INTRODUCTION by Guy Logsdon

The Smithsonian Institution's Center for Folklife and Cultural Heritage houses the archives and master recordings of Moses Asch and Folkways Records, as well as other small independent record labels. Most of Woody Guthrie's recordings are in the Asch/Folkways Archives in the Center, and Jeff Place is the archivist for the entire sound collection. Jeff has listened to more Woody Guthrie recordings than anyone as he transfers sound from fragile master discs to tape and compact disc. While listening to the vast numbers of Woody Guthrie recordings, he decided that the songs Woody recorded for Moses Asch should be compiled into a collection: Woody Guthrie: The Asch Recordings.

This is the fourth and final volume in the collection; however, not all of the Asch/Guthrie recordings are in these four compact discs, for some no longer exist, some are beyond transferring and restoration, and some are unworthy of reproduction. But there are enough songs, some previously issued and some previously unissued by Moses Asch, to showcase Woody's creativity and talent as well as to emphasize his vast knowledge and mental storehouse of country/western/folk music. This fourth volume emphasizes Woody's roots in the West with his well-known recordings of "Buffalo Skinners" and "Ranger's Command" as the lead songs, and there are traditional cowboy songs as well as previously unissued western songs written by him.

In 1996 at the Cowboy Poetry Gathering in Elko, Nevada, Bess Lomax Hawes was the keynote speaker. Her speech, titled "Cowboy Poetry and Song: Collecting and Recollecting," was centered around her father, the legendary song collector John A. Lomax, and his contributions to cowboy/western music and folk culture; she stated, "Father always said that Woody was the best cowboy singer of the modern times... Woody sang the way cowboys used to sing... Father said, without guile or seductiveness—flat out, tense, masculine, serious, often strained." She continued that Woody wanted the listener to hear the rhyme and rhythm of a poem or song "...in all its human inevitability. He wanted you to hear and understand the shared humanity of the story it was bringing you." Indeed, this is Woody Guthrie and the West that he loved.

WOODY GUTHRIE

Woody Guthrie played a major role in developing the foundation for the song and social movement of the 1940s and 1950s, now referred to as the urban folk song revival. He also became and remains an inspirational figure for folk song writers, social protest and topical song writers, and rock and folk rock song writers. His friendship with Lead Belly, Pete Seeger, Cisco Houston, Sonny Terry, and other legendary folk artists is well documented, and he unselfishly shared his musical and cultural experiences and ideas with them. His influence on Bob Dylan, Bruce Springsteen, John Mellencamp, Billy Bragg, and other contemporary musicians and
songwriters also is well documented. His children's songs have helped parents and teachers rear, teach, entertain, and challenge young people for decades. And his documentation in songs and poetry of historical events such as the "Dust Bowl" and Great Depression decade still provides an important dimension to the interpretation of life during those years. Woody's creative contributions to our culture are legion, in the form of printed books as well as handwritten and/or typed manuscripts, paintings and drawings, and recorded songs.

Volume 1 in this series reveals the diverse subjects to which Woody Guthrie directed his creative energies—children, war, peace, migrants, the West. Volume 2 reflects the massive number of traditional, gospel, and country songs that Woody carried in his memory—songs learned in Oklahoma, Texas, California, and along his well-traveled early road of life—songs that he carried to New York City and introduced to the urban folk song movement. Volume 3 exhibits his creative imagination in adapting songs in his memory to labor, social, and political issues that he believed to be important. He loved musical expression and was a poet by nature. Therefore, Woody did not hesitate to use his imagination to adapt songs to his own style and to start over on a new master disc; so there are cuts in the Asch/Folkways Collection that Woody never heard or approved, for they contained mistakes. The record companies did not consider to be commercially viable. Asch issued Woody Guthrie recordings on each label he produced.

Since 1987, the Moses Asch/Folkways Records archives have been a part of the Center for Folklife and Cultural Heritage archives at the Smithsonian. In the Woody Guthrie portion of this collection there are unpublished songs and poems as well as commercially issued recordings and unissued master recordings. The Smithsonian Folkways Recordings, Disc Recordings, and others. The Folkways label was created after Asch declared bankruptcy in 1947; he produced approximately twenty-two hundred titles during his forty years of Folkways Records ownership. For the most part, these were artists and music that the large recording companies did not consider to be commercially viable. Asch issued Woody Guthrie recordings on each label he produced.

Moses Asch, "Folk Music—A Personal Statement," Sing Out! 11 [February-March 1961]: 1: 26-27 and Goldsmith 1998.) During his career, Asch produced records under different labels: Asch Records, Asch-Stinson Records, Disc Company of America, Folkways Records, Disc Recordings, and others. The Folkways label was created after Asch declared bankruptcy in 1947; he produced approximately twenty-two hundred titles during his forty years of Folkways Records ownership. For the most part, these were artists and music that the large recording companies did not consider to be commercially viable. Asch issued Woody Guthrie recordings on each label he produced.

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WOODY GUTHRIE: HIS LATER YEARS
For the early years of Woody's story as told by fellow Oklahoman, Guy Logsdon, see: This Land Is Your Land: The Asch Recordings, Vol. 1 (Smithsonian Folkways 40100), Muleskinner Blues: The Asch Recordings, Vol. 2 (Smithsonian Folkways 40101), and Hard Travelin': The Asch Recordings, Vol. 3 (Smithsonian Folkways 40102). This fourth volume concludes Woody's story.
Guthrie of Okemah, Oklahoma. Named for the Democratic presidential candidate and president for two terms, Woody was the son of a staunch Democrat. He was proud that his birth date, 14 July (1912), was Bastille Day (14 July 1789), the French revolution against royal tyranny in 1789). Woody was destined to become a revolutionary against what he perceived to be economic tyranny.

However, by the time Woody was six years old, tragedy in many different forms had started striking the family: their new house burned; his sister Clara died from burns; his mother started showing symptoms of the genetic illness Huntington's Disease; and his father lost a farm a day for a month, his junior year in high school, Woody went to Pampa to live with his father. A few years later, when his marriage to Mary was fading, Woody left for New York City. In January 1940, Woody’s marriage to Mary was fading, Woody left his KFVD owner had a falling out, when his marriage to Mary was fading, Woody left for New York City. In January 1940, Woody’s marriage to Mary was fading, Woody left his marriage to Mary was fading, Woody left New York City.

During the summers he wandered across Oklahoma and Texas, always returning to Okemah in time for school, but at the end of his junior year in high school, Woody went to Pampa to live with his father. A few years later, when his marriage to Mary was fading, Woody left for New York City. In January 1940, Woody’s marriage to Mary was fading, Woody left his marriage to Mary was fading, Woody left New York City.

In New York City his friends Pete Seeger, Lee Hays, and Millard Lampell were singing as the Almanac Singers and were writing labor songs. They needed Woody’s writing skills to assist them with their projects, so they encouraged him to return to New York City. Before Woody made his way back, they recorded a controversial album, Songs for John Doe (described in SP 40021), opposed to intervention in the European war. After he rejoined them, they recorded two albums for General Records, Deep Sea Chanteys and Whaling Ballads and Sod Buster Ballads. They also traveled across the country singing labor songs. During this time, when his marriage to Mary was fading, Woody met Marjorie Mazia, a highly talented dancer, and they fell in love.

World War II changed the nation and the world—Woody included. He and his friends became dedicated anti-Hitler and anti-fascist advocates. They wrote and sang songs encouraging the fight against Hitler and a few anti-Japanese songs and extolled the virtues of labor unions and working people in the fight. Woody’s
autobiographical novel *Bound for Glory* was published and established him as a major twentieth-century author; critics declared him to be a new Walt Whitman. The original manuscript was over one thousand pages, but with Marjorie's help, it was edited to a publishable length. Earlier that year, their daughter Cathy was born, but they were still married to different spouses.

