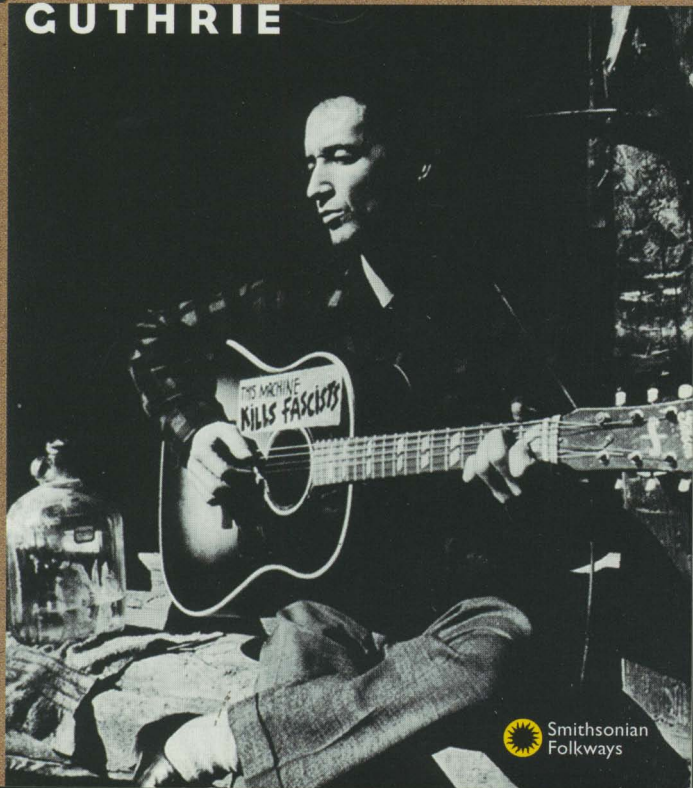


THE UNRELEASED FOLKWAYS MASTERS

WOODY GUTHRIE

long ways to travel 1944-1949



Smithsonian
Folkways

WOODY GUTHRIE long ways to travel

THE UNRELEASED FOLKWAYS MASTERS, 1944-1949



- 1 **Hard Travelin'** 2:13
- 2 **Talking Centralia** 3:24
- 3 **Farmer-Labor Train** 2:49
- 4 **Harriet Tubman's Ballad** 6:31
- 5 **Warden in the Sky** 2:46
- 6 **Train Narration** 2:29
- 7 **Seattle to Chicago** 3:03
- 8 **Rain Crow Bill** 2:38
- 9 **Along in the Sun and the Rain** 2:28
- 10 **Budded Roses** 3:02
- 11 **Train Ride Medley (part 1)** 6:32
- 12 **Girl I Left Behind Me** 2:14
- 13 **Wiggledy Giggledy** 1:10
- 14 **Kissin' On** 2:58
- 15 **Rocky Mountain Slim and Desert Rat Shorty** 3:07
- 16 **Train Ride Medley (part 2)** 4:39
- 17 **Long Ways to Travel** 2:35

These powerful songs by Woody Guthrie, some with his comrade Cisco Houston, were carefully selected from dozens of unreleased Guthrie masters received by the Smithsonian when it acquired Folkways Records in 1987. Extensively annotated by fellow Oklahoman and Guthrie scholar Guy Logsdon, this new collection reaffirms Guthrie's unique place in American music.



**Smithsonian
Folkways**

Smithsonian/Folkways Recordings
Center for Folklife Programs and Cultural Studies
955 L'Enfant Plaza, Suite 2600
Smithsonian Institution
Washington DC 20560

WOODY GUTHRIE long ways to travel

THE UNRELEASED FOLKWAYS MASTERS, 1944-1949

Compiled by Jeff Place and Guy Logsdon, annotated by Guy Logsdon

- 1 Hard Travelin'** 2:13
(Woody Guthrie/TRO-Ludlow Music, BMI)
- 2 Talking Centralia** 3:24
(Woody Guthrie/Woody Guthrie Publications Inc., BMI)
- 3 Farmer-Labor Train** 2:49
(Woody Guthrie/Woody Guthrie Publications Inc., BMI)
- 4 Harriet Tubman's Ballad** 6:31
(Woody Guthrie/TRO-Ludlow Music, BMI)
- 5 Warden in the Sky** 2:46
(Woody Guthrie/TRO-Ludlow Music, BMI)
- 6 Train Narration** 2:29
(story by Woody Guthrie)
- 7 Seattle to Chicago** 3:03
(Woody Guthrie/Woody Guthrie Publications Inc., BMI)
- 8 Rain Crow Bill** 2:38
(Music by Henry Whitter/Peer International, BMI)
- 9 Along in the Sun and the Rain** 2:28
(Woody Guthrie/Woody Guthrie Publications, Inc., BMI)
- 10 Budded Roses** 3:02
(Traditional)
- 11 Train Ride Medley (part 1)** 6:32
(Woody Guthrie/Woody Guthrie Publications, Inc., BMI)
- 12 Girl I Left Behind Me** 2:14
(Traditional)
- 13 Wiggledy Giggledy** 1:10
(Woody Guthrie/Woody Guthrie Publications Inc., BMI)
- 14 Kissin' On** 2:58
(Woody Guthrie/TRO-Ludlow Music, BMI)
- 15 Rocky Mountain Slim and Desert Rat Shorty** 3:07
(Text by W. Guthrie and G. Houston)
- 16 Train Ride Medley (part 2)** 4:39
(Woody Guthrie/Woody Guthrie Publications Inc., BMI)
- 17 Long Ways to Travel** 2:35
(Woody Guthrie/Woody Guthrie Publications Inc., BMI)

INTRODUCTION

by Guy Logsdon

Woody Guthrie (1912-1967) played a major role in developing the foundation for the song and social movement now referred to as the urban folk song revival during the 1940s and 1950s. He also became and remains an inspirational figure for folk songwriters, social protest and topical songwriters, and rock and folk rock songwriters. His friendships with Leadbelly, 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, 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 the Great Depression 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.

Hundreds of these documents, both written and recorded, are now a part of the Archives of the

Smithsonian Institution's Center for Folklife Programs and Cultural Studies. They came to the Smithsonian Institution in 1987 as a part of the Moses Asch/Folkways Records Collection. 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 unissued masters are takes rejected by Woody and/or Asch for various reasons, e.g., the topic of the song did not fit the theme of an album being issued or a line in the song was forgotten or skipped by Woody. The songs in this collection are from those master recordings Moses Asch decided not to use for other projects.

