Leadbelly Sings Folk Songs
with Woody Guthrie, Cisco Houston & Sonny Terry

1. There's A Man Going Around Taking Names  1:25
2. Stewball         2:24
3. Keep Your Hands Off Her  2:50
4. a. Good-Good-Good (Talking, Preaching)
      b. We Shall Walk Thru the Valley  2:08
5. Lining Track  1:10
6. Outskirts of Town  2:35
7. We Shall Be Free   2:33
8. The Blood Done Sign My Name (Ain't You Glad)  2:20
10. Jean Harlow    1:35
11. Corn Bread Rough  2:05
12. National Defense Blues  3:00
13. Little Children's Blues  2:25
14. Fiddler's Dram   2:27
15. Meeting at the Building  0:59

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LEADBELLY is a hard name / by Woody Guthrie

And the hard name of a harder man.
The name that his mama spoke over him down
in the swamps of Louisiana when he was born
was Huddie Ledbetter, for her husband,
Ledbetter, and because she liked the sound
and the roll of Huddie...

I listened as he tuned up his Twelve String Stella
and eased his fingers up and down along the
neck in the same way that the library and museum
clerk touched the frame of the best painting
in their gallery...

Leadbelly picked along on his guitar, just some
thing that took him back to where he come from,
and he played at about half of his power in order to
warm up easy and to get ready for anybody
that asked him for a little number on their way
to hunt for coat, or for a job of some kind.

His guitar was not like a friend of his, not like a
woman: not like some of the kids, not like a man
you know. But it was a thing that would cause
people to walk over to where he is, a thing that
made sounds that gave his own words richer
sounds, and would give him his way to show his
people around him all of the things that he felt
inside and out. He would play the tones on the
music box and then he would tell me a story, you
a tale, and all of us his life history. And he would
say and sing it in such words that we could not
tell where our own personal life stopped and
Leadbelly's started...

I went with Leadbelly to all kinds of places
where he performed, in your school, church,
your theatre, your radio studio, at your cocktail
club, and at your outdoor rally to call you to
come together to meet, talk, argue, theorize, and
speak your voice against the things that poison
your life and your world around you. I saw that
what you applauded in some was diploma,
degrees, intellectual pursuit, the reading of
books, the tracings of our histories, and the
speakers fighting for our wages, hours, homes,
union. I saw you make just as much of an
apology for Leadbelly as for your other leaders,
and the thing that you applauded in him was
pure personal fighting power. The same power
as the prisoner of war that cries and sings,
dances, after he is freed from a death camp.

I heard the sounds of the word Leadbelly, and I
knew that I would have followed the sound of
that name to any door in this particular world.
I knew that whoever went under the sounds of
this name, Leadbelly, had been handed the name
because he had by rights won all of the silver
and gold cups and statues, and had won the ribbons
of red, of blue, and white silk.

From the book AMERICAN FOLKSONG.

Also by Leadbelly on Folkways:
Folkways, The Original Vision (SF 40001)
Many other Leadbelly albums are scheduled for
re-release. Please write to Smithsonian/Folkways
for current information.

Smithsonian Folkways Records

Folkways Records was one of the largest
independent record companies of the mid-
thirtieth century. Founded by Moses Asch
in 1947 and ran as an independent company
during its sale in 1987, Folkways was dedicat-
ed to making the world of sound available to
the public. Nearly 2,200 titles were issued,
including a great variety of American folk
and traditional music, children's songs,
world music, literature, poetry, stories, docu-
mentaries, language instruction and science
and nature sounds.

The Smithsonian acquired Folkways in order
to ensure that the sounds and the genres of
the artists would continue to be available to
future generations. Every title is being kept
in print and new recordings are being issued.
Administered by the Smithsonian's
Office of Folklife Programs, Folkways
Records is one of the ways the Office
supports cultural conservation and continuity,
integrity, and equity for traditional artists
and cultures.

Several Folkways recordings are
distributed by Rounder Records. The rest are
available on cassette by mail order from
the Smithsonian Institution. For information
and catalogues telephone 202/287-3262 or
write Folkways, Office of Folklife Programs,
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