

FOLKWAYS RECORDS / NY FA 2389

CAT-IRON

SINGS BLUES AND HYMNS

recorded by Frederic Ramsey, Jr.

photograph by Frederic Ramsey, Jr.

CAT-IRON

PROPERTY OF
FOLKLIFE PROGRAM
SMITHSONIAN INSTITUTION

Descriptive notes inside pocket

FOLKWAYS RECORDS Album No. FA 2389

Copyright © 1958 by Folkways Records and Service Corp. 117 W. 46 St. NYC USA

FOLKWAYS RECORDS / NY FA 2389

CAT-IRON

SINGS BLUES AND HYMNS

recorded by Frederic Ramsey, Jr.

photograph by Frederic Ramsey, Jr.





USED BY PERMISSION OF:

The Saturday Review

LINEs FROM BUCKNER'S ALLEY

By FREDERIC RAMSEY, JR.

*Jimmy Bell in town, Lord, he
walkin' round . . .*

THE singer was Cat-Iron, and we were sitting in the front room of his neat, box-like, white-clap-board home at Number Seven, Buckner's Alley. The alley cuts through a strip of bottomland just back of the bluffs, once the site of a sawmill operated long ago by a man named Buckner. Buckner had given his name to the Bottom, and rows of narrow, board shacks had been thrown up along the traces of old pathways. One of the pathways had got to be known as "Tin-Can Alley," but then Buckner's name had overridden that, too, and both the alley and the bottom claim him today. Just east of the Mississippi and well below the high ground of historic, antebellum Natchez, the Bottom exists as a No Man's Land loosely appended to, but not a part of, old Natchez. For "No Man," you can also read "Negro."

We had come there because Thurman Monroe had said that Cat-Iron knew a lot of the old blues, and had even made up a few of his own.

"I guess he's what you might call a folk-singer," Monroe had added.

I had met Monroe only an hour before. I had stopped my car at a small frame cottage set in lawn and shaded by a chinaberry tree, in another part of Natchez. A Negro of medium height and stout build, dressed in white shirt and dark trousers, was cutting the grass with a big, old-fashioned hand lawnmower, while another man stood under the chinaberry tree, fingering the valves of a highly polished trumpet, blowing short, experimental runs as his cheeks puffed and flattened. This was Thurmond Monroe, alto saxophone player with the Otis Smith Orchestra of Natchez.

We found Cat-Iron on his narrow front porch, seated in a worn wicker chair and leaning forward to face a mirror of broken glass that had been placed on a cross-strut of the porch-screening. With deliberation, he was scraping at a bristly, gray stubble, using a

safety razor. A stick of soap—no water—stood upright beside the mirror.

"I don't sing blues much any more," Cat-Iron explained after we had crowded two more chairs close beside him on the porch. "Just church music. You know, since I been converted, I sing the hymns."

"Aw Cat," Monroe pleaded, "you know three-four Saturdays ago I gave you three-fifty worth of quarters and dimes, just to hear you play some of those old ones. Remember?" Then he turned to me. "Our band plays anything, nowadays—rhumbas, Calypso, bop, pops—a bit of the blues. I think I'm really closer to blues than anything, though. But the public wants variety."

"I got no guitar, either," Cat replied as he went on scraping.

"Well, we could go down to Hawkins's, and borrow his."

When we got back the mirror, razor, and stick of soap were gone. Seeing Cat-Iron stand for the first time, I was impressed by the stocky build of his short frame. He looked hard, all muscle, gone to some flabbiness, but still hard in general outline. He wore a gray shirt open at the neck, cotton duck work pants, thick leather bottom-boots laced loose and folded down from the top. When he walked, he rocked.

"Let's go inside," he said as he took the guitar Monroe handed him,

nodding his head toward the door. It was a large head, fitting the body that bore it; he had put on a soft, gray felt hat which cut across its elliptical form, concealing his forehead, but allowing light to sneak in under the brim and pick up the prominent lines of his long, straight nose and full, out-curved nostrils. The eyes, just above the cheekbone's highlight, were deep-set, with folds of flesh curving back from the ridge of the bone. His teeth, when he smiled, showed irregular.

Inside, I sat on the sofa while Monroe leaned back in a chair tilted against a windowsill. Cat set the guitar on his lap and began to tune up the strings. When they were right he placed the guitar on the bed beside him, rose, crossed the room to a veneer-dark dresser, and returned with a small, flat-sided medicine bottle. Taking up the guitar again, he applied the flat side of the bottle to the strings at the neck of the instrument, sliding it across the frets as he picked chords.