As the war grew in intensity, death, and destruction, Woody, Cisco Houston (who was legally blind), and their friend Vincent "Jimmy" Longhi joined the Merchant Marine and shipped out in June 1943. In 1944, they shipped out on two other voyages—their first boat was torpedoed, and later another ship hit a mine.

It was between two sea voyages in March/April 1944 that Woody went to Moe Asch's studio and participated in a series of marathon recording sessions. In a somewhat limited recording ledger kept by Asch are listed sixty-one sides cut by Woody and Cisco on 19 April 1944; no doubt some takes were not completed, but most of them were. During a few days following that session, over sixty more sides were recorded. Many of the selections in this four-volume collection come from those sessions.

As the war in Europe drew to a close, the military services were being less selective in their draftees. The day Germany surrendered Woody was inducted into the army; he was discharged 20 December 1945. By this time, Woody was experiencing early symptoms of Huntington's Disease.

Back in New York City in order to allow Woody the freedom of writing and now married to him, Marjorie worked as a dancer, while he spent much time with their daughter Cathy as well as writing. He often stated that many of his children's songs were written by her, and, indeed, she did inspire most of the children's songs he wrote in 1945 and later. However, Woody also had written songs for his children from his first marriage. He had an imagination and fantasy that made him almost childlike in many of his actions, and he could put himself into a child's shoes. His younger sister recalled that when she was little, Woody, when speaking to her, would always get down where he could look her in the eye—she did not have to look up at him as with all other adults. With this belief in the simplicity and innocence of childhood Woody became a contemporary Rousseau; the child is a free spirit of nature. Moe Asch recognized this, and in 1946 called Woody into the studio for recording sessions of children's songs. The album *Songs to Grow On: Nursery Days* (Disc 605) was issued that year, followed the next year by *Songs to Grow On: Work Songs for Nursery Days* (Disc 602). Both collections were prepared under the supervision of the child specialist, Beatrice Landeck, and won accolades and awards from numerous parent/teacher organizations. Since Marjorie was Jewish, Woody also wrote a collection of Hanukkah songs for Cathy (see Volume 3 of this series). Woody's following and influence were expanding.

Perhaps Woody's most understated poem about his affinity with children is:

> Creation's ores float through my veins like little flowers, specks and flakes, I feel creation cry in me to build, to create, and to make. I hit a sandbar soon in my life, Got picked by buzzards and by hand, But little children hauled me home and showed me how to build again.

In 1945, while he was in the service, Woody heard a recording of his song "Oklahoma Hills" on a jukebox; singing it was his cousin, Jack Guthrie. The recording became a major country/western hit that year and ultimately a favorite western swing song. Woody had written the song in late 1937, and with Lefty Lou's assistance set it down on paper in April 1938. They often sang it on their radio show, and Jack performed it with them on different occasions. In those days Woody would write that the songs did not cost anything, so anyone could have them. Jack told Capitol Records that it was his own song, but when Woody called and claimed it, Jack agreed (for Jack Guthrie's story, see: Guy Logsdon's "Jack Guthrie: A Star That Almost Was," *The Journal of Country Music* 15(2):32-38). Subsequent recordings and published versions carry both names on the copyright—indeed, Jack made it a better song. Years later Marjorie recalled that after getting his first royalty check, Woody had it converted to one-dollar bills and brought it home in a shoe box yelling "We're rich!" and throwing bills all over the room. For days afterwards she found one-dollar bills in strange places. This momentary success inspired Woody to continue writing "western" songs, hoping to make some money.

He did enjoy another country/western hit when in December 1949, the Maddox Brothers and Rose recorded "Philadelphia Lawyer" for 4 Star Records in California. Woody wrote the song in late 1937 after Lefty Lou Crissman showed him an article about a cowboy shooting an attorney in Reno, Nevada, over a girl. A "Philadelphia lawyer" is a shyster ambulance-chasing lawyer. Woody thought the article was humorous and wrote a song titled "Reno Blues."

Rose Maddox as a young girl learned it by listening to Woody and Jack singing in West Coast bars—being underaged, she stood outside and listened. She also may have heard him sing it on the KFVD radio shows. The recording featuring Rose attained moderate success, but the Maddox family and Woody received not one cent for the recording; it merely gave additional attention and pride to Woody, and inspired him to write a few more western songs.

When he heard the Maddox Brothers and Rose recording, Woody was so impressed that he wrote one of his lengthy letters telling how he liked them, the record, and their other
recordings. It was published in Jonny Whiteside, *Rumblin' Rose: The Life and Career of Rose Maddox* (Nashville: Country Music Foundation Press, 1997). He also wrote:

_I've been listening to records all of my natural life, and have cocked my ear to the horn and speaker to listen unto several tens of thousands of songs on records. I went to the Library of Congress several trips and sat and played through their piles of commercial and non-commercial recordings, the famous Lomax shelves, and heard a dozen songs about everything from a wild cyclone to a gambling hall shooting craps, good and bad men, good and bad women, fast and slow horses, shipwrecks, boat races, train wrecks, floods and the shouts of the saints and the sinners. My life has been glued to a record on a song for record as long as I can recollect._ (pp. xi-xii)

He almost wrote his own eulogy and did state his belief in the power of music when he continued with:

_Just always remember that you are handling a power in your music and in your singing that is older and stronger than any known or unknown form of atomic energy. Your songs can rest and comfort the living heart and soul of the human race. You can make a person feel like trying to build up a whole new world but here, all by himself, single handed. You can cause workers to work, and the sick to feel better, the heart to laugh, and

the lovers to multiply the earth. You can sing and teach living history, past, present, and future, in ways that a thousand sour lectures and sermons can never do. Your work can sing on the wings of the clouds from this end of the world unto the other end...(As) long as there are voices to sing and hearts to listen, your work, your songs, and your labors will spread to bless and fertilize the land. (p. xiv)

To help keep Woody's creative juices flowing, Moe Asch had him write reviews of the records Asch produced, no matter what language they were in or what their country of origin was, and Woody would write "the most important critiques of my records that I ever had... He was always interested in any and all productions I issued, outside of jazz. It didn't have content to him" (interview with Guy Logsdon, 1974). In 1945, Woody mimeographed a few songs to sell under the title Ten of Woody Guthrie's Songs, Book One, so Asch had him put together a song book with commentary and published it as American Folksong (New York: Moe Asch, 1947). Woody and other artists who had fought against the Nazis and fascism were becoming disillusioned—the war had not changed national and international politics significantly. To help them regain perspective Asch sent Woody and Cisco to Boston to study and write about the Sacco-Vanzetti trial and published it as *Sacco & Vanzetti* (Folkways 5485, Smithsonian Folkways 40060). But other problems were distracting Woody, most of which are not understood.

With Marjorie's support and Asch's encouragement, Woody continued to write during the late 1940s. He wrote about outlaws and western figures he thought had been ignored in American balladry, such as Belle Starr, Calamity Jane, and the petty Oklahoma outlaw/escape artist Matt Kimes. He wrote about all topics, including religion, for he was a man who read the Bible and considered religious beliefs to be important—he could not divorce himself from his Oklahoma/Texas background in the Baptist and Church of Christ churches. When completing questionnaires that asked "religion," he always answered "all." And when he read in the newspapers about an incident that he thought to be unfair to working people, he would write a series of songs about it, i.e., the Centralia, Illinois, mining disaster.