When Woody started his recording career in 1940, the commercially viable format for recording and reproduction was the 78 rpm disc. When the needle was set on the master disc, there was no stopping to correct mistakes; they could not be edited. If Woody lost the tune or sang the wrong words, he had to start over on a new master disc; so there are cuts in the Asch/Folkways Collection that Woody never heard or approved, for there were mistakes on them. The composition of the discs also varied; they were shellac, acetate on glass, acetate on aluminum, and vinyl. Unfortunately, the glass discs break easily and the acetate on aluminum flakes off; therefore, there are songs in this collection that can no longer be transferred from the master disc, for the master was lost dur-



ing the transfer process. And there are a few recordings lost from merely touching the disc.

This project started in 1991 with Jeff Place, archivist of the Center for Folklife Programs and Cultural Studies, and Guy Logsdon sitting for hours

listening to the opening lines of master discs identified as Woody Guthrie recordings. Many of the discs were misidentified and were not Woody's recordings, and during subsequent months Place found many of Woody's recordings with no identification or with the wrong name on the disc.

Woody Guthrie's first studio recording session was on March 21, 1940, when Alan Lomax interviewed him for the Library of Congress, and his last session was on January 7, 1952, when he recorded two songs for Decca Records. The nearly complete Library of Congress recordings were first issued commercially in 1964; the Decca recordings were not and should not be issued, for the debilitating symptoms of Huntington's disease are evident in his enunciation. During that twelve-year period, Woody also recorded for RCA Victor, the Bonneville Power Administration, Keynote Recordings, General Records, and many radio shows, but the bulk of his studio recordings were engineered and mastered by Moses Asch, the founder of Folkways Records. The exact number of recordings made by Woody for Asch is unknown, for Asch did not keep detailed, accurate documentation of his recording sessions.

The documentation that exists in Asch's ledger in the Asch/Folkways Collection is often difficult to understand. Information is not listed chronologically, and first names or initials are used instead of complete names; for some entries, no name is listed at all. Fortunately, Jim Kweskin visited Asch in 1978 and compiled a discography from the ledger and Asch's memory. It was published in *Record Research*, issue 161-162, February-March 1979, and issue 163-164, May-June 1979. Additional discographic information has been found on

the master discs' jackets, but not always has the master disc corresponded with the jacket information. Jeff Place worked long hours in matching the correct discs with their covers. The discographic information for this collection comes from the ledger and disc jackets.

Moses Asch started his manufacturing and production of records with specialization in international ethnic music using the Asch label in 1939, and his first commercial recording venture using American folk expression was in 1941 with *Play Parties in Song and Dance as Sung by Lead Belly*. Other singers of folksongs such as Burl Ives and Josh White turned to him as an outlet for their talents, and Asch became the primary producer of folk recordings, recognizing the talents of Woody Guthrie, Pete Seeger, Cisco Houston, and hundreds of other singers and musicians. His success in the 1940s was made possible, in part, through his affiliation with Herbert Harris.

Harris owned a record store in Manhattan and produced Stinson Records, and during World War II, had access to shellac, which was scarce. Asch had no shellac—which was necessary for manufacturing records—but he had a studio, engineering skills, and access to musicians who wanted to record their music. Asch and Harris combined their resources, and issued records under the Asch-Stinson label. This relationship and its ulti-

mate termination created discographic confusion, for some albums issued during those years require three different descriptions even though the album numbers, notes, cover illustrations, disc numbers, and matrix numbers are often the same. An example is Burl Ives's *The Wayfaring Stranger*, originally issued as Asch 345 with a cover illustration by David Stone Martin and with Asch disc labels; later it was issued with a photo of Ives on the cover. Subsequent copies were issued as Asch albums with Stinson disc labels, followed by Stinson albums with Stinson disc labels. The Asch/Harris split that created this discographic confusion came after the war ended.

Harris claimed that recordings made and issued during their partnership were also his and could be issued under the Stinson label. While Asch had most of the master recordings, a few were at the plate maker's plant in New Jersey, and Asch had no second copies. Every approved recording went to the plate maker where the metal plate and a test pressing were made. Asch went bankrupt in 1947, and since he owed the plate maker money, the plates were seized by the maker who sold them at auction. Some of the plates were purchased by Pickwick Records in California, and Harris obtained some plates for Stinson. When Harris had no master or plate, he copied the record that had been issued. Thus, many recordings issued by Asch prior to his bankruptcy were,

and still are, also issued under the Stinson Records label along with some recordings that Asch lost and had never issued. Asch always considered them to be his recordings, for they were made in his studio and he owned the contracts. But after bitter litigation, Asch knew that he could not prevent Harris from using them.

During his career, Asch produced records under different labels: Asch Records, Asch-Stinson Records, Disc Company of America, Folkways Records, and Disc Recordings. The Folkways label was created after Asch declared bankruptcy; 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 that he produced.

The relationship between Woody and Moses Asch was that of record producer and artist, friends and adversaries—a relationship that made money for Asch and gave Woody a source for money when he needed it. Asch was not known as a generous benefactor to the artists who recorded for him, and usually he paid artists only when money was requested or demanded. Woody was not known as a financially reliable individual; money was unimportant, except when he needed it. Their

arrangement met Woody's requirements—a little money when needed.

Asch's reflections about Woody and their relationship were expressed in an interview with Guy Logsdon on July 8, 1974, at the Americana Hotel in New York City. All quotations are from that interview. (Some words and passages have been edited for readability, but attitudes and substance have not been altered.)

Woody and Asch heard about each other through conversations with Pete Seeger and Alan Lomax. It was March 1944 when Woody started recording for Asch; according to Asch:

"Woody wasn't anxious to meet recording people; he was anxious to meet people he could communicate with. He was very uncommunicative; he was very antisocial. He didn't want to be bothered by society or people. I guess his mind was constantly working like a poet—on his work and what he had to say and how to translate that into a mass communication. He was not interested in writing for the sake of publishing. He was interested, like a true folksinger, in having the message, whatever it was or his translation of what it was, broadcast or available to a large audience. So, I didn't go after him. I only heard vaguely that such a person existed.

"One day, Woody comes in and squats himself on the floor. My office was all of eight feet by eight feet. Marion Distler ran the office; she had a desk, and right next to this office was my control room. It was all hand-made; we built it all ourselves. Looking into the studio, it was ten by seven, in which I'd had as many as fifteen of the great musicians—jazz musicians, Mary Lou Williams, Coleman Hawkins, and all that group. Everything was intimate.