With the first notes, we knew we were in blues territory.

But it took some time to go beyond the first boundary. First Cat-Iron sang a hymn, "When the Saints Go Marching In." He sang it with feeling, with power, with compelling rhythm; he embellished it, on his guitar, with ornaments that could only come from years of blues-playing. Then we heard "When I Lay My Burden Down." Cat-Iron might be singing religion, but he was playing it with the heart of a blues-man.

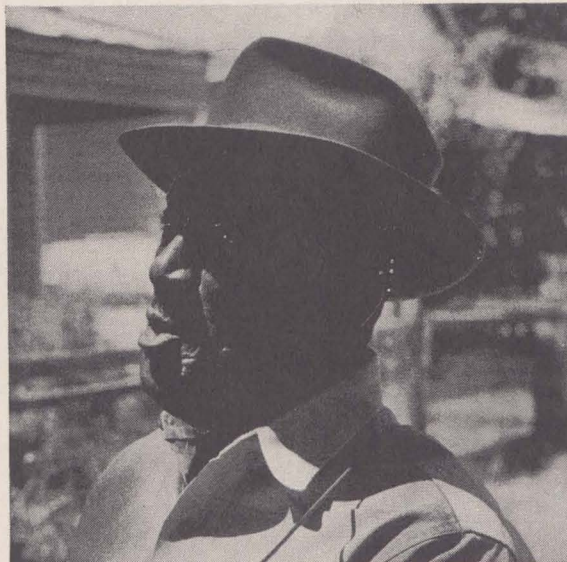
We waited, politely. Monroe looked up at conclusion of the second hymn as Cat-Iron began to re-tune his guitar.

"I had it in bass-tone before," Cat-Iron explained. The word "bass" sounded like a fish, not a singer's register. "Now, I'm putting it in E natural."

The two selections that came next were fine—at the top of the list, as far as blues-playing can go—but I still had the impression that Monroe was waiting. No performer of Cat-Iron's experience chooses to run in his best piece at the head of a concert.

*He got greenback enough,
sweet babe, to make a
man a suit . . .*

With "Jimmy Bell," Cat-Iron seemed to be throwing the lines away as he worked into the song. Yet there was a hard intensity to his voice, an insistence, that made us want



—Frederic Ramsey, Jr.

Cat-Iron—"he looked hard."

to go along with him, to hear every word, to get it all. I began to know what Monroe had been waiting for. Cat-Iron was talking language now, the language of the blues; clipped, sparse, but with a world of experience and observation rolled into it.

I wondered if it was a language that could be understood at all outside Buckner's Bottom—away from the South. It is so specific in reference, so regional in character, so underplayed in humor that its keenest turns are easily lost. Yet blues as they have been sung in this country—well over sixty years—are an overly neglected body of genuinely poetic outpourings. Even if they must be classified as minor lyric expression, they are worth some effort. They merit, at the least, the care that our writers and scholars have lavished upon the madrigal, the sonnet, the round.

The particular richness of the blues-language derives from its preservation of a vast, communal, folk-expression. In the earliest days of blues, the lines came to the guitar as everyday speech.

*When you see me laughin', I'm
laughin' to keep from cryin'.*

Every blues-singer, up to and including Cat-Iron, has always sat down to play in the company of others. They may not have been there, in the room or under the tree, but they were at his shoulder, whispering the lines, the rememberings, the names of places and the names of men and women. This was their public domain. At this stage, no one exerted the control of copyright. And before this stage, there was still another—the utterances of the very first blues-singers. It must have come from the giant effort of a transposed people to find meaningful expression in a strange language.

Once that effort had got under way, its multiplication was fruitful as are the first pages of Genesis. There are some specific examples of the process: Leadbelly, traveling and playing with Blind Lemon Jefferson all over Texas, founded his abundant repertoire on lines remembered from Lemon and others encountered on their travels. Horace Sprott, working and listening in the cotton fields just north of Selma, Alabama, never forgot, among hundreds of lines he knew, the particular verse of an unknown singer called Smokestack Lightning:

*I followed my baby to her buryin'
ground . . . long, old lone-
some day!*

Big Bill Broonzy, whose book, "Big Bill Blues," tells so much of this

process of enrichment and cross-fertilization, has recalled, on a recent Folkways record that bears his name, the story of one C. C. Rider, a wandering blues-man who sang:

*My home is on the water, and I
don't like no land at all
I'd rather be dead than stay here
and be a dog.*

Rider's song has become classic, and is known to almost every player in the country; it has been recorded many times, with many variations.

