honest...” Letter from Michael Asch to the Editor of Sing Out!, July 18, 1966. Gary Kenton collection; courtesy Gary Kenton. Although he knew Silber personally, Michael addressed this letter impersonally to “the Editor.” On the same day, he wrote a nearly identical letter to Pete Seeger (who, at the time, was co-owner of Sing Out ! with his father and Silber).

“[Ralph] began to recruit me....” Tony Seeger, interview with author, December 11, 2007

A Vision Shared. Much of the information in this section was culled from informal conversations with Jeff Place during October and December of 2007.

“Moe could do things...” Tony Seeger, interview with author, December 11, 2007

“The way I looked...” Ibid.

The “Complete” Woody Guthrie. Much of the information in this section was culled from informal conversations with Jeff Place during October and December of 2007, along with the liner notes to *Woody Guthrie: The Asch Recordings, Vol. 1-4*, Smithsonian Folkways 40112, 1999.

“I can remember a recording....” Dan Sheehy, interview with author, December 19, 2007.

“I think there was...” Ibid.

“This is part of the...” Ibid.

“The idea that someone....” Atesh Sonneborn, interview with author, December 19, 2007.

“In the world of internet....” Dan Sheehy, interview with author, December 19, 2007.

Interviews with Moses Asch

Much of the information about Moses Asch’s life and his views on recording were culled from the following interviews.

Print Interviews

Farrace, Mike. “At Folkways, It’s An Audibly Wonderful World.” *Tower Pulse*, July 1984 (press clipping).

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Interview with Tony Schwartz, New York City, March 11, 1971. Schwartz interviews **MA** in front of a class of students; audio is poor; tape in **SFW**.