In 1950, he gained recognition with "So Long, It's Been Good to Know You." The Weavers—Pete Seeger, Lee Hays, Ronnie Gilbert, and Fred Hellerman—were recording hit songs, and "So Long" became a hit for them and Woody, followed by "Hard, Ain't It Hard" in 1952. However, the actions of the House Un-American Activities Committee cut their career short and haunted Woody's life for years.

Woody was a voracious reader and wrote in the margins of the books he owned, and he continually wrote long, personal letters to friends. But he was beginning slowly to show the symptoms of his undiagnosed illness, which eventually eroded both his writing and his marriage. Moe Asch and other friends believed that Woody's use of alcohol, his escapades with women, and his adaptation to middle-class life were eating away at his creativity. Marjorie kept the money coming in and gave birth to three more children—Arlo, Joady, and Nora—but Woody was becoming moody and occasionally violent with Marjorie. Again, alcohol was suspected, but Woody had indicated that he was afraid he had his mother's illness:

_Woody paused to pull out a cigarette. "But I'm sure that she was not insane. I'm sure she had a physical illness of some kind. The talk in our family is that she inherited it." He struck a match. "And the fact is that I'm beginning to suspect that I have it too." I couldn't see Woody's face, but I could see that the light of the match trembled slightly. "The doctors don't much know about it—maybe only Jesus can help me." Woody fell silent._ (Jim Longhi, Woody, Cisco, & Me [1997], pp. 62-63)

Woody and Moe Asch had a falling out in the late 1940s over copyright issues and Moe's attitude about him and alcohol. In March 1951, when Woody was first hospitalized, he had developed a business relationship with Howard Richmond, who had become his publisher and was the owner of Ludlow Music, The Richmond Organization (TRO), and other music publishing firms. Richmond took a reel-to-reel tape
recorder to him and encouraged him to record as many songs as he could. Woody recorded over two hundred songs. None of those recordings have been issued. (Copies are in the Woody Guthrie Archives in New York.) A few weeks later at a concert in Maryland, he could not remember the words or the chords to his songs, and again, most thought him to be drinking heavily. Because of the unpredictable and sometimes violent nature of the disease, Marjorie was advised by doctors to get a divorce for her safety and the children's. Woody wrote to Charley:

"Last week in July 1963.

Dear Poppa,

Got a divorce from Marjorie headed for Texas. My last few strings of Cadillacs are what I am now, it teaches you the most valuable lesson in life, that it is better to little now than later and better to smoke here than thereafter...and its fun to be a bun but more to be a whore and other common proverbs that travel from lip to mouth amongst the working masses... Chris is also proving his true Guthrie blood by sticking his head out the car window and biting all the girls that go past him.... Goodbye. Love Woody

Later he wrote:

...[They tell me I've got the first early signs & symptoms of a dizzy disease called Huntington's Chorea, same disease that mamma had, which lets me stay dizzy in my head everyday without paying my Yankee one penny....

He slowly lost his battle with Huntington's and by 1955 was permanently hospitalized, taking occasional visits outside when friends or family cared for him. Tragedy seemed to stalk Woody throughout his life. Without paying my barman one penny...

"He sings the songs of a hard working people..." (Hard Hitting Songs for Hard-Hit People, p. 9)
1. RANGER'S COMMAND
Woody Guthrie, vocal/guitar
(Words and melody adapted by Woody Guthrie; recorded 25 April 1944, matrix MA79, first issued on Asch Records 347)

Jack Elliott often sings this song with the prefatory statement that Woody wrote it to encourage women to be active in the war against Hitler and fascism; indeed, the cowgirl is the one who "arose from her bed...with a gun in each hand," and led the cowboys into battle against rustlers. It is in the "come all ye" ballad tradition with a structure similar to "Texas Rangers" (Laws A 8); in this song many rangers are killed fighting Indians. The melody is the same Woody used for "Stewball." This is a great example of Woody's singing style in which he holds a note for a measure or two. Lyrics are in Sing Out! 10 (April/ May 1960) 1:8; for a discussion of "Texas Rangers" see Alan Lomax (1960), p. 925.

2. BUFFALO SKINNERS
Woody Guthrie, vocal/guitar
(Words and melody adapted by Woody Guthrie from "Buffalo Skinners;" recorded 24 March 1945, matrix 903, first issued on Asch 360; reissued on Folkways 2485/Smithsonian Folkways 40025)

Unlike those in many other occupations, cowboys sang very few protest songs. Mild complaints about working in adverse weather conditions, bad horses, or wild cattle occasionally were expressed, but usually through humor. Since cowboysing was an occupation of choice, the men knew, as they knew today, that not much money could be earned and that bad weather, cropped off fingers, broken bones, a few bad horses, crazy cattle, and possibly death were just part of the job. They did and do expect decent food and respect from their boss.

Woody Guthrie took these lyrics from a song called "Boggy Creek" in John A. and Alan Lomax's Cowboy Songs (1938) and set them to music. It is a cowboy version of "Buffalo Skinners," yet, in the Lomax version no mention is made of buffalo skinners. Woody's version tells about an unemployed cowboy who agrees to work on a cattle drive into New Mexico, and after successfully combating the drive problems and delivering the herd, he and the rest of the cowboys kill the drover when he tries to cheat them out of their pay. Woody left out one verse and changed "out in New Mexico" to "on the trail of the buffalo." It is a genuine cowboy protest song.

Lomax & Lomax (1938) used the title "Boggy Creek," and Alan Lomax (1960) titled it "On the Trail to Mexico." Jim Bob Tinsley (1981) called it "The Hills of Mexico" and didn't include the verse about killing the drover.

A melody in a minor key and no guitar chord changes, combined with Woody's singing style of holding a syllable for emphasis, make this one of Woody's most forceful recordings. The guitar style sounds more like Cisco Houston's than Woody's.


3. BILLY THE KID
Woody Guthrie, vocal/guitar
(Adaptation of "Billy the Kid" by Rev. Andrew Jenkins; recorded 19 April 1944, matrix MA67, outtake from Folkways AA3; from analog reel FW-5950)

Woody believed this song to be a folk song, and as early as 1940 used an adaptation of the melody for "So Long, It's Been Good to Know You." However, it was written by Rev. Andrew Jenkins on 20 January 1927 and recorded for two different labels by Vernon Dalhart (Marion Try Slaughter) a few weeks later. Dalhart's popularity quickly disseminated the song across the country. Professional singers including Marty Robbins and the Sons of the Pioneers and folklorists such as John A. Lomax also assumed the ballad to be traditional, and through the song transmission process, indeed it has become a traditional song. When Woody learned it is not known, but it is assumed that he heard one of the recordings. He recorded a fragment of the song during the Library of Congress sessions.

William H. Bonney, known as Billy the Kid, became a popular outlaw figure in western lore. The murders he committed occurred primarily in the Lincoln County War area of New Mexico during the late 1870s; he was killed by Sheriff Pat Garrett on 14 July 1881. Hollywood and
television writers have produced numerous shows about him and the New Mexico problems, of which most, if not all, are totally romanticized. For the lyrics, see: Lomax & Lomax (1938, 1986), pp. 141-42.

1. COWBOY WALTZ

Woody Guthrie, fiddle; Bess Lomax Hawes, mandolin; unidentified, bass fiddle (possibly Alex Stewart) (Traditional waltz adapted by Woody Guthrie; recorded January 1945, matrix unknown, issued on Folkways 2010 and A33; from Smithsonian Acetate 517; 12" acetate on aluminum disc)

Variants of this tune have circulated in the West for decades; it has an opening phrase that Tex Owens used for his popular song, "Cattle Call." Woody was not a great fiddle player, but his fiddling does have the same honesty and rough edges that make his singing so unique.

