

**A TRIBUTE TO
WOODY GUTHRIE
AND LEADBELLY**

[illegible]



WOODY GUTHRIE



LEADBELLY

You couldn't hear Folkways Records on radios or jukeboxes. You couldn't always find them in the record store. But the sounds got around. Bob Dylan first heard Woody Guthrie in someone's home and went on to learn hundreds of his songs. Public libraries carried Folkways Records, and many people's first exposure to anything beyond the fairly uniform styles of popular music came through those sources. Tearing artists sold records at their concerts, and Moses Asch sometimes hawked his records at Sam Goody's in New York.

Moses Asch's life's work at Folkways produced an audio collection that rivals in size and variety the great visual art collections donated to the Smithsonian Institution. But it is different to have an effect; music must be heard. The Smithsonian obtained the Folkways collection with the intention of keeping available the records already released, continuing the tradition of documenting the world's sounds for future generations of artists and scholars, and making the sounds available to the communities and nations that performed them. Some musicians will use the recordings to justify and strengthen their own traditions. Others, like those on this record, will take what they hear on Folkways Records and create new works of art building on their predecessors.

The Smithsonian Institution would not have Folkways Records today without the generosity of the artists on this album. They have donated their time and talent to record their own interpretations

of some of Huddie Ledbetter's and Woody Guthrie's songs in what is both a tribute to those artists and a financial contribution that makes possible the Smithsonian purchase of Folkways Records and the Woody Guthrie Archives. Each artist on this record is a major recording star in his or her own right and each has contributed to the preservation of earlier traditions while demonstrating the vitality of his or her own style.

Music is an atom that crosses barriers of time, space, social distance, politics, and prejudice. We all learn from one another. Caribbean and African styles have influenced American popular music, which, in turn, has permeated most parts of the globe. Music can be utilized to unite or to divide, to make war or to make love. It is a resource for us all to use as we travel our own roads and create or re-create ourselves and our societies. Huddie Ledbetter and Woody Guthrie contributed tremendously to American music in this century and the artists on this record have contributed to the preservation, development, and wider appreciation of a national patrimony. We can all be grateful for their vision shared.

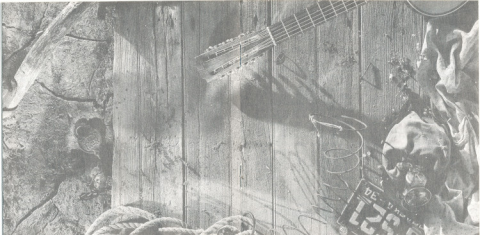
—Anthony Seeger
Curator, The Folkways Collection
Director, Folkways Records
Smithsonian Institution



Sometimes it seems as if the legends of Woody Guthrie and Leadbelly may actually overshadow the music. Which would not be so surprising, were it not for the fact that their music has been so widely recognized, and so universally influential, for such was the force of their personalities in life, such was the strength of their inner conviction—not to mention their ability to dramatize themselves and their causes—that those of us endowed with less courage, less unity of vision (which takes in just about all of us) are forced to create a Baroque frame for the cultured self-portraits

that they have fashioned. Leadbelly sang his way out of prison. Woody Guthrie traveled west through billowing clouds of dust with Tom Joad. It isn't a matter of distorting their message exactly; it's just an attempt to comprehend it, in much the same way that contemporary audiences will construct their own iconography for pop stars. It satisfies both the need for a brighter, more vivid reality and the artist's own penchant for self-dramatization. "I am quite convinced," Woody's son, Arlo, has said, "that most of the things that were bigger than life about him, the legend as opposed to the truth, were as much induced by him as by circumstances." Or as Little Richard has said in another context, if you don't want your picture taken you've got no business being a star.

Here, though, we have the music alone—and the music delivered not in the voices of its authors but in accents that are sometimes disconcertingly at odds with their original expression. It is, of course, an incomparably rich legacy that is being offered up, and it seems to me the mere existence of an album of this sort testifies to the extent to which Woody Guthrie's and Leadbelly's music has entered into the cultural mainstream. But even at a moment that so naturally lends itself to uncritical approbation, perhaps most of all at such a moment, I think it's worth remembering where this music, where this music's audience came from. There was a time when these songs were considered dangerous in much the same





was dead or alive, but by now I was trying to find out where he was.