"Woody goes into this hallway, all of two feet by four feet, and he squats himself before the office door and just sits there—very wild hair, clean shaven, and clothing one would associate with a western person rather than with an eastern person. He started to talk—a person of broad English, and then you wonder if that was a put-on. When he lets himself go, his English becomes more common English, with western or Oklahoman accents. And that's when I know he's not putting on or making fun. If you listen to those Library of Congress recordings, you can hear all the put-on he wanted to give Alan Lomax. This is the actor acting out the role of the folk singer from Oklahoma.

"With me, he wasn't at all that way. He spoke without any put-on; he spoke straight. You know, there are certain word structures that you express differently in different parts of the coun-

try. You knew that he wasn't from New York City. If you hear his recordings on Folkways, you will hear an English that is more commonly spoken English than you hear on other recordings when he put on that twang and other business.

"He sits there on the floor and says, 'Asch.' And I say, 'Yes.' He says, 'I've heard about ya.' I said, 'I've heard about you, too.' And we got into a conversation—a conversation dealing with the philosophy of life. I wasn't interested in him just because Alan Lomax had recorded him for the Library of Congress; I was interested in someone who would express something. We were a very small record company and I wanted to make sure that whatever went onto a record meant something for future purposes. People should be able to listen to a contemporary of the period expressing his views.

"I began to realize after talking to him a while that this was a very serious person, and a very articulate person. The simplicity of his speech was so deep that you start to remind yourself of Walt Whitman. The words were clear, simple, but the meanings were deep and very well thought out and philosophized. So we became friends. I didn't have to put on for him, and he didn't have to put on for me. Then he said, 'I have a lot of songs I want to record. I want one

favor from you, and that's the only way I will do this. Don't put out anything I wouldn't want you to put out. I want to hear all the cuts before you issue them. That's the only thing I want from you.'

"I had this Asch Recording place that was open house. The doors were open. So, we agreed that whenever Woody wanted to record something, he would just come in to the studio, and do a song and walk out. The same thing happened with Sonny Terry, Brownie McGhee, Leadbelly, Bess Hawes, and everybody.

"Quite often four or five of the great artist of that period happened to be in the studio for the same purpose. So they got together, and we did the recordings that came out on the albums, *Folksay* (now on Stinson cassettes 5, 9, 12). You have four or five of the 'best' singers at one time. It was absolutely accidental. It was interesting how each one immediately fitted into each other's pattern. However, it became much easier after Cisco Houston came in, because Cisco was so good at the guitar and so good at adapting himself with others. Woody could do what ever he wanted to do without having to worry what the next guy was doing, because Cisco covered up. All of this was spontaneous—nothing was ever rehearsed. I never permitted a folksong rehearsal."

In 1946, Asch produced *Songs to Grow On*, a collection of Woody's children's songs. His conceptualization of Woody almost depicts him as another Rousseau. Indeed, Woody often expressed himself and interacted with others in childlike simplicity. Woody's friend Lee Hays voiced a similar interpretation in response to criticism of a Woody story: "I was perplexed when you dismissed this story of Woody's wind machine as being of little consequence. To me this kind of fantasy is right at the heart of Woody's whole being, the kind of childlike playfulness which characterized his whole life and the special kind of enchantment he created with and for kids and grownups alike. This put him at odds with conforming society as much as did his politics and his sexual misadventures" (Lee Hays to "Ned," no last name and no date, letter in the Lee Hays Collection, Smithsonian Institution, Center for Folklife Programs and Cultural Studies). Asch continued:

"I was early involved with children's recordings; the first recordings I ever did were for children—my father's [the popular Yiddish author, Sholem Asch] *In the Beginning* and Leadbelly's play party songs—everything dealt with children. Woody loved children. He was a child in the sense of a grownup. He believed that the inhibitions were all lost and gone in the child; there was no such thing as inhibitions—the child was natural. He became

involved very much with children and, of course, he was the happiest person when Cathy was born. So he created these *Songs to Grow On*. Actually, he said that she created them. She gave him the words, and he set them to tunes and came rushing to the studio—not writing them down at all—saying, 'Gee, I just heard this; let's do it right away.' That's how the accumulation of *Songs to Grow On* grew. These were the first creative things he did for me.

"The other things were a large collection of 78 rpm recordings; he picked the tunes up and the words up from recordings he heard or wherever, on the juke box and stuff on the country music records. He changed the words and kept the tunes for his creativity. He believed very strongly that the American tradition of the ballad dealing with an event is something that was contemporary. It didn't stay in the 1880s, because something was happening in the 1900s; and in the 1940s, things were happening—and that's what he wanted to convey.

"Later on, getting together more as a producer-author, we discussed projects. Woody always had projects on his mind. He did two things for me. He wrote the most important critiques of my records that I ever had. He would spend a whole page or two pages of typed observations of the contents, whether it was Greek or Indone-

8
sian or African or American folk; he would sit down and study the recordings that I issued and write me a critique. And these are terrific—I still have them. There are letters that start off with personal matters, and then he would go into the critique of the recording he heard. He was always interested in any and all productions I issued, outside of jazz. It didn't have content to him.

"The other area was that we would sit together and plan projects. Like authors, he would be interested in ideas from others. He planned at least forty different albums, and he would even put thirty titles for each of the forty albums. He would say these have to be done, and these are the titles. Songs that he felt fit into a category that we discussed should be made, and he would write the song to fit the category—all kinds of subject matter.

"In other words he was ready to spend the rest of his life just making up songs fitting into categories to be issued and recorded. Then we decided to do what I did with the Broadside recordings later on, the Broadside Magazine; there should be issued at least once every month a recording that would depict the highlights of what was happening during that month, and he would write the songs and record it. This would be like a permanent mag-

azine. He even put down a name, I forgot what it was, and made a drawing for the cover for this series—a drawing of himself, just his back looking into the void. This was supposed to be a constant issue. It never came out.

"I didn't get any at all, because at that time he became interested in going back to depict some of the characters, like Belle Starr and others, that made the American image and that no one has written about, no one has documented in song. Then in the middle of all this he sort of lost perspective, and that's when I sent him and Cisco to Boston to do the Sacco-Vanzetti series. They spent a couple of months there, I think, and went through the background and events. And the Sacco and Vanzetti album [Folkways FH 5485] came out of that—just to get him into a perspective again. It was a terrible time.

"While the war was going on, many of the artists had a purpose and a viewpoint that they were doing something positive. Woody and Cisco were very happy they were torpedoed and were rescued. There was adventure, and they were showing the Nazis and the Fascists that they were there—they won over them by being alive. Came the end of the war, and they saw that the peace treaties and all were becoming involved the same as before the war. They all lost hope. There was no sense to go on. So

at that time I commissioned the Sacco-Vanzetti thing to give him some kind of perspective again—a way of life. He did a terrific job, Woody. And that gave him the idea to do the *Rubáiyát* in the terms of the 1940s."

Woody rewrote the *Rubáiyát of Omar Khayyám* as translated by Edward Fitzgerald into his philosophy and into contemporary terminology and set it to music. It was an ambitious project that included Cisco Houston in the recording sessions. Some of the master recording discs, possibly all, have survived, but Asch made no notation about the sequence in which they should be played. The lyrics are so esoteric that it is difficult to follow Woody's line of thought; therefore, this project will remain unissued until manuscripts can be located to help rebuild the original progression of theme and logic.

"He composed and recorded material from the Bible about the Maccabees and other historical biblical figures in the Jewish testament, the Old Testament, dealing with the Jewish resistance. It was very interesting to him, and he would go very deep into it and study the Bible very thoroughly. You know, when people say, "Communist, and this and that," they don't realize how much the Bible influenced Woody—Pete Seeger is the same. He didn't record enough of them for a Long Play record [LP].

9
"So many things happened to him during this period, and it was towards the end with me. He just tried too much, and then he became involved with women—and that ruined him completely. There was also a resistance against middle class society. I think he felt strongly that he was becoming too much involved with middle class society through Marjorie and his mother-in-law and the children and all that. No matter how much he was a family man, *which he was*, he was also a radical to the point that he needed to be by himself. All authors go through this. My father was very lucky that, when he wrote a book, no one bothered him in the house, and we children and Mother kept away from him. That was his job, and he was writing and couldn't be disturbed. Woody probably didn't have this home environment."

Asch believed that Woody's escapades with women and his middle class Jewish home life slowly eroded his creativity. He was unaware, as were Woody and Marjorie, that Huntington's disease was affecting Woody's creativity, productivity, and life. Asch placed Woody on his imaginary creative pedestal, and as Woody slowly became less reliable in their relationship, Asch became critical and unsympathetic. Woody's records also made money for the company, and he wanted Woody to focus his creative attention on projects. Asch's anger and frustration were vented in a letter to

Woody dated October 29, 1950, in which he angrily wrote, "...you fornicating bastard..."— a description that Woody probably took as a compliment.

At that time, Asch thought that Woody was running away from life "because he saw no sense, all his work and everything else meant nothing because to him the world hadn't been changed." And he believed that Woody wanted to re-live his life when he traveled freely about the country as "a vaga-bond, an individualist; you see, *On the Road* and Kerouac, the revolution of the young people going on the road, doing their own thing came later."

The last recordings that Woody made with Asch cannot be considered a serious session. It was in late 1953, possibly early 1954; as with so many of Asch's recordings, there is no session log to indicate the exact date. Woody, Jack Elliott, and Sonny Terry had been drinking and decided they needed to record some songs. They went to Asch's studio with no particular songs in mind. Woody's arm was stiff from a serious burn that occurred on a trip to Florida; he could barely play the guitar. By then Asch was using tape recorders, so he started the recorder and let it run. Woody spent much time, unsuccessfully, trying to tune his guitar; fortunately, Sonny Terry did not have to tune the harmonica. The tapes are in the Asch/Folkways

collection, but not a single song is worthy of publication. Asch became more critical of Woody.

"His arm was stiff. To me, I felt that if he had the power and the will, he could use that arm again to play. But he used that arm as a crutch. He would show that he couldn't move this arm. And I felt that this was a defeatist attitude. I didn't know about the disease. I felt that he lost a will of positiveness about him, that the great sacrifice of World War II was in vain."

About Woody's writing style, Asch reflected: "You couldn't change him, you couldn't do anything. This was the way he wrote, the way he spoke, and the way he did it. He never changed anything except in the discussion. I'd say that this line does not really mean what I think you want it to mean, why don't you change it? That was just discussion." And when questioned about Woody's performance style, he replied:

"He was more honest with himself than not. Now I saw him put on an act when he would sing to a group of people where he would become a real professional Okie. I saw that happen, because he felt that the kind of audience—this is what they want from me, okay, I'll give it to them. They weren't honest with me, I'm not going to be honest with them.' Very often that happened. He came to New York

and I think he felt he had to put on this act in order to get by. But he became much more mature in New York. Yet when he would get before an audience, I saw it—[Okie] professionalism come out. Cisco never gave a damn, never was this, always was against this, and lost out because of that. He helped Woody in the sense that he didn't have to be a professional folksinger when he had Cisco with him. They could play duets and do whatever they wanted to do as humans."

Asch's relationship with Woody was that of a person with whom he could discuss ideas and topics and theories dealing with creativity. He respected Woody's creativity, and saw Woody as a man who "was able to communicate with all strata of society." His father, Sholem Asch, thought Woody's song, "Jesus Christ" to be "one of the greatest American folk creative songs that had deepest meaning." But Moses Asch never completely forgave Woody for falling short of his expectations:

"I think Woody Guthrie was one of the great American poets. And I think as time goes on people will start to realize that he was a poet; he was a great American creative person. I never doubted this from the moment I met him and talked with him, and his discussion with me of how he sees things and what he is

doing. There was never, never any question. He knew it; this is great because, if you don't know it and you try to assume it, that's one thing. But he knew that he himself was this. This is why I hated him when he gave up. When he gave up, you know, you're a son of a bitch. You're not allowed to do that. The moment you heard his songs, not the reconstructed old songs, but his creative songs, you knew that this was a man who had some meaning. I don't know how strong I can make that."

When Asch considered a recording issued by another company worthy of continued availability to the public, he did not always hesitate to copy it and make it available in his catalog. This is how he obtained Woody's *Dust Bowl Ballads*. Woody first recorded the songs for RCA Victor in April 1940; they were issued as two three-record sets. When the initial run of three thousand copies was gone, RCA discontinued the set. Woody wanted them reissued and suggested that Asch issue them. During their discussions Asch received a telegram from the Bonneville Power Administration wanting Woody to sing for a Rural Electric Cooperative meeting in Spokane, Washington. It was April 1947, and the Administration needed Woody to tell the people that the dams were good for them and agriculture.

When Woody returned, Asch suggested that he

record the Columbia River songs for an album. Woody agreed providing he could include some Dust Bowl material not issued by RCA. The recordings were issued as *Ballads from the Dust Bowl* (Disc 610, three 78 rpm discs); thus, through the years a few of his Columbia River songs have been referred to as Dust Bowl ballads.

Woody wrote to RCA requesting that they reissue his songs, but he received no response. With a letter from Woody authorizing the action, Asch copied the RCA discs and issued them in 1950 under the title *Talking Dust Bowl* (Folkways FP 11, 10" longplay record). When RCA tried to stop him, Asch showed them Woody's letters, so they dropped their protest. This occurred during the time when the relationship between Woody and Asch became strained.

About Woody's political views Asch reflected that "his was a social radicalism." He believed that Woody's most political statement was the song "Jesus Christ," which was "not a destructive song. Woody was not a member of the Communist party; he couldn't take the regimentation of being told what to do, how to say, and follow a line."

In 1950, Woody's home life, creative activities, and health started to fall apart, and he and Asch had limited contact from that time on. Asch was not only disappointed and angered by Woody's

failure to continue being the creative genius producing new material almost daily, but also was concerned that he was losing an income-producing songwriter. Asch did keep Woody's recordings available for public consumption, and he continued to issue material that he pulled from the files of unreleased masters. Moses Asch played a major role in preserving and disseminating the songs of Woody Guthrie.

For additional information about Woody Guthrie (1912-1967), read his autobiographical novel *Bound for Glory* (New York: E.P. Dutton & Co., 1943), also see: Joe Klein, *Woody Guthrie: A Life* (New York: Alfred A. Knopf, 1980), and *Woody Guthrie, Pastures of Plenty: A Self Portrait*, edited by Dave Marsh and Harold Leventhal (New York: HarperCollins Publishers, 1990). For information about Moses Asch (1905-1986), see: Tony Scherman, "The Remarkable Recordings of Moses Asch," *Smithsonian* 18 (August 1987) 5, pp. 110-21; Gary Kenton, "Moses Asch of Folkways," *Audio* 74 (July 1990) 7, pp. 38-46; and Israel Young, "Moses Asch: Twentieth Century Man," *Sing Out!* 26 (May/June 1977) 1, pp. 2-6, and 26 (July/August 1977) 2, pp. 25-29.



Woody Guthrie on Folkways

Reissues and compilations available on CD and cassette:

- Folkways: The Original Vision* (with Leadbelly) 1988 (SF 40001)
- Woody Guthrie Sings Folk Songs* 1962 reissued 1989 (SF 40007)
- Struggle* 1976 reissued 1990 (SF 40025)
- Songs to Grow On For Mother and Child* 1991 (SF 45035)
- Nursery Days* 1992 (SF 45036)

Woody Guthrie also appears on:

- A Fish That's a Song* (SF 45037, cassette only)
- Cowboy Songs on Folkways* (SF 40043)

Available on cassette with original notes:

- Ballads of Sacco and Vanzetti* 1960 (FW 5485)
- Bound for Glory, The Songs and Story of Woody Guthrie* 1956 (FW 2481)
- Dust Bowl Ballads* 1964 (5212)
- Woody Guthrie, Poor Boy* 1968 (31010)
- Sings Folk Songs volume 2* 1964 (FW 2484)
- Songs to Grow On Volume 3* 1961 (FW 7027)
- This Land Is Your Land* 1967 (FW 31001)
- Hard Travellin'* 1964 (Disc Recordings D-110)

To order write Folkways Mail Order, 414 Hungerford Drive Suite 444, Rockville, MD 20850. Phone 301/443-2314. Visa and Mastercharge accepted.

NOTES ON THE SONGS

Titles of some songs were missing from the discs and dust jackets; we have attempted to provide appropriate titles for those songs. Credits are provided for lyrics and tunes when known, as well as the dates of the recording sessions. The matrix number, if available, is followed by the number assigned by the Smithsonian Institution, Center for Folklife Programs and Cultural Studies Archive. The type and size of the master recording is provided (unless otherwise indicated, the discs are 78 rpm), along with the personnel and instrumentation.

1 *Hard Travelin'*

Woody Guthrie, vocal; Cisco Houston, vocal harmony and guitar.
(Words and music by Woody Guthrie; no date or matrix number, Smithsonian Acetate 47; 12" aluminum base acetate; copyright TRO 1959, 1963, 1972, Ludlow Music.)

The first printing of this song appeared in a typed and mimeographed collection, *Ten of Woody Guthrie's Songs*, New York City, dated April 3, 1945; Woody sold it for twenty-five cents or less. He wrote, "This is a song about the hard traveling of the working people, not the moon-struck mystic traveling of the professional vacationist. Song about a man that has rode the flat wheelers, kicked up cinders, dumped the red hot slag, hit the hard rock tunneling, hard harvesting, the

hard rock jail, looking for a woman that's hard to find." He composed it while working on his Columbia River project in 1941 and first recorded it, with Cisco accompanying him, for Asch in mid-1945. While other versions of the song have been released, this is a previously unissued interpretation.

2 *Talking Centralia*

Woody Guthrie, vocal and guitar.
(Words and music Woody Guthrie; no date or matrix number available, Smithsonian Acetate 156 [the second of three cuts in collection]; 16" aluminum based acetate disc, 33 1/3 rpm; copyright October 15, 1947.)

On March 25, 1947, one hundred and eighteen coal miners were trapped when five explosions occurred in a mine at Centralia, Illinois; one hundred and eleven of those miners were killed. It became a national issue not only because of the number killed but also because the mining inspector had issued warnings about unsafe conditions; his warnings were ignored by the owners and by government officials. It was and is this type of disaster that inspires topical songwriters to make up songs; Woody wrote three songs the day he heard about the disaster. They were published in sheet music format under the title "Three Songs for Centralia" (New York: People's Songs, Inc., 1947).

Two of the three songs can be heard on *Struggle* (Smithsonian/ Folkways Recordings SF 40025); they are "Waiting at the Gate," which was pub-

lished as "Miners' Kids and Wives," and "The Dying Miner." On the sheet music Woody used the title "Talking Miner" for this song, but on the master recording disc "Talking Centralia" is the title. It may be a title change suggested by Moses Asch. This song varies from the other two in that it contains poignant humor in the final verse.

3 *Farmer-Labor Train*

Woody Guthrie, vocal and harmonica; Cisco Houston, vocal harmony and guitar.
(Words by Woody Guthrie, music "Wabash Cannonball"; no date or matrix number available, Smithsonian Acetate 047; 12" aluminum based acetate disc.)

In the above interview, Moses Asch refers to the disillusionment that some veterans suffered, along with devotees of left wing politics, following World War II. They saw no great changes in politics and economic policies, but did see a growing fear of and hostility toward the Soviet Union and Communism. When Henry A. Wallace (1888-1965) declared his independent candidacy for president during the 1948 election year, the left-wing movement was elated.

Wallace was born into an Iowa family of agricultural leaders and journalists. In the 1920s the agriculture economy collapsed, and Wallace abandoned his family's Republican tradition in support of the agricultural and economic policies of Al Smith and later those of Franklin D. Roo-

sevelt. In 1932 he was appointed Secretary of Agriculture by Roosevelt, and in 1940 was Roosevelt's choice for vice president. But Wallace became more and more controversial as he expressed his views about economic policies and world peace that should follow the war. He was dropped from the Democratic ticket in 1944, and his postwar advocacy for friendship with Russia and other unpopular progressive views signaled his political death even among liberals. However, in 1948 the left wing rallied to his support believing he could win the presidential election.

Woody wrote a series of songs to be sung at Wallace rallies, including, "Baking for Wallace," "Bet on Wallace," "Henry Wallace Man," "Wallace Meeting Grounds," and "The Farmer-Labor Train." He was certain that if farmers and laborers joined together they could elect Wallace. They didn't. In June 1948, a collection of songs including "The Farmer-Labor Train" was published as *Songs for Wallace* (People's Songs, vol. 4, no. 1).

4 *Harriet Tubman's Ballad*

(alternate title: *Ballad of Harriet Tubman*)
Woody Guthrie, vocal and guitar.
(Words by Woody Guthrie, music is a variant of "Kansas Boys," two cuts recorded May 24, 1945, matrix 904 [2nd cut], 905 [1st cut], Smithsonian Acetates 76 and 109; 12" shellac discs; the length of this song made it necessary to use two discs for the recording session; copyright, 1971, Woody

Guthrie Publications and Ludlow Music.)

Harriet Tubman (circa 1821-1913), born into slavery in Maryland, made her escape northward in 1849 by following the North Star. She became a well-known member of the Underground Railroad and helped lead more than three hundred slaves to freedom, becoming known as "Moses." She was a fearless opponent of slavery who served her cause for the rights and betterment of African-Americans and amassed an amazing number of accomplishments in her lifetime, even though she could neither read nor write.

Woody was impressed with Tubman's courage and in September 1944 composed his interpretation of the life of this heroic woman. The lyrics were first published in John Greenway's *American Folksongs of Protest* (Philadelphia: University of Pennsylvania Press, 1953), pp. 90-92; the lyrics and melody line along with excerpts from a letter written by Woody are in *Sing Out!* vol. 25 (November-December 1977) no. 4, pp. 26-27.

5 Warden in the Sky

Woody Guthrie, vocal and guitar.
(Words and music by Woody Guthrie, recorded December 29, 1949, no matrix number; three takes, this is Smithsonian Acetate 184; 16" aluminum based acetate disc, flaking; copyright January 5, 1950, EU 189450.)

A typed manuscript of this song in the Asch/Folkways Collection is dated December

1949. Two other song manuscripts, "Prisoner's Wife" and "Prisoner's River," carry the same date. An item in the newspaper, a report on the radio, or any event that sparked Woody's creative fires would motivate him to write a series of songs, usually within a short period of time. So, what triggered the composition of these prisoner songs?

The only item in the *New York Times Index* that might have motivated him was a plea for money and gifts for prisoners' families. But then, as the details of his life were scrutinized for clues, the "event" became obvious: *Woody was in jail at that time*. He had a propensity for sexual fantasy and activity, and it earned him one hundred and eighty days in jail for writing "obscene" letters to a female friend. He was sentenced in November 1949, but received an early release on December 22, 1949. These songs were written during that stay in jail. The events are documented in Joe Klein's *Woody Guthrie: A Life* (New York: Alfred A. Knopf, 1980), pp. 351-54.

6 Train Narration

Woody Guthrie, narration; Sonny Terry, harmonica.
(Story by Woody Guthrie; no date and no matrix number available, Smithsonian Acetate 122; 12" aluminum based acetate disc.)

Woody's ability as an emcee and a storyteller is heard in this selection, and it suggests that he had an earthy charisma as an entertainer. The Boomer Swenson story is about the Fort Smith and Western

Railroad that ran east and west through Okemah, Oklahoma, connecting his hometown with Arkansas and central Oklahoma; the tracks were removed in 1939. This selection is a segment (disc number 4) from a concert billed as a Union Hoot, possibly April 1946.

7 Seattle to Chicago

Woody Guthrie, vocal and harmonica; Cisco Houston, vocal and guitar.
(Words and adapted music by Woody Guthrie; no date and no matrix number available, Smithsonian Acetate 080; 12" glass based acetate disc, cracked.)

Both Woody and Cisco had a long way to travel, but a short time to get there. Each man traveled this country extensively and used any means available for transportation, and each one had songs to sing and tunes to play about his travels. Yet, neither man was a tramp, a hobo, or a bum; they merely were products of hard times in America when thumbing a ride or hopping a freight was the cheapest and often the only way to get there. They did not choose the open road or rail lines as a symbol of protest.

They often spoke, sang, and wrote about their travels, including the bad events as well as the romantic flair. However, trains provided more than songs and stories; the train was a vehicle that inspired instrumental tunes, especially tunes played on the harmonica. The rail line from Seattle

to Chicago allowed Woody the opportunity to play a variety of styles and tricks between stops; the train became his musical transportation.

8 Rain Crow Bill

Woody Guthrie, narration and harmonica; Sonny Terry, harmonica.
(Music by Henry Whitter, Peer International, BMI, copyright October 7, 1927; recorded April 24, 1944, matrix 699, Smithsonian Acetate 2475; 12" shellac disc.)

Henry Whitter was an early pioneer in the country music recording industry; while he played a variety of instruments, on his recordings he used the guitar and harmonica. His recording career started in 1923, and a few of the songs he recorded became 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. However, this recording shows Woody's ability to play the harmonica when he did not use a rack; obviously, he did not play with the skill and subtlety of Sonny Terry, but he was a pretty good harmonica player. First recorded by Whitter on 2 August 1927, in Briston, Tennessee, Victor 20878. It is a tune that passed among harmonica players for many years. Additional information about Whitter can be found in Norm Cohen's essay "Early Pioneers," *Stars of Country Music*, edited by Bill C. Malone and Judith McCulloh (Urbana: Uni-

versity of Illinois Press, 1975), pp. 13-16 and Bill C. Malone, *Country Music U.S.A.*, revised edition (Austin: University of Texas Press, 1985).

9 Along in the Sun and the Rain

Woody Guthrie, vocal and guitar.

(Words and music by Woody Guthrie; no date or matrix number, 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 shook 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.

10 Budded Roses

Woody Guthrie, vocal and guitar.

(Words and music [credits not found], recorded April 25, 1944, matrix MA106, Smithsonian Acetate 3768; 12" shellac disc.)

Woody compiled many notebooks of songs not

only that he wrote but also that he learned from the radio, phonograph records, and other singers while living in Oklahoma, Texas, and California. He loaned one notebook (see: "Kissin' On," track 14 in this collection) to Alan Lomax at the Library of Congress, who had a typist transcribe the lyrics into a collection, "Songs of Woody Guthrie"; this song is page 46. It has been a popular song among country singers for decades and was first recorded by Charlie Poole and the North Carolina Ramblers, September 18, 1926 (Columbia 15138-D).

11 Train Ride Medley (part 1)

Woody Guthrie, vocal, narration, and harmonica; Cisco Houston, vocal, narration, and guitar.

(Words and music adaptations by Woody Guthrie, no date or matrix number available, Smithsonian Acetate 023; 12" aluminum based acetate disc, 33-1/3 rpm, microgroove.)

Woody and Cisco take a musical train ride across the nation narrating the towns visited and the problems confronted when "riding the rails." They use a variety of tunes for the lengthy musical trip, and in order to provide a listener layover, the medley has been divided into two parts. The trip is continued on track 16 in this collection. Tunes and songs that are adapted in part 1 are "I Ride an Old Paint" (traditional), "Ride Around, Little Dogies" (traditional), "Bed on the Floor" (Woody Guthrie), and "Chicago, Chicago" (Woody Guthrie).

12 Girl I Left Behind Me

Woody Guthrie, fiddle; Bess Lomax Hawes, mandolin; Butch Hawes, guitar.

(Traditional, recorded on March 1, 1945 [also listed as recorded March 23, 1945], matrix 872, Smithsonian Acetate 031; 12" shellac disc.)

The origin of this tune is unknown, but its popularity has carried it into all regions of this nation and has made it the melodic foundation of love songs, lovers parting songs, dance tunes, and marching tunes. It was brought to this country from England, probably before the Revolution. However, its place of origin could have been Ireland or Scotland. There are so many commercially recorded variants that it is difficult to identify the "first" recording. However, it was recorded as a violin instrumental in November 1923 featuring Jasper Bisbee (Edison 51381); it is improbable that Woody ever heard that recording. He plays it as an old-time fiddle tune.

13 Wiggledy Giggledy

Woody Guthrie, vocal and guitar.

(Words and music by Woody Guthrie; no date or matrix number, Smithsonian Acetate 554; 12" acetate on aluminum base, side B, 33-1/3rpm [on the disc with song number 18].)

Alliteration is common in nonsense verse, and Woody had a natural propensity for alliteration. He often showed his humorous and childlike traits with this writing device. But even in nonsensical

rhymes, he could make a pointed comment, such as heard in the mildly bawdy line in this short verse.

14 Kissin' On

(alternate title: Gave Her Kisses)

Woody Guthrie, vocal; Cisco Houston, vocal harmony and guitar.

(Words and music by Woody Guthrie; recorded April 19, 1944, matrix MA37, Smithsonian Acetate 024; 12" shellac disc.)

Alan Lomax started his well-known Library of Congress interview/recordings of Woody on March 21, 1940. During Woody's stay with Lomax, he loaned a collection of songs to Lomax who had them typed under the title "Songs of Woody Guthrie" and deposited in the Library of Congress, Archive of Folk Culture. The song "The Art and Science of Kissing" is in that collection on page 173, and as part of the first verse, Woody wrote:

There's an art and science of everything you see,
Of climbing poles and setting in a tree—

But the art and science of kissing is a darn good
thing to know

So just relax and listen unto me...

He states that he read a book (probably a booklet) about kissing, and it inspired this song. The verses that follow his opening lines do not vary much from the recorded verses, and the song shows that Woody found humor in most human behavior. He wrote it before March 1940, and used it as the next-to-last song recorded for Decca Records, Jan-

uary 7, 1952 (unissued). It has the flavor of a country music comedy song.

15 Rocky Mountain Slim and Desert Rat Shorty

Woody Guthrie, narration and guitar; Cisco Houston, narration and guitar.

(Words and music by Woody Guthrie and Cisco Houston, no date, "10" home recording, Smithsonian Acetate 285.)

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 (cable television is the contemporary equivalent of border radio). 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, but also they 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 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.

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

16 Train Ride Medley (part 2)

Tunes and songs adapted in part 2 are "New York City" (Woody Guthrie), "Baltimore to Washington" (Woody Guthrie), "Delaware Gap" (traditional, tune "Cumberland Gap"), "Lynchburg Town" (Woody Guthrie), "Blue Eyes" (Woody Guthrie, tune "Brown Eyes"), and "The Girl I Left in Sunny Tennessee" (a favorite melody of Woody, first recorded by Charlie Poole and the North Carolina Ramblers, September 18, 1926, Columbia 15138-D; no copyright for this song was registered, public domain).

17 Long Ways to Travel

Woody Guthrie, vocal and fiddle; Bess Lomax Hawes, mandolin; Butch Hawes, guitar. (Words and music by Woody Guthrie; recorded March 1, 1945, matrix 869, Smithsonian Acetate 058; 12" shellac disc.)

This is a blues-structured tune with an accelerated tempo that adapts it to Woody's fiddle rhythm. Woody did not excel as a fiddle player; he

"sawed" on it as did many old time fiddlers.

Woody learned fiddling style from his Uncle Jeff Guthrie and from his best friend and former brother-in-law, Matt Jennings, while living in Pampa, Texas, from mid-1929 to mid-1937.

About the compilers:

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 and authored the highly acclaimed, award-winning book, *The Whorehouse Bells Were Ringing* and *Other Songs Cowboys Sing*, and compiled and annotated *Cowboy Songs on Folkways* Smithsonian/Folkways SF 40043. Former Director of Libraries and Professor of Education and American Folklife, University of Tulsa, Logsdon works as a writer and entertainer.

Jeff Place has been the archivist for the Folkways Collection since soon after its arrival at the Smithsonian in 1987. He has a Master's degree in Library Science from the University of Maryland and specializes in sound archives. He has been a collector of traditional music for more than twenty years. He lives in Washington, D.C. with his wife Barrie and daughter Andrea.

Acknowledgments

For discographical information, we are indebted to Guthrie T. Meade's unpublished "Discography of Traditional Songs and Tunes On Hillbilly Records," in the Library of Congress, American Folklife Center, Archive of Folk Culture, Washington, D.C. For their encouragement and assistance, we express sincere appreciation to Dr. Anthony Seeger, Matt Walters, Lori Taylor, and Dudley Connell, Center for Folklife Programs and Cultural Studies and Smithsonian/Folkways Recordings, Smithsonian Institution, Washington, D.C., and to Joseph C. Hickerson, Gerald Parsons, and the Reference Staff in the Library of Congress, Archive of Folk Culture. We thank Ronnie Pugh, Head of Reference, Country Music Foundation, Nashville, Tennessee, for providing documentation about the Decca recordings. Special appreciation goes to Harold Leventhal for making the Hays-Houston papers available for research.

Archivist's Remarks

by Jeff Place

During the last ten years music buyers have seen the replacement of the vinyl LP by the compact disc as the medium of choice for home listening of audio recordings. This 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 those formats.

Magnetic audiotape 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 onto discs. All the recordings on this project were made by Moses Asch during the 1940s on various types of discs. There were several different 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 much more than three minutes of music. Guthrie's "The Ballad of Harriet Tubman" needed two acetate discs to

record the entire piece. Later on, 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 Woody Guthrie tracks consisted of an aluminum or glass base covered with a layer of lacquer. During World War II, 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.

The appearance of magnetic tape marked a revolutionary change in recording because uninterrupted performances could be much longer. Different sections could also be spliced together to create another recording without re-recording the entire performance. During a late recording session with Leadbelly in 1948 (later issued as *Leadbelly's Last Sessions*—to be reissued in Spring 1994 as Smithsonian/Folkways SF40068/69/70/71), the participants were amazed by the new reel-to-reel tape machine in their midst and their comments to the effect can be heard on tape. Leadbelly asks repeatedly, "Is that thing not over yet?"

During the 1940s (as is mentioned in Logsdon's essay), Moses Asch's studio was an open house to many of the recording artists in the New York area. Woody Guthrie stopped in whenever the spirit moved him. Woody would often get up in the morning, read the newspaper and then sit down at his typewriter 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.

In 1990, Lori Taylor, Leslie Spitz-Edson, Alex Sweda, Suzanne Crow and I went through approximately 5,000 of the master recording discs that had been in the possession of Moses Asch. We gently set down the needle on each disc for a brief moment and attempted to discover the contents. Woody Guthrie was involved in the session on over three hundred of these discs. Guy Logsdon and I analyzed what songs were on the discs, using Logsdon's biblio-discography of Woody Guthrie, and discovered that quite a few of these recordings had never been released. Many of these sessions were informal and there were obvious reasons they had not been released. Others however, were definitely of interest and we all felt they should be issued. Many of those recordings are included here.

Others do not appear here. Of those, some were either children's songs or World War II material.

Others were incomplete or disorderly sessions, like Woody Guthrie and Cisco Houston's "Rubáiyát" project (see Logsdon's notes) that were never released. Some of these will be issued on future Smithsonian/ Folkways releases.

Jeff Place
Archivist, Center for Folklife Programs and Cultural Studies, Smithsonian Institution

For further information on acetates and their preservation:

Gilles St. Laurent, "The Preservation of Recorded Sound Materials," *Association for Recorded Sound Collections Journal*, Fall 1992, pp. 144-156.

Credits

Compiled by Jeff Place and Guy Logsdon
Annotated by Guy Logsdon and Jeff Place
Editorial assistance by Edmund O'Reilly
Project supervised by Anthony Seeger and Matt Walters

Original recordings by Moses Asch, 1944-1949,
New York City

Acetate transfers by Brad McCoy, Recording Laboratory of the Motion Picture, Broadcast, and Recorded Sound Division, Library of Congress, Washington D.C.

Mastered by Joe Gastwirt, Ocean View Digital,
West Los Angeles, California

Cover photograph (ca. 1942, photographer
unknown) courtesy of Woody Guthrie Publications

Cover design: Visual Dialogue

Additional thanks to Harold Leventhal, Lori Taylor,
Leslie Spitz-Edson, Alex Sweda, Suzanne Crow,
Ian Kach, Steve Weiss, Katie Knoll, Allan
McConnell. Back cover: Cisco Houston and
Woody Guthrie (ca. 1944), photographer
unknown.

Inside photo: Woody Guthrie playing fiddle, Cisco
Houston on the guitar, around 1944. Photographer
unknown.

About Smithsonian/Folkways

Folkways Records was founded by Moses Asch and Marian Distler in 1947 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 Asch estate in 1987 to ensure that the sounds and genius of the artists would be preserved for future generations. All Folkways recordings are now available on high-quality audio cassettes, each packed in a special box along with the original LP liner notes.

Smithsonian/Folkways Recordings was formed to continue the Folkways tradition of releasing significant recordings with high-quality documentation. It produces new titles, reissues of historic recordings from Folkways and other record labels, and in collaboration with other companies also produces instructional videotapes, recordings to accompany published books, and a variety of other educational projects.

The Smithsonian/Folkways, Folkways, Cook, and Paredon record labels are administered by the Smithsonian Institution's Center for Folklife Programs and Cultural Studies. They are one of the means through which the Center supports the work of traditional artists and expresses its commitment to cultural diversity, education, and increased understanding.

You can find Smithsonian/Folkways Recordings at your local record store. Smithsonian/Folkways, Folkways, Cook, and Paredon recordings are all available through:

Smithsonian/Folkways Mail Order
414 Hungerford Drive, Suite 444
Rockville, MD 20850
phone (301) 443-2314
fax (301) 443-1819
(Visa and MasterCard accepted)

For a free catalogue, write:

The Whole Folkways Catalogue
Smithsonian/Folkways Recordings
955 L'Enfant Plaza, Suite 2600
Smithsonian Institution
Washington, DC 20560
phone (202) 287-3262
fax (202) 287-3699



Smithsonian
Folkways

Smithsonian/Folkways Recordings
Center for Folklife Programs and Cultural Studies
955 L'Enfant Plaza, Suite 2600
Smithsonian Institution
Washington DC 20560
© 1994 Smithsonian/Folkways Records