This song is Woody's life. He says that he learned this song from his uncle Jeff Guthrie and his former brother-in-law and best friend Matt Jennings. From whom he learned this song is not known.

2. PRETTY BOY FLOYD

Woody Guthrie, vocal/guitar (Words and music by Woody Guthrie; recorded 19 April 1944, matrix MA57, first issued on Aesch 360; reissued on Folkways 2465/Smithsonian Folkways 40025)

This is one of Woody's best-known ballads; he made an American Robin Hood out of an Oklahoma murderer. Of course, the reason Ford, Robin Hood, and other thieves did not steal from the poor is that the poor had nothing to steal, but Pretty Boy Floyd did have many friends who helped him evade the law for a few years. Charles Arthur Floyd was born on 3 February 1904 in Georgia to parents who were basically hard-working, honest, illiterate rural laborers. Not long after his birth the family moved to eastern Oklahoma near the small town of Akins in the Cookson Hills, where numerous outlaws had hidden during the late nineteenth century. At the age of eighteen he married, but did not want to farm as a living to support his wife and son. In 1925 he joined migrant harvesters working northward, and along the way robbed a $12,000 payroll in St. Louis, Missouri. He was arrested and sentenced to five years in the Missouri penitentiary, and was paroled in 1929.

The name "Pretty Boy" was given to him by a gangster madam in Kansas City, and his robberies and killings ranged from Oklahoma to Ohio. Indeed, he did share some of his loot with relatives and friends and Cookson Hills farmers who during those early Depression days hated banks and bankers, but his killings negated any generosity. By 1934, Floyd was listed as "Public Enemy #1," and on 22 October 1934 near East Liverpool, Ohio, he was killed by FBI agents led by Melvin Purvis. It continues to be believed that twenty thousand people attended his funeral. Not all Oklahomans considered Floyd to be a Robin Hood.

Woody's story as related in his song is mostly incorrect, but it follows the typical plot of a Robin Hood-type folk hero. Possibly Woody had heard an uncle of his tell of being wounded by gunfire late one night while returning to Seminole, Oklahoma, where he was an oil field worker; an automobile stopped, and a man helped him into the car and took him to the Seminole hospital. Since there were a submachine gun and other weapons in the car, his uncle always believed that it was Pretty Boy Floyd who had helped save his life. When Woody wrote the song is not known, but he did record it during his 1940 Library of Congress sessions.


3. ALONG IN THE SUN AND THE RAIN

Woody Guthrie, vocal/guitar (Words and music by Woody Guthrie; no date or matrix number, issued on Smithsonian Folkways 40046; Smithsonian Acetate 554; 12" acetate on aluminum base, 33 1/3 rpm, side A)

This song is Woody's life. He says that he has come a long way, seen a lot of things, kissed a lot of lips, seen a lot of towns, had a lot of fights, and shaken a lot of hands; the sun and the rain are analogous to his good times and hard times. The tone of the lyrics combined with movement back and forth from the minor chord to the major chord and back to the minor is as symbolic of his life as are the sun and the rain. Woody never complained about the hard times he experienced; he enjoyed life too much to complain. He was an optimist, and the last line of this haunting, repetitive personal statement is his epilogue—"I'm gonna get my job done," and he did. It is a tragedy that he was unable to work longer.

4. WHOOPLE TI YI YO, GET ALONG LITTLE DOGGIES

Woody Guthrie, lead vocal/mandolin; Cisco Houston, harmony vocal/guitar (Recorded 1 March 1945, matrix 560, issued on Folkways 2484; reissued on Folkways 2485/Smithsonian Folkways 40025, also on Smithsonian Folkways 40043; from analog master FW 2484)

The opening line, "As I walked out one mornin',..." is the introduction to many English-Scottish-Irish ballads, and this cowboy song that dates back to the early trail drive days is a variant of the Irish ballad, "The Old Man Rocking the Cradle." The earliest notation of this song is found in the 1893 journal of Owen Wister, author of the classic western novel The Virginian. Since Wyoming was the cowboys' destination, the song is presumed to have been composed after 1879-71, when Texans first herded cattle northward into Wyoming Territory.

Woody Guthrie and Cisco Houston recorded this for the Documentary #1 Struggle album issued by Asch Records in 1946. It was not
Queen Elizabeth I often gave a 16th-century English satirist’s barbershop. The song, however, its history indicates that it is usually classified as a children’s song; it is usually sung as a folk song. It was popular nationwide. It also became the choice over “a hard rock hotel.” When Woody wrote this song, he wanted it to sound more rustic than a worker’s song other than a lyrical cowboy song. He learned it from Alan Lomax, who learned it from Margaret Larkin. Larkin was a writer/poet who grew up in your town. He wanted it to sound more like a worker’s song than a lyrical cowboy song. He learned it from Alan Lomax, who learned it from Margaret Larkin. Larkin was a writer/poet who grew up in your town. He wanted it to sound more like a worker’s song than a lyrical cowboy song. He learned it from Alan Lomax, who learned it from Margaret Larkin. Larkin was a writer/poet who grew up in your town. He wanted it to sound more like a worker’s song than a lyrical cowboy song. He learned it from Alan Lomax, who learned it from Margaret Larkin. Larkin was a writer/poet who grew up in your town. He wanted it to sound more like a worker’s song than a lyrical cowboy song. He learned it from Alan Lomax, who learned it from Margaret Larkin. Larkin was a writer/poet who grew up in your town. He wanted it to sound more like a worker’s song than a lyrical cowbo
African Americans could only work and trade "committee," fearing that punishment would be adequate, took the young man and his mother to a trading post on the North Fork of the Indian River, then on to the Washita River. The trail that started below San Antonio, Texas, and terminated in Abilene, Kansas, took the name of the man who had developed the wagon road. Other trails were soon opened, but none surpassed the Chisholm Trail in legend and song. "The Old Chisholm Trail" possibly has more verses (two-line couplets), many of which are bawdy, than any other song in the English language. John A. Lomax collected many verses that he could not include in his Cowboy Songs and Other Frontier Ballads (1910), so he rewrote and placed them in a sequence he thought to be logical. His book became the most popular song...

12. SLIPKNOT (alternate title: "Hangknot, Slipknot") Woody Guthrie, vocal/guitar (Words and music by Woody Guthrie; recorded late April 1944, matrix MA115, first issued on Verve/Folkways 9007; reissued as Folkways Records 1010/31010, also issued as "Hang Knot" on Folkways 2485/Smithsonian Folkways 40025; Smithsonian Acetate 3787; 10" shellac disc) Woody wrote, "Dedicated to the many negro mothers, fathers, and sons alike, that was lynched and hanged under the bridge of the Canadian River, seven miles south of Okemah, Okla., and to the day when such will be more" (Pastesures of Plenty: A Self-Portrait (1990), p. 37). In 1916, a deputy sheriff was shot in the leg by a thirteen-year-old African American from Boley, an all-black town thirteen miles west of Okemah; the deputy bled to death. A "committee," fearing that punishment would be inadequate, took the young man and his mother to the bridge and lynched them. Soon it was rumored in Okemah that Boley citizens were going to invade the town and kill all they could, and in Boley it was rumored that the white citizens were on their way. Each community armed itself as much as possible and posted men to guard the town; after a few days with no invasions and no gunfire, the communities slowly returned to routine daily life. Woody grew up in an all-white town, where African Americans could only work and trade during the day. They had to leave town by sundown; the same was true for white people in Boley. So it was natural for Woody to use terminology that was racist. In California during a radio broadcast he used the word "nigger" or "colored"; after the show a man called and told Woody how offensive it was. He never made that mistake again, and by the time he wrote this song, dated 2 February 1940, he was a changed man. The power of this song indicates how far he had come in his ideas about race relations and how deeply he felt about the evil of lynching.