When I finally met him, he wasn't functioning very well, but I was there more as a servant—I mean, I went there to sing him his songs. That's all I went to do, and that's all I did. I never really talked too much to him. He couldn't talk anyway. He was very jittery. He always liked the songs, and he would ask for certain ones. I knew them all. I was like a Woody Guthrie jukebox.

If Woody Guthrie was around today, I think he'd be very disillusioned. But everything happens in its own time. Woody Guthrie was who he was because he came along in the time he came along in. For me he was like a link in a chain. Like I am for other people, and we all are for somebody. We're all just links in a chain. There was an innocence to Woody Guthrie. There was a

certain type of innocence that I never regained—I know that's what I was looking for. Whether it was real or whether it was a dream, who's to say? But it was like a kind of lost innocence. And after him it was over.

—Bob Dylan

(Transcribed from a BBC Radio interview)

Those interested in learning more about Huddie Ledbetter and Woody Guthrie can start by listening to, watching, and reading some of the following:

Folkways: The Original Hoax, Smithsonian Folkways Records SF40001. The original recordings by Huddie Ledbetter and Woody Guthrie of the songs on this album. This new Smithsonian Folkways release is at once a great initial exposure to the original artists and a way of appreciating the interpretations of the songs on this CBS Records album. Distributed by Birch Tree Group, Ltd.

Information on Huddie Ledbetter includes song collections and sound recordings, *Never Follows as Sleep by Leadbelly's* edited by John A. Lomax, and *The Leadbelly Songbook* edited by Maxon Ash and Alan Lomax are two of the books. Ledbetter's own reminiscences, interspersed with songs, are available on *Leadbelly's Last Sessions*. (Folkways 2941A/B, 2941C/D, 2942A/B, 2942C/D. Other recordings on Folkways include *Take This Hammer* (31079), *Show On* (31030), *Midnight Special* (31046), and *Leadbelly's Legacy* (2024, 2024).

Woody Guthrie's life is documented on film, books, and records. *Round For Glory* is his autobiography. *Woody Guthrie: A Life* by Joe Klein is a biography. There is also a full bibliography. *A Woody Guthrie Bibliography*, 1977/1982 edited by R. A. Rouse. *Hard Traveling: Woody Guthrie* is a 70-minute video documentary of Guthrie's life and songs (MGM/UA release 600654). Guthrie's records include the recently released *Columbia River Collection* (Pounder 1036), and many records on the Folkways label, including *Round for Glory* (2481), *Shuffle* (2485), *Ballads of Sacco and Vanzetti* (5485) and *Woody Guthrie: Singer Follows* (2483, 2484). His children's records include *Songs to Grow On for Mother and Child* (37015) and *Why Oh Why?* (37036) (cassette).

Folkways Records are distributed by Birch Tree Group Ltd., 180 Alexander Street, Princeton, New Jersey 08540.