This elastic process of invention, exchange, and improvisation created a literature. For the blues-man who had it committed to memory, it was an important working tool—handy, pithy, complete. It has never found its way into print, and we shall have a stunning anthology when it does.

THE real test of creativity, for the blues-man, is his ability to put the wandering couplets of this literature together. In the hands of the lesser talent—and there are many of these—the result is a hacking hodge podge of unrelated fragments. From a sensitive minstrel, the song pours out as a skilful, mellowed blend. It is a lyric, personal statement, yet it contains elements of a universal, folk-shared experience.

Since the shared experience is that of the Southern Negro, there are the deeper notes of suffering, of hard times, of loneliness. There are also sly and salty twists of humor, fortified by a mastery of innuendo that may have roots in West African song and social life.

There is also love. In language as tender and as brutal, as outspoken and wistful, as our English can become, the vapors and excursions of love are celebrated in the blues-singer's vagrant lines:

*Ain't got nobody to feel and care
for me
Ain't got nobody to feel and care
for me
Says all I had, done caught the
train and gone.*

*Said, I went to the depot, I looked
up at the sign
Said, I went to the depot, I looked
up at the sign
Said, there ain't nothing I seen
would bring my baby back.*

Cat-Iron had sung the lines for us only a moment before. This was the language he was singing; this was the world to which I had been admitted, a passenger without portfolio sitting on a slump-backed sofa in a cramped living room.

The dedicated blues-singer—and

Cat-Iron was showing us that he belonged here—is like an actor who delivers the prologue or epilogue to a play. He moves with economy; he sums up; he lifts a curtain, he lets it fall. He relates a story, and sometimes he is part of it. It is up to the listener to know when, and how.

In two lines, Cat-Iron had moved in on Jimmy Bell, and he had moved us with him. This man walking around town is no ordinary sawmill hand or cropper or cotton-chopper; he's got greenbacks enough, sweet babe, to make a man a suit.

And just as Cat-Iron could mix with Jelly Roll Morton, Jimmy Bell could mix with the rousters and gamblers and touts Jelly Roll has described: "Those boys I used to sing with were really tough babies. . . . It was a miracle how those boys lived. They were sweetback men, I suppose you'd call them—always a bunch of women (*sweet babe*) running after them. . . . They dressed very well and they were tremendous sports. It was nothing like spending money that even worried their mind (*he got greenback enough*).

"But they all strived to have at least one Sunday suit (*to make a man a suit*), because without that Sunday suit you didn't have nothing. You should have seen one of those sports move down the street (*Jimmy Bell in town, Lord, he walkin' 'round*) . . . walking along with a very mosey walk they had adopted from the river, called shooting the agate. . . ."

*Jimmy Bell told his sister, all you
need is not t' shout
If you don't pay your money,
deacon gwine to turn you
out*

Cat-Iron was telling us; Jimmy Bell was not only a gambler, he was a man who would try to talk his sister out of being a church member. "You don't have to go to church, and you don't have to shout." *Shout* is a word of many shadings; one of them implies that there are plenty of persons who put on a display of emotion in church, feigning more conviction than they feel. They are conforming, and Jimmy Bell doesn't buy it. "Settle the business; just don't pay your church dues, and the deacon, who keeps his eye on the receipts, will read you off the roster of saved souls." Cat-Iron prepared us for his next scene: Jimmy Bell as Devil's Advocate.

*Jimmy Bell in the pulpit, the
Bible in his hand*

It is Sunday, and Jimmy Bell has come up from Natchez-under-the-Hill, as veritable an Inferno as ever existed. In the history of Natchez,

it was the port that harbored a tough breed of river bullies, adventurers, and prostitutes. At one time inhabitants of the port engaged in combat with the more respectable citizens on the hill, and were dispersed with a dousing from fire-pumps. Jimmy Bell carries more than the threat of mere physical violence; in his Mephistophelian role, he will undermine with subtlety:

*All them sisters sittin' back in the
corner, cryin'
Jimmy Bell my man,
Jimmy Bell my man.*

Bell has been a pretty efficient Mephistopheles; he has already seduced a fair proportion of the distaff side of the congregation and even in church they are wrangling for his favors ("always a bunch of women running after them," as Jelly Roll spoke it).