13. COCAINE BLUES (alternate titles: "Bad Lee Brown" and "East Texas Bill") Woody Guthrie, vocal/guitar (Recorded 19 April 1944 as "Bad Lee Brown," matrix MA595, previously unissued take; Smithsonian Acetate 3767; 10" shellac disc) This song is difficult to trace. It was recorded by Luke Jordan on 16 August 1927 in Charlotte, North Carolina, for Victor Records; it is doubtful that anyone recorded it earlier. Jordan was a black blues singer from western Virginia who apparently learned this from traveling bluesmen. Where and from whom Woody learned it is not known, but it is in the same tradition as Woody's "Take a Whiff on Me" (Vol. 2, No. 11). About that song John A. and Alan Lomax in Folk Song U.S.A. (1947, pp. 290-291) stated that to them it was a song straight from the cities, from the "redlight district," "skidrows," "gambling holes," and "dens of vice."... It followed the cocaine habit out into the levee camps and the country barrelhouses of the Deep South. They point out that there was a time when opium and cocaine could be purchased at the drug store, and songs about cocaine were known nationally. The hophheads and snowbirds (coca users) produced most of these songs, and while this particular song had its origin in African-American song and imagery, it and cocaine had and have no ethnic boundaries.

When "cocaine" songs entered the country music genre is not known, but shortly after Jordan's recording was released, hillbilly blues singers were using the song along with "Take a Whiff on Me." The melody might be traced to origins in the centuries-old "Butcher's Boy." In more contemporary times, Johnny Cash recorded it for his album Johnny Cash at Folsom Prison (Columbia 9639), and Jack Elliott learned his version from the preacher/street singer Reverend Gary Davis.

14. GO TELL AUNT RHODY (alternate titles: "Go Tell Aunt Nancy," "The Old Grey Goose," and "The Old Grey Goose Is Dead") Woody Guthrie, lead vocal/mandolin; Cisco Houston, harmony vocal/guitar; Sonny Terry, harmonica (Recorded 19 April 1944, matrix MA29; matrix 865, issued on Disc D-110; from analog master DSC110) This is the granddaddy of cowboy songs, deriving its title from the original post-Civil War cattle trail, the Chisholm Trail. Jesse Chisholm was a mixed-blood Cherokee Indian who ranched in Indian Territory (now Oklahoma) and blazed a wagon trail from his ranch to a trading post on the North Fork of the Canadian River, then on to the Washita River. The trail that started below San Antonio, Texas, and terminated in Abilene, Kansas, took the name of the man who had developed the wagon road. Other trails were soon opened, but none surpassed the Chisholm Trail in legend and song. "The Old Chisholm Trail" possibly has more verses (two-line couplets), many of which are bawdy, than any other song in the English language. John A. Lomax collected many verses that he could not include in his Cowboy Songs and Other Frontier Ballads (1910), so he rewrote and placed them in a sequence he thought to be logical. His book became the most popular song...
book ever to circulate among working cowboys, and they memorized the verses in his sequence—at least those who sang clean verses did. Nearly all cowboy singers since then have sung the Lomax variants, and Woody was no exception. He obviously learned them from Lomax, or else from someone who had. The melody may have come from Stephen F. Foster's "Old Uncle Ned," or from an early folk song. This song probably has appeared in more school music texts and song books than any other cowboy song.

11. STEWBALL
(alternate titles: "Skew Ball" and "Stewbally") Woody Guthrie, vocal/guitar
(Traditional with words adapted by Woody Guthrie; recorded 19 April 1944, matrix MA16, previously unissued; Smithsonian Acetate 1424; 10" shellac disc)

Woody wrote his own version of the traditional "Stewball" song (see: "Stewball" [version 2] track 21 in this collection), and he set it to the same melody used for "Ranger's Command" (track 1 in this collection). In this version he does not sing it as a work song; it is more of a ballad form, and is more concise. For more details on the history of this song see the annotation for the track 21.

17. WILD CYCLONE
Woody Guthrie, vocal/guitar
(Record date unknown, matrix unknown, issued on Folkways AA4; from analog master FWAA4)

Woody knew a variety of train songs that he played on the harmonica in which the main musical goal is to simulate the sounds of a steam-driven train; he played them a little slower and with less flourish than Sonny Terry. He sounded much better when he played a hand-held harmonica instead of using a rack, but even then he was not as accomplished as Sonny. This duet is a tribute to their friendship.

18. TRAIN BLUES
Woody Guthrie, guitar; Sonny Terry, harmonica
(Recording date unknown, matrix unknown, issued on Folkways AA44; from analog master FWAA4)

This duet is a tribute to their friendship.
1925; that same year the Texas cowboy singer Carl T. Sprague recorded it as "The Cowboy's Love Song." The first to record it under the "Red River Valley" title was the hillbilly duo, Hugo Cross and Riley Puckett, in 1927. In between the first recording and 1936, over thirty-five recordings were issued with most, but not all, carrying the "Red River Valley" title. This is a song that Woody must have heard many, many times by a wide variety of singers.

21. FASTEST OF PONIES

Woody Guthrie, vocal/guitar
(Words and music by Woody Guthrie; recorded circa 1949, matrix unknown, previously unissued; Smithsonian Acetate 153; 16" acetate on aluminum disc)

This is another of Woody's songs for which no documentation has been found. It may have been written about the time he wrote "Wild Cyclone." He plays a D minor chord and sings the melody all around it; in many songs he holds notes for unusual lengths, but in this he holds the guitar chord. His theme—the fastest horse—is the title of the song; however, it is a song that is not limited to the west in its possible setting.

22. STEWBALL

(VERSION 2) (LAWS Q 22)
(alternate title: "Skew Ball," "Stewball"
LeadBELly, vocal/guitar; Woody Guthrie, vocal/mandolin; Cisco Houston, vocal/guitar
(Arr. by Huddie Ledbetter, recorded October 1946, matrix D672, first issued on Midnight Special Disc 726; reissued on Lead Belly Sings Folk Songs [Folkways 2488/ Smithsonian Folkways 40010], and as Lead Belly: Keep Your Hands Off Her [Verve/Folkways 9021], from SF40010)

A skewball horse in the West is a horse with patterns of white on any basic color other than black; however, there are those who believe the skewball to be a horse with patterns of brown on the basic white color. Therefore, the title of this song infers that it is about a horse, and the text reveals that it is a race horse.

John A. and Alan Lomax in American Ballads and Folk Songs (1934) wrote:
"Skew Ball was an Irish race horse of broadside fame. The song came over to America and was turned into a work song by the slaves.... And now Skew Ball has become "Stewball" and his race is sung in the prisons.... It is the most widely known of the chain-gang songs in the states we visited, and by far the most constant and familiar."

In a race near Kildare, Ireland, over two hundred years ago, legend tells that Sku-Ball, a skewball horse, was matched against Miss Portly, a grey thoroughbred mare, and won.