SYDNE—Sweet Honey in the Rock

Bernice Johnson Reagon, Evelyn Marie Harris,

Thayne Marie Barnwell, Ashe Kabili,

Ntanga Folade—Vocals

Engineered by Jim Robeson

Mixed by Jody Scott

PRETTY BOY FLOYD—Bob Dylan

Bob Dylan—Acoustic Guitar, Vocal

DO RE MI—John Mellencamp

John Mellencamp—Vocals

Larry Crane—Acoustic Guitar

Joby Myers—Upright Bass

Michael Waschke—Drums

John Casella—Accordion

Lisa Germano—Fiddle

Crystal Lakefront—Background Singer

Produced by John Mellencamp and

Don Geisman

Engineered by David Leonard

I AIN'T GOT NO HOME—

Bruce Springsteen

Bruce Springsteen—Guitar, Vocals

Roy Bitan—Organ

Nile Lolgren—Guitar

Produced by

Bruce Springsteen, Jon Landau, Chuck Plotkin

Engineered by Jody Scott

Mixed by Bob Clearmountain

JESUS CHRIST-U2

Bono—Vocals, Harmonica

The Edge—Guitar

Adam Clayton—Bass

Larry Mullen Jr.—Drums

Produced by Jimmy Iovine

Associate Producer—Jack "Cowboy" Clement

Engineered by David R. Ferguson
Mixed by Shelly Yukus

ROCK ISLAND LINE—Little Richard
with Fishbone

Little Richard—Vocals
Fish—Drums
Rusty Anderson—Guitar
Jimmy Stewart—Piano, Organ
Charles Glenn—Bass

Produced/Engineered by David Kahne
Mixed by David Leonard
Big Help—Bob Merlis

EAST TEXAS RED—Arlo Guthrie
Arlo Guthrie—Vocals, Guitar, Auto Harp

Produced by Arlo Guthrie
Engineered by Jesse Henderson

PHILADELPHIA LAWYER—Willie Nelson

Willie Nelson—Vocals, Guitar
Jody Payne—Guitar
Grady Martin—Guitar
Bee Spears—Bass
Bobbie Nelson—Piano
Mickey Raphael—Harmonica
Paul English—Drums
Billy English—Percussion

Produced by Willie Nelson
Engineered by Larry Greenhill

HOBOT'S LULLABY—Emmylou Harris

Emmylou Harris—Vocals, Guitar
Mark O'Connor—Fiddle

Produced by Emmylou Harris
Engineered by Donovan Cowart

THE BOURGEOIS BLUES—Taj Mahal

Taj Mahal—Jukko-string Guitar, Piano
Accompanist—Ralph Rader—Mandolin
Engineered by Jim Robeson

GRAY GOOSE—Sweet Honey in the Rock

Bernice Johnson Reagon, Evelyn Maria Harris,
Yvonne Maria Burwell, Asha Kahlil,
Nanaju Bolade—Vocals

Engineered by Jim Robeson
Mixed by Toby Scott

GOODNIGHT IRENE—Brian Wilson

Brian Wilson—Lead Vocal, All Background
Vocals, Piano, Synthesizer, Banjo,
Saxophone

Andy Paley—Six and Twelve-string Guitars,
Bass, Drums, Harmonicas
Michael Bernard—Drums, Percussion

Executive Producer—Dr. Eugene E. Landy
Produced by Brian Wilson
Arranged by Brian Wilson
Co-Produced by Andy Paley
Engineered by Mark Linett

VIGILANTE MAN—Bruce Springsteen

Bruce Springsteen—Guitar, Vocals
Garry Tallent—Bass
Nils Lofgren—Guitar
Dennis Federici—Keyboards
Roy Bittan—Organ
Max Weinberg—Drums
Pete Scialfa—Background Vocals, Percussion

Produced by
Bruce Springsteen, Joe Landau, Chuck Plotkin
Engineered by Toby Scott
Mixed by Bob Clearmountain

THIS LAND IS YOUR LAND—Pete Seeger
with Sweet Honey in the Rock,
Doc Watson & The Little Red School
House Chorus

Pete Seeger—Banjo, Vocals
Bernice Johnson Reagon, Evelyn Maria Harris,
Yvonne Maria Burwell, Asha Kahlil,
Nanaju Bolade—Vocals

Doc Watson—Guitar, Background Vocals
Charlie Seyler—Harmonica
John Cephes—Guitar, Vocals
Phil Wiggins—Harmonica

Little Red School House Chorus,
Directed by Sarah St. Onge

It's: Nuel Agones-Getz, Matthew Borden, Cleo
Brooks, Lenna Hess, Timothy-Matthew
Holley, Jacob Kaufman, Monte King,
Lyle Marchetti, Leslie Murray, Gena
Dopenheim, Kara Radost, Matthew Reid,
Elizabeth Rich, Victor Rooney, Vivian
Verlaan, Maggie Wood

It's: Nash Baunwell, Natalie Bridges, Matthew
Cipriano, Sherwanda Cole-English,
Charlisse Harris-Jenkins, David Jackson,
Sarah Kahn, Emily Kanofsky Emily
Rothschild, Angela Russell, Alyson
Seinger, Sarah Scher

10's A: Michael Korok-Perkins, Sasha Tylm,
Luka Weinstock

10's B: Josh Nachman, Toby Newman,
Alison Schair

Guests: Marissa DeVito, Anna Potente,
Ali Sacki, Liri Sacki

Engineered by Jon Mathias
Mix Engineer—Toby Scott

Executive Producers:

Don DeLillo and Joe McEwen.