*Jimmy Bell told the sext(i)on, go
an' tone the bell
'Cause some of these members
here sure is goin' to hell*

Jimmy Bell knows what he's talking about. However, he does not disappear in a flash of fire and puff of smoke:

*Jimmy Bell told his wife, told his
wife that night
If the time don't get no better
here, babe,
up the road I'm goin'
up the road I'm goin'.*

Instead, he goes home to his wife. Only now has Cat-Iron introduced her; she couldn't have been very important. Bell returns to character, is a human being again, and is exposed as simply a hungry grifter ("It was a miracle how those boys lived"), suffering, perhaps, from a touch of remorse and appetite.

CAT-IRON'S principal leaves the stage, singing a line that is both common tag and common property to all who make a living as hoboes, drifters, gamblers—and blues-singers:

*If the time don't get no better
here, babe,
up the road I'm goin'
up the road I'm goin'.*

Cat-Iron laid his fingers across the still-vibrating strings. In the quiet that followed, Thurman Monroe's chair came back to the floor with a creak and a tap. He opened his eyes.

"I wish I could sing like that, Cat."

"Come back some time, I got some

more."

We rose together. It was time to go up the road.



PHOTOS BY FREDERIC RAMSEY, JR.

SIDE I, Band 1: POOR BOY A LONG, LONG WAY FROM HOME

I'm a poor boy, I'm a long, long way from home
I'm a poor old boy, long way from home
I'm a poor old boy, I'm long way from home

Ain't got nobody to feel and care for me (2)
Says all I had, done caught the train and gone

Said, I went to the depot, I looked up at the
sign

Said, I went to the depot, I looked up at the
sign

Said, there ain't nothing I seen would bring
my baby back

Vicksburg on a high hill, N'Orleans just below (2)
If she don't come tomorrow, make me beg my bone,
Well, you don't want me, whyn't you tell me 'fore
Woman, if you don't want me, whyn't you tell me
'fore
If you don't want me, whyn't you tell me 'fore?

SIDE I, Band 2: DON'T YOUR HOUSE LOOK LONESOME

Don't your house look lonesome,
your biscuit roller done gone
Don't your house look lonesome,
when your biscuit roller done gone
Don't your house look lonesome,
find your baby done gone

Tell me, Corinna, where you stayed last night (3)

I got something to tell you, woman,
make the hair rise on your head (2)
I got something to tell you woman, make
the spring cry on your bed

Don't your house look lonesome,
when your biscuit roller done gone
Don't your house look lonesome,
your biscuit roller done gone
Don't your house look lonesome,
you find your baby done gone

Now I don't know what makes grandpa crazy
'bout my grandma so
She got the same old jelly she had,
forty years ago.

SIDE I, Band 3: TELL ME, YOU DIDN'T MEAN ME NO GOOD

Tell me, you didn't mean me no good (2)
Tell me little woman, you didn't mean me no
good

Don't your house look lonesome,
your biscuit roller done gone (2)
Don't your house look lonesome,
you find your baby done gone

Got a little low mama, long tall mama too (2)
Tell my little low mama, what my long tall
mama can do

Got something to tell you,
make the hair rise on your head
Got something to tell you, woman,
make the hair rise on your head
I got something to tell you,
make the spring cry on your bed.

SIDE I, Band 4: JIMMY BELL

Jimmy Bell in town, Lordy, (or, Lord, he)
walkin' 'round
He got greenback enough, sweet babe,
to make a man a suit
make a man a suit
make a man a suit
He got greenback enough, sweet babe,
make a man a suit

Jimmy Bell told his sister, all you need
is not 't shout

If you don't pay your money, deacon
gwine to turn you out
going to turn you out,
going to turn you out (2)

Jimmy Bell in the pulpit, the Bible in
his hand
All them sisters sittin' back in the corner,
cryin' Jimmy Bell my man
Jimmy Bell my man (2)

Jimmy Bell told the sexton, go an' tone the
bell,
'Cause some of these old members here sure
is goin' to hell
sure is goin' to hell
sure is goin' to hell
'Cause some of these old members here, yes,
sure is goin' to hell

Jimmy Bell told his wife, 'told his wife that
night,

If the time don't get no better here, babe,
up the road I'm goin'
up the road I'm goin' (2)

SIDE I, Band 5: I'M GOIN TO WALK YOUR LOG

I'm gwine 't'put 't on strong,
put my (stumps) on strong
When I git you back from rollin'
I'll walk you burnin' log
walk the (bully) burnin' log (2)

When I get you back from rollin' (for)
I'll walk your log

Got a girl uptown, treat me like a child
Yes, she feeds me off of so many diff'ent dice
She's bout to run me wild

She 'bout to run me wild
'bout to run me wild

Yes, she feed me off so many diff'ent dice
She 'bout to run me wild

I'm gwine to walk your log, gwine to walk your
log

When I get you back from rollin' far, I walk
your burning log
Mary had a lamb, tied him on the track
An' every time the whistle blow, the lamb
he'd ball the jack
Lamb'd ball the jack (2)
An' every time the whistle'd blow, the lamb
he'd ball the jack

I'm gwin' t'put 't on strong, put my stunts
on strong
When I get to rollin' in my good curse on,
I put my stunts on strong.

SIDE I, Band 6: GOT A GIRL IN FERRIDAY,
ONE IN GREENWOOD TOWN

Got a girl in Ferriday, one in Greenwood town
Got a woman in Ferriday, one in Greenwood town
Got a favorite down Natzhez on the Hill

I'm going tell you women, just how to keep
your man at home (2)
You got to eagle rock him whiles he saddle on

Tell me way down in Lousiana, hoodoo's
over there (2)
Says, I'm goin' to hell an' have my fortune told

Said, I went to the gypsy, had my fortune told
Said, I went to the gypsy, had my fortune told
You gotta tailor-made woman, she ain't no
hand-me-down

I don't want no black woman, fryin' no meat
for me (2)
For she studies evil, she's liable to poison me

I'm going tell you something, what a Louisiana
woman will do (2)
She'll steal your man, and she don't care
what she'll do

You can always tell when your woman got another
man (2)
Tell your meals aren't ready, and your house
ain't never clean.

SIDE II, Band 1: WELL, I'M IN YOUR HAND

Well, I'm in your hand, I'm in your hand,
I'm in your
Well, I'm in your hand, I'm in your hand,
I'm in your hand
Throw your lovin' arms around me
O Lord, I'm in your hand
Well, I died, I died, I'm in your
Well, I died, I died, I'm in your hand
Throw your lovin' arms around me,
O Lord, I'm in your hand
Well, I've got the word, I've got the word,
I'm in your
Well, I got the word, I got the word,
I'm in your hand
Throw your lovin' arms around me
O Lord
I'm in your hand, I'm in your hand,
my father dear
Well, I'm in your hand, I'm in your hand,
my father dear
Throw your lovin' arms around me,
O Lord, I'm in your

SIDE II, Band 2: WHEN I LAY MY BURDEN DOWN

Glory, glory, hallelujah, when I lay my
-- my burden down
O glory, glory, o hallelujah, o when I lay my
-- my burden down
Yes, I'm goin' home to -- goin' live with Jesus) (2)
O, when I lay my -- my burden down
You ought to pray so -- o God can use you
O, any time, Lord, or anywhere
You ought to pray so -- o God can use you
O, any time, Lord, or anywhere
O glory, glory, o hallelujah, o when I lay my
-- my burden down
Glory, glory, o hallelujah, o when I lay my
-- my burden down

SIDE II, Band 3: OLD TIME RELIGION

O, gimme that old time religion,
gimme that ole,
gimme that ole, O Lord,
O, gimme that ole time religion
gime that ole
gimme that ole, O Lord
O, it is good when the world's on fire
it is good when
it is good when the world's on fire, Lord
O, it is good for my dear old mother
it is good for my
it is good for my dear old mother, Lord
O, gimme that ole,
gimme that ole,
gimme that ole, Lord, 'sgood enough
O, it is good for my dear old father
It is good for my dear old father, Lord
O, gimme that ole,
gimme that ole
gimme that ole, Lord
O, it is good for the Hebrew children
It is good for the Hebrew child'en, Lord,
O, it is good when I am dyin
It is good when I'm dyin', Lord,

O, gimme that ole, gimme that ole, gimme that ole,
o Lord

SIDE II, Band 4: FIX ME RIGHT

Good Lord, fix me right, Lord fix me right
If I die on the battlefield, Lord fix me right
Good Lord, fix me right, Lord fix me right
If I die, O let me die
Lord fix me right O O O O
When I was a sinner, my well
When I come to find out, I was on the road to hell
O lord, fix me right, Lord fix me right
If I die on the battlefield, Lord fix me right
I'm comin' but my way is hard
comin' but my way is hard
If I die on the battlefield, comin' but my way
is hard
O, please fix me right, please fix me right
If I die on the battlefield, please fix me right
I'm goin' out in your name, goin' out in your name
If I die on the battlefield, goin' out in your name
O, please fix me right, please fix me right,
If I die o let me die, please fix me right,
O, Jesus done fixed me right, Jesus done fixed me
right
If I die on the battlefield, Jesus done fixed me
right
I'm comin' on my bended knee, comin' on my bended
knee
If I die on the battlefield, comin' on my bended
knee

SIDE II, Band 5: O, THE BLOOD DONE SIGNED MY NAME

O, the blood, o the blood, o the blood done
O, the blood, o the blood, o the blood done
washed me clean
O, the blood, o the blood, o the blood done
O, the blood done washed me clean
An' it ain't no use in your talkin') (2)
Don't you see what the blood done done)
An' it ain't no use in your talkin'
Don't you see what the
O, the blood done washed me clean

I tracked him, I tracked him, I tracked him
I tracked him, I tracked him, Lord I tracked
him by his blood
I tracked him, I tracked him, I tracked him
O, I tracked him by his blood
Don't you see, don't you see, don't you see
what the blood done done (3)
O, the blood done give me a home

SIDE II, Band 6: WHEN THE SAINTS GO MARCHING HOME

O, when the saints to marching home (2)
O, Lord, I wants to be in that number
O, when the saints go marching in
O, Lord, I used to have some playmates
To talk and walk and talk with me
O, since I got my soul be converted
O, will they turn they (eir) backs on me
O, when the saints go marchin' home
O, when the saints go marchin' in
O, Lord, I wants to be in that number
O, when the saints go marchin' in.

NEW NUMERICAL LISTINGS

Old Numbers are in Brackets ()

FOLKWAYS RECORDS

★ ★ ★ The World's Leading Producer of AUTHENTIC FOLK MUSIC on Records ★ ★ ★

AMERICANA 10"

FA2001 (1)	Square Dances, Pite Pete
FA2002	Christmas Carols, Summers
FA2003 (3)	Darling Corey, Seeger
FA2004 (4)	Take This Hammer, Leadbelly No. 1
FA2005	American Folk Songs, Seegers
FA2006 (4)	Washboard Band, Terry
FA2007	Cumberland Mountain, Clayton
FA2009 (9)	All Day Singin', Van Wey
FA2010 (10)	Lonesome Valley, Folksons
FA2011 (11)	Dust Bowl Ballads, Guthrie
FA2013 (13)	Railroad Songs, Houston
FA2014 (14)	Rock Island Line, Leadbelly No. 2
FA2019 (19)	Sea & Logger Songs, Eskin
FA2021 (21)	Seeds of Love, Summers
FA2022 (22)	Cowboy Ballads, Houston
FA2023 (23)	Solomon Valley, Jimson
FA2024 (24)	Leadbelly Legacy, No. 3
FA2025 (23/2)	Ohio Valley, Buckley
FA2028 (28)	Get On Board, Folkmothers
FA2030 (30/2)	Blues, Brownie McGee
FA2034 (34)	Easy Rider, Leadbelly No. 4
FA2035 (35)	Harmonica & Vocal Solos, Terry
FA2036 (36)	Mormon Folk Songs, Hilton
FA2037 (37)	Anglo-American, Nye
FA2038 (38)	Negro Spirituals, Hall, Reed
FA2039 (39)	Songs of Joe Hill, Glazer
FA2040 (40)	Smoky Mountains, Lunford
FA2041 (41)	Lady Gay, Summers
FA2042 (42)	Hard Travelin', Houston
FA2043 (43)	Sampler, Seeger
FA2044 (44)	False Lady, Summers
FA2045 (43/2)	Goofing-Off Suite, Seeger
FA2046 (46)	North West Ballads, Robertson
FA2047 (47)	Courtin' & Complaint, Peggy S.
FA2070 (35/2)	Suite from Little Fugitive

SONGS OF THE STATES 10"

FA2106 (47/2)	Massachusetts, Clayton
FA2110 (47/3)	Virginia, Clayton
FA2112 (40/2)	North Carolina, Moser
FA2128 (47/1)	Texas, Nye
FA2134	Kansas
FA2136	Kentucky, English

AMERICAN HISTORICAL 10"

FH2151 (48/1)	Revolution 1775-77, House
FH2152 (48/2)	Revolution 1775-81, House
FH2164 (48/3)	War 1812 No. 1, House
FH2164 (48/4)	War 1812 No. 2, House
FH2176 (48/5)	Frontier Ballads, Seeger
FH2176 (48/6)	Frontier Ballads, Seeger
FH2187 (48/7)	Civil War No. 1, Nye
FH2188 (48/8)	Civil War No. 2, Nye
FH2191 (48/11)	Heritage Speeches, Kurlan
FH2192 (48/12)	Heritage Speeches, Kurlan

MUSIC U.S.A. 10"

FA2201 (40/1)	Country Dances, Seeger, Terry
FA2202 (40/2)	Croale Songs, Van Wey
FA2204 (40/4)	Spanish Songs, New Mexico
FA2215 (61/5)	Dutch Songs from Pennsylvania
FJ2290 (30)	Drums, Baby Dadds
FJ2292 (32)	Mary Lou Williams, Rehearsal
FJ2293 (33)	Art Tatum, Trio

AMERICANA 12"

FA2305	Ballads Reliques, Nye
FA2310	Anglo-Am. Ballads, Clayton
FA2312	Songs of the Sea, Mills
FA2314	Banjo, Scruggs style
FA2315	Stoneman Family, Banjo etc.
FA2319	American Ballads, Seeger
FA2320	Favorite American, Seeger
FA2324	Walk in the Sun, Robinson
FA2326	Country Blues, Broomey
FA2333	Women's Love Songs, Marshall
FA2334	Men's Love Songs, Ross
FA2356 (56)	Old Harp Singing
FA2361 (61)	Hymns & Carols, Summers
FA2364 (64)	Unquiet Grave, Summers
FA2372 (72)	Fisk Jubilee Singers
FA2452 (85/2)	Sing, with Pete Seeger
FA2453 (85/3)	Love Songs, Seeger
FA2481 (78/1)	Bound for Glory, Guthrie

MUSIC U.S.A. 12"

FA2401	South Jersey Band
FA2405	One-Man Band, Blackman
FA2410	American Skiffle Bands
FA2450 (450)	Music from the South No. 1
FA2451 (451)	Music from the South No. 2
FA2452 (452)	Music from the South No. 3
FA2453 (453)	Music from the South No. 4
FA2454 (454)	Music from the South No. 5
FA2455 (455)	Music from the South No. 6
FA2456 (456)	Music from the South No. 7
FA2457 (457)	Music from the South No. 8
FA2458 (458)	Music from the South No. 9
FA2459 (459)	Music from the South No. 10
FA2471 (471)	6 & 7/8 String Band

JAZZ SERIES 12"

FJ2801 (53)	Anthology No. 1, The South
FJ2802 (55)	Anthology No. 2, Blues
FJ2803 (57)	Anthology No. 3, New Orleans
FJ2804 (59)	Anthology No. 4, Jazz Singers
FJ2805 (63)	Anthology No. 5, Chicago I
FJ2806 (65)	Anthology No. 6, Chicago 2
FJ2807 (67)	Anthology No. 7, New York
FJ2808 (69)	Anthology No. 8, Big Bands
FJ2809 (71)	Anthology No. 9, Piano
FJ2810 (73)	Anthology No. 10, Boogie, K. C.
FJ2811 (75)	Anthology No. 11, Addenda

AMERICANA 2-12"

FA2941 (241)	Leadbelly Legacy No. 1
FA2942 (242)	Leadbelly Legacy No. 2
FA2951 (251)	Am. Folk Music, Vol. 1
FA2952 (252)	Am. Folk Music, Vol. 2
FA2953 (253)	Am. Folk Music, Vol. 3

WORLD HISTORICAL AND SPECIALTY — 12"

FW3001	O'Canada, Mills
FW3002	Irish Rebellion, House
FW3006	Scottish War Ballads, Dunbar
FW3502	Recording Canadian Indians, Barbeau
FG3505	Ballads of Newfoundland, Peacock
FG3508	American Folksongs, John Lomax
FG3515	Folk Songs from Sussex England
FG3530	Indian Ragas, Songs of India
FG4003 (1003)	Songs of French