According to G. Malcolm Laws in American Balladry from British Broadside (Philadelphia: American Folklore Society, 1957), "...Half way around the course, Skewball speaks to his rider and promises to win much money for his master" (p. 28a). The upset win of a common horse owned by commoners over a thoroughbred owned by nobility pleased most of the Irish, and a broadside soon appeared. In 1829 it was printed in this country, and when the slaves absorbed it changes occurred—the locale became this country and a variety of states, the horse became Stewball and in some variants changed to Molly. The popular bluegrass song "Molly and Tenbrooks" may have been influenced by this song. For a text and additional information, see: Sing Out! 11 (Summer 1961) 3-3.

23. WHEN THE CURFEW BLOWS

(alternate title: "Curfew Blows")
Woody Guthrie, vocal/guitar and harmonica
(Words and music by Woody Guthrie; recorded circa 1925, matrix 22.MA112, previously unissued; Smithsonian Acetate 108; 10" shellac disc)

Following the success of the popular song "Red Wing," published in 1907, a series of romanticized songs about Indian maidens hit the pop market, of which "Snow Deer," released in 1913, was one. A "cowboy lover" steals an Indian maiden away from her people, and they race away with bullets flying to safety at the ranch house. It became a favorite among fiddle players as an instrumental, and can still be heard among old-time fiddlers. Woody's version is unusual in that he sings it; he knew it as early as 1937, for it is in Woody and Lefty Lou's Favorite Collection Old Time Hill Country Songs, under the title "My Pretty Snow-Deer," but when he learned it is not known. The song was first recorded in 1924 by Ernest Thompson, a blind street singer; it is possible that Woody was influenced by him, for Thompson recorded as a vocal-ist with guitar and harmonica—possibly the first to record using a harmonica rack. The following year Jimmie Wilson and His Catfish String Band recorded it as an instrumental. Ernest Stoneman and Buell Kazee also recorded it with vocals in the late 1920s.
American culture with verses that intermingle with other blues.

Henry Whitter with his harmonica and guitar recorded it 10 December 1923 as "Lonesome Road Blues" (Okeh 40015); Whitter's recording career started that year, resulting in a few of his recorded songs becoming standards among country singers; he was one of the first country music recording figures to use a harmonica rack, which became a fixture with Woody and folk singers influenced by Woody. By 1938, nearly forty singers or bands had recorded variants under a wide variety of titles. In printed form it was published in 1919 by the Pace & Handy Music Company with words and music by William Nash, but it was around long before then.

Woody wrote that, when they were shooting Steinbeck's Grapes of Wrath (circa late 1939), he was invited to the studios and asked to sing a song that most "Okies" would know: "This ('Going Down the Road Feeling Bad' not 'Blowin' Down This Road') was the first song that popped to my mind, so without thinking, I sung it." He also stated that they used it in the movie (unverified); from Hard Hitting Songs for Hard-Hit People (1967), p. 215.

Woody used "Blowin' Down This Road" on his 1940 Victor Dust Bowl Ballads, and in Hard Hitting Songs for Hard-Hit People he wrote: I put this song on a Victor record.... The three verses marked with * ain't on the record. I just sing them by heart.

38. THE RETURN OF ROCKY MOUNTAIN SLIM AND DESERT RAT SHORTY

Woody Guthrie, narration/guitar; Cisco Houston, narration/guitar
(Words and music by Woody Guthrie and Cisco Houston; recording date unknown, previously unissued, Smithsonian Acetate 285; 10" home recording (broken))

From the 1920s through the 1950s, border or Mexican radio stations that broadcast western and country music, fundamentalist evangelists, and patent medicine pitches were popular nighttime entertainment particularly in rural communities in the South and Southwest. During that same time, most radio stations in this country relied on live talent for many of their shows, and "country humor" was common and popular. And many of the performers had song books to sell. Woody and Cisco not only listened to these radio shows, they also performed on them.

When Woody traveled to California in 1937, he and his cousin Leon "Jack" Guthrie wrangled their own show, "The Oke and Woody Show," over KFVD Hollywood. When Jack left, Maxine "Lefty Lou" Dempsey joined Woody on the "Woody and Lefty Lou Show." They soon had a song book to sell, Woody and Lefty Lou's Favorite Collection of Old Time Hill Country Songs. They also enjoyed a short tenure as performers on the border station XELO, Tijuana, Mexico. Woody dressed as and acted the role of the hillbilly clown. It is highly probable that the humor in this selection is the same
that he used in his early radio days, only it is directed at making fun of border radio shows. Woody and Cisco recorded this on a home recording machine. Two different skits were recorded on the disc. One was released on SF 40046, and this one appears for the first time. Since this recording was copied, the original no longer exists.

For an excellent account of border radio, see: Gene Fowler and Bill Crawford, Border Radio (Austin: Texas Monthly Press, 1987).

Additional information about some songs in this collection can be found in: Guy Logsdon, “The Whorehouse Bells Were Ringing” and Other Songs Cowboys Sing (Urbana: University of Illinois Press, 1989); Alan Lomax, The Folk Songs of North America (Garden City, NY: Doubleday & Co., 1960); John A. and Alan Lomax, American Ballads and Folk Songs (New York: The Macmillan Co., 1934); Bess, Lomax, John A., and Alan Lomax, Cowboy Songs and Other Frontier Ballads (New York: The Macmillan Co., 1938, reprinted 1986); Jim Bob Tinsley, For an excellent account of border radio, the compact disc as the medium of choice for home listening of audio recordings. The replacement of one format by another is not the first time that there has been competition between media in the audio world. Wax cylinders were replaced by 78 rpm discs, which were in turn replaced by LPs (“Long Playing records,” as they were called). The same evolutionary processes also occurred in recording studio masters for these formats.

Archivist’s Remarks

This fourth and final collection in the series of Asch Recordings consists primarily of Woody Guthrie’s performances of western, cowboy, and outlaw ballads mixed with more of the traditional material Woody knew. It completes the re-release of all of the Guthrie material that was released on Folkways Records (1945–1987) as well as a number of unreleased performances. During the last twenty years music buyers have seen the replacement of the vinyl LP by the compact disc as the medium of choice for recording. The replacement of one format by another is not the first time that there has been competition between media in the audio world. Wax cylinders were replaced by 78 rpm discs, which were in turn replaced by LPs (“Long Playing records,” as they were called). The same evolutionary processes also occurred in recording studio masters for these formats.

Magnetic audiotype technology did not exist before World War II. It first came into use for audio recording in the late 1940s. Before then, most mastering had been done directly on to discs. All of the music on this project was made by Moses Asch during the 1940s on various types of disc. There were several sorts of disc technology; some machines recorded directly onto aluminum discs, others recorded onto acetate or shellac discs. The recordings here fall into the latter two categories.

Most master discs were recorded at about 78 rpm and consequently could not hold more than three minutes of music. Selections that ran longer often had to be broken up into two parts. When master recording, but still before he moved to magnetic tape, Asch used 33 1/3 rpm masters to record longer pieces on disc.

Acetate discs of the type used for recording these tracks consisted of an aluminum or glass base covered with a layer of lacquer. During the war, when many of these discs were recorded, the glass base was used because metal was dedicated to military uses. With the passage of time, the lacquer may begin to peel off the base like old paint, so it is important that acetate discs be transferred to a more stable medium as soon as possible. Shellac discs are more stable than acetate and are more like the vinyl discs we are familiar with. They are, however, quite brittle. Here at the Smithsonian we have undertaken the slow and laborious task of transferring all 5,000 acetates in the collection.

During the 1940s, Moses Asch’s studio was an open house to many of the recording artists in the New York area. Many of the acetates in this collection were recorded during this time. Asch’s recording log is a fascinating list of many of the top jazz and folk music performers of the day. Visitors included Woody and Cisco, Burl Ives, Josh White, Sonny Boy Williamson, Coleman Hawkins, and Pete Seeger, among others. Woody Guthrie would drop by Asch’s office whenever the spirits moved him. Woody would often get up in the morning, read the newspaper, and then sit down at his type writer and reel off a number of topical ballads.