CBS Records Inc.

Harold Leventhal, Woody Guthrie Archives

Ralph Rusk, Smithsonian Institution

Engineer:

Toby Scott

Mastering:

Bob Ludwig at Masterdisk, New York

Special Thanks:

Steve Berkowitz, Barbara Carr, Mickey Eichner

Denise Gatto, Jeff Jones, Dy Laskie,

Arnold Levine, Tommy Matola, Jack Rowner,

Pat Rustici, Seymour Stein, Walter Tetsakoff

Mark O'Neal, author, *A Voice Beyond*

A Classic Portrait Of America And Its People

Smithsonian Institution:

Mary Lynne McElroy, Special Assistant

Carol Anderson, Secretary

Susan Lieberhorst, Secretary

Smithsonian Office Of Folklife Programs:

Richard Karin, Acting Director

Anthony Seeger, Curator of Folkways Records

Thomas Yennaris, Jr., Senior Ethnomusicologist

Nicholas Spitzer, Folklorist

Gabe Sheker, Media Specialist

Project Coordinator:

Jeffrey LaRiche

Associate Project Coordinator:

Arlene Lieberman

Public Affairs Coordinator:

Mary Combs

Legal Counsel:

Robert Dierker, Smithsonian Institution

Joel Katz and Joel Cherry, Katz & Cherry, PC

Andy Garber, Ron Wilcox, Elise Solomon and

Mich Tenzer, CBS Records Inc.

Artist Representation:

Ellef Dorst, Bonnie Garner, Mitch Greenhill,

Amy Horowitz, Jon Landau, Eugene Landy,

Bob Merks, Elliot Roberts, Jeff Rosen,

Mark Rothbaum, Harry Sandler, Toshi Seeger

Recording Studios:

Belmont Mall Studio, Belmont, IN

Bias Recording Co. Inc., Springfield, VA

Rix Factory, New York, NY

Long View Farm Recording Studio,

Rs, Brookfield, MA

Oasis Studio, Los Angeles, CA

Platinum Island Recording Studio Inc.,
New York, NY

Sound Castle, Los Angeles, CA

Sound Ideas, New York, NY

Studio Masters, Los Angeles, CA

Sun Studios, Memphis, TN

Art Director:

Rico Lina

Photography:

Hans Nielsen

Stylist:

Joan Scherman (Thanks to Don Page,

Frank Bruce, Harold Leventhal and

Scott Molloy)

Artist's Photography:

Richard L. Freeman, David Galt, Jim McGuire,

Anne Liebovitz, Tom Bisset, Sam Hirsatz,

Larry Williams, Will & Owen McIntyre,

Don Kessok

Bob Dylan, Fishbone, Willie Nelson and Bruce
Springsteen appear courtesy of Columbia
Records.

John Mellencamp appears courtesy of
Polygram/Mercury Records.

U2 appears courtesy of Island Records.

Little Richard and Emmylou Harris appear
courtesy of Warner Bros. Records, Inc.

Ariq Guthrie appears courtesy of Rising Sun
Records.

Big Malar appears courtesy of Polygram/Gala/
Gramavision.

Brian Wilson appears courtesy of Sire Records.

Doc Watson appears courtesy of Flying
Fish Records.



EMMYLOU HARRIS



U2



BOB DYLAN



JOHN MELLENCAMP



BRIAN WILSON



LITTLE RICHARD



PETE SEEGER



SWEET HONEY IN THE ROCK



ARLO GUTHRIE



BRUCE SPRINGSTEEN



WILLIE NELSON



DOC WATSON



TAJ MAHAL

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