Many of these typewritten pages are now stored in the archive here at the Smithsonian, and many of the songs were recorded for Asch.

During World War II, when these recordings were made, discs were in short supply. Moses Asch had a studio and musicians ready to record but nothing to record them on. Herbert Harris of the Stinson Trading Company had blank discs. Asch and Harris went into a short partnership as Asch-Stinson Records. Both men continued to put out much of the same material after their partnership ended, leading to much of the discographical confusion.

Because of the shortage of discs Asch could not afford second or third takes. For this reason, many of the songs he recorded have small mistakes in them. Some of these masters were released on Moses Asch’s Asch and Disc labels.

While working on this series, Pete Reiniger and I have tried to clean up the often scratchy sound by using No-Noise digital editing software. Some of the acetates are in better condition than others, and some either no longer exist or are in too bad a shape to use. In these cases we have substituted the recordings from the analog LP production master. It is our philosophy to try to clean up the noise without sacrificing the sound. Certain types of noise can be easily cleaned up this way, others can not be without eliminating the high-frequency sound. Many historical reissues sound muffled for this reason. We would rather have the crisp
sound of the original with some noise. We hope you agree.

In 1990, Lori Taylor, Leslie Spitz-Edson, Alex Sweds, Suzanne Crow, and I went through the approximately 6,000 master recording discs which had been in the possession of Moses Asch. We gently set down the needle on each disc for a brief moment and tried to discover the contents (acetates do not bear repeated playings). Most of the recordings on this disc were rediscovered during this process. We have now made preservation and reference copies of all of the Guthrie material in the Smithsonian archive (see list). This process has aided in the creation of these compact discs and hopefully will do more in the future as we work on preserving the rest of the Asch Collection.

Jeff Place, Archivist,
Center for Folklife and Cultural Heritage,
Smithsonian Institution (1999)

APPENDIX
Surviving recordings in the Ralph Rinzler Folklife Archive and Collections, Smithsonian Institution, made by Woody Guthrie for Moses Asch, 1944–1952:

1,2,3,4,5,6,7,8 45035
1913 Massacre 40025, 40102
21 Years 40101
900 Miles 40007
Alabama Bound (with Lead Belly) 40045
All Work Together
Along in the Sun and the Rain 40046, 40103
Another Man Done Gone
Baltimore in Washington 40101
Bed on the Floor (Make Me a Pallet on Your Floor) 40101
Beter World A-Comin’ 40059, 40102
Biggest Thing Man Has Ever Done (Great Historical Bum) 40100
Bill Thom Cabbage Down
Billy the Kid 40103
Blind Blang 40055
Blow Ye Winds
Blow the Man Down
Blowing Down This Dusty Road 40103
Boll Weevil 40007
Bound for Glory (with Jack Elliott)
Brown Eyes 40007
Bubble Gum 40036
Buddled Roses 40046
Buffalo Girls 40103
Buffalo Skinners 40055, 40103
Build My House 40397
Candy Tree
Car Song 40100, 40036
Chisholm Trail 40103
Choo Choo
Clean-O 45036
Cotton Blues (Bad Lee Brown) 40103
Columbus Stockade
Come See 45036
Cowboy Ranch
Cowboy Song
Cowboy Waltz 40103
Crawdad Song 40101
Cumberland Gap
Dance Around 45036
Danceville Girl 40101
Dead or Alive (Poor Lazarus) 40103
Dirty Goshdarn 40007
Do-Re-Mi 40001, 40100
Dollar Down, Dollar a Week 40025
Don’t You Push Me Down 45026
Dust Storm Disaster
Dying Miner 40025
End of the Line 40100
Ezekial Saw the Wheel
Farmer-Labor Train 40046, 40102
Fastest of Ponies 40103
Female Doctor (with Alonzo Scales)
Fiddler’s Tune
Fiddler’s Drum (with Lead Belly) 40100
The Flood and the Storm 40060
Foggy Mountain Top
Freight Train Blues
Frogs Went A-Courting (with Sonny Terry and Cisco Houston) 40103
Gambling Man 40101
Get Along Mr. Hitler
The Girl I Left Behind Me 40046
Give Me That Old Time Religion
Going Down the Road Feeling Bad 40100
The Golden Mile Vanity
Greatnight Little Arlo 45035
Goodnight Little Darling
Good Morning Blues (with Sonny Terry and Cisco Houston)
Oh Tell Me Rhody (with Sonny Terry and Cisco Houston) 40103
Grand Coulee Dam 40100
Grassy Grass Grass (Grow, Grow, Grow) 45035
Green Corn
Green Corn (with Lead Belly) 40105
Greenback Dollar
Grey Goose (with Lead Belly) 40105
Guitar Blues 40007
Guitar Rag
Gypsy Dave 40100
Ham and Eggs (with Lead Belly) 40105
Hang Knot 40025
Hangin’ Around (with Lee Hays, Pete Seeger, Brownie McGhee, and Sonny Terry)
Hanukkah Dance 40102
Happy Hanukkah
Hard, Ain’t It Hard 40100
Hard Travellin’ 40001, 40046, 40102
Harmonica Solo
Harriet Tubman 40046
Helping Hand
Hobo’s Lullaby 40001, 40100
House of the Rising Sun 40007
How Many Biscuits Can You Eat?
Howlin’ at 40102
How Long, How Long (with Jack Elliott)
I Ain’t Got No Home in This World Anymore 40001, 40100
I Ain’t Got Nobody 40100
I Just Want to Sing Your Name 40060
I Ride an Old Point 40103
I See Mama
I Want Milk (I Want it Now) 45035
I’ll Eat You, I’ll Drink You 45035
I’ll Write You and I’ll Draw 45035
Ida Red 40101
If I Lose My Money, Let Me Lose (with Cisco Houston and Sonny Terry)
Irene (with Sonny Terry)
It’s Hanukkah
Junkhammer John 40007
Jarama Valley 40100
Jesse James 40043, 40100
Jesus Christ 40001, 40100
Jig Along Home
Jiggy Jiggy Bum 45036
Smithsonian Institution (1999)
Johnny Hart 40101
John Henry 40007
Keep My Skillet Good and Greasy 40101
Kissin' On 40046
Ladies Auxiliary 40102
Lay Down Little Dogies 40103
Lindbergh 40100
Little Black Train 40101
Little Darlin' (At My Window Sad and Lonely) 40102
Little Sue of Sugar 4035
Lonesome Day
Long John
Long Way to Travel 40046
Lost John 40025
Luizlaw Munister 40025, 40102
Make a Bubble 45035
The Many and the Few 40102
A Million Miles
Miner's Song 40102
Miss Patsieheno 40021, 40102
More Pretty Girls Than One
More Across the River (with Sunny Terry)
Muleknitter Blues 40101
My Dolly 45036
My Little Seed
My Yellow Crayon 40036
Needle Sing 4035
New Found Land 40102
New Morning Train
New River Train
New York City 40046
New York Town 40100
Nine Pound Hammer (with Jack Elliott)
Old Joe Clark
Old Judge Thayer 40060
On Top of Old Smoky
One Day Old 45035
Oregon Trail 40007, 40102
Parsons Villa
Pastures of Plenty 40100
Philadelphia Lawyer 40001, 40100
Pick It Up 45035
A Picture from Life's Other Side 40100
Poor Robbin' 40101
Pretty Boy Floyd 40001, 40103
Pretty and Shiny 4035
Prison Cell Dream
Prisoner's Wife
Put My Little Shoes Away 40191
Put Your Finger in the Air 45036
Put on My Traveling Shoes (with Sunny Terry)
Race You Down the Mountain 45036
Railroad Bill (with Jack Elliott)
Railroad Blues 40102
Rain Crow Bill 40046
Rambin' Round 40100
Ranger's Command 40103
Rattle My Rattle 4035
Red River Bill 40102
Red River Valley 40103
Red Rummer
Red Wine 40000
The Return of Rocky Mountain Slim and Desert Rat Shorty 40103
Riding Down the Rocky Canyon
Rocky Mountain Slim and Desert Rat Shorty 40046
Roll On Yonder Toe
Roll the Union On
Root Hog and Die 40060
Rubaiyat (excerpt on 40102)
Rube and Nelly 40103
Rye Straw 40101
Sally Don't You Grieve 40021, 40102
Sally Goins' 40102
Seattle to Chicago 4046
Ship in the Sky 40102
Sinking of the Nor'wester
Sinking of the Reuben James 40021, 40100
Sitting on Top of the World
Ship to My Lou
Sleepy Eye 40536
Slop Knot 40103
Snow Deer 40103
So Long, It's Been Good to Know You (War version) 40021, 40100
Sowin' on the Mountain 40101
Springfield Mountain 40007
Stagger Lee Doleo) 40101
Stepstone 40101
Steelball (with Lead Belly) 40103, 40010
Stripes of Green
Struggle Blues 40025
Sussan Lens 40060
Sugar in the Sourdough
Swimming Suzie Suits 4035
Take My Penny
Take a Whiff on Me 40101
Take This Hammer (with Sunny Terry and Jack Elliott)
Talking Across the River (with Sonny Terry)
Talking Columbia 40102
Talking Dust Bowl
Talking Fishing Blues 40100, 40307
Talking Mountain (Talking Miner) 40046
Talking Missouri 40103
Talking Sailing (Talking Merchant Marine) 40021, 40102
This Land Is Your Land 40061, 40100
Tip a Toe
Train 45 40101
Train Blues 40030
Train Harmonica
Train Melody 40046
Train Narrator 40046
Train Song
Trouble in the Waters
True Believer
Two Good Men 40060, 40062
Union Burying Ground 40025
Union Hammer
Union Maid 40102
Unversetti's Letter 40060
Unversetti's Rock 40009
Vigilante Man 40001, 40102
Wehsh Canonnball
Waiting at the Gate 40025
Wake Up 45036
Wait By Ki-Ki
Want to See Me Grow
Warden in the Sky 40046
Weary Wash Wash 4035
Weaver's Life
We Shall Be Free (with Lead Belly) 40001, 40007
We Welcome to Heaven 40060
What Are We Waiting On? 40021, 40102
What Did the Deep Sea Say? 40007
What Would You Give in Exchange for Your Soul?
When That Great Ship Went Down 40100
When the Curfew Blows 40103
When the Saints Go Marching In
When the Yanks Go Marching In 40021, 40102
Which Side Are You On?
Who Broke Down the Hen House Door?
Who's Gonna Shoe Your Pretty Little Feet? 40101
Who's My Pretty Baby? 40035
Whoopie Ii Yi Yo,
Wild Cyclone 40103
Wild Horse 40007
Wild Man Blues 40101
Wigglely, Giggledly 40046
Wild Geese 40103
Will You Miss Me 40007
Worried Men Blues 40101
Wreck of the S9
Wreck of the Old 97 40101
Yellow Gal (with Lead Belly) 40044, 40105
Yellow Gal (solo)
You Souls of Boston 40060
Recordings of Woody Guthrie made and/or released by Moses Asch on Asch, Disc, Folkways, and Smithsonian Folkways Recordings, 1944-1998:


Other relevant recordings:
Cowboy Songs on Folkways, Smithsonian Folkways 40043; Folk Song America: A Twentieth Century Revival, Smithsonian Collection of Recordings RD 046; Folkways: A Vision Shared (Woody and Lead Belly's songs performed by contemporary popular musicians), Columbia 44094; The Anthology of American Folk Music, Smithsonian Folkways 40090; The Lead Belly Legacy Series, Smithsonian Folkways 40044, 40045, 40105; Songs of the Spanish Civil War, Folkways 5437; and Work Songs to Grow On, Vol. 3, Folkways 7027.

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CREDITS
Compiled and annotated by Jeff Place and Guy Logsdon
Original recordings by Moses Asch, 1944–1949, New York City; from the Moses and Frances Asch Collection at the Smithsonian Institution Analog reel-to-reel and acetate transfers by Jack Towers, David Glasser, Jeff Place, and Pete Reingier
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ABOUT THE COMPILERS
Jeff Place has been the head archivist for the Folkways Collection since soon after its arrival at the Smithsonian in 1987 and has overseen the cataloging of the Moses Asch Collection. He has a Masters in Library Science from the University of Maryland and specializes in sound archives. He is currently on the Preservation and Technology Committee for the National Academy of Recording Arts and Sciences. He has been involved in the compilation of a number of compact discs for Smithsonian Folkways including Woody Guthrie’s Long Ways to Travel: The Unreleased Folkways Masters, which won him the 1994 Brenda McCallum Prize from the American Folklore Society, the Asch Recordings of Woody Guthrie, and the Lead Belly Legacy Series. Place also won the 1998 Grammy Awards for best historical release and best liner notes for his work on The Anthology of American Folk Music (1997 edition). He has been a collector of traditional music for over twenty-five years. A native of Palo Alto, California, he lives in Mayo, Maryland, with his wife Barrie, daughter Andrea Rose, and son Lee.

Born and reared in Ada, Oklahoma, Dr. Guy Logsdon is a Smithsonian Institution Research Associate, and in 1990–91 was a Smithsonian Institution Senior Post-Doctoral Fellow compiling a biblio-discography of the songs of Woody Guthrie. He received a two-year grant, 1993–95, from the National Endowment for the Humanities to complete the Woody Guthrie project. Logsdon has written numerous articles about Woody Guthrie and cowboy songs and poetry; authored the highly acclaimed, award-winning book, “The Wherehouse Bella Were Ringing” and Other Songs Cowboys Sing; and compiled and annotated Cowboy Songs on Folkways (Smithsonian Folkways SF 40043) and Cisco Houston: The Folkways Years 1944–1961 (Smithsonian Folkways SF 40059). Former Director of Libraries and Professor of Education and American Folklore, University of Tulsa, Logsdon works as a writer and entertainer. Logsdon and Place have collaborated on other Smithsonian Folkways collections: Woody Guthrie: Long Ways to Travel, The Unreleased Folkways Masters 1944–1949 (40046), That’s Why We’re Marching: World War II and the American Folk Song Movement (40021), and Woody Guthrie: The Asch Recordings, Vols. 1-4 (40100-40103).
FOLKWAYS AT 50
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ABOUT SMITHSONIAN FOLKWAYS
Folkways Records was founded by Moses Asch in 1948 to document music, spoken word, instruction, and sounds from around the world. In the ensuing decades, New York City-based Folkways became one of the largest independent record labels in the world, reaching a total of nearly 2,200 albums that were always kept in print.

The Smithsonian Institution acquired Folkways from the Moses Asch estate in 1987 to ensure that the sounds and genius of the artists would be preserved for future generations. All Folkways recordings are available on high-quality audio cassettes or by special order on CD. Each recording is packed in a special box along with the original LP liner notes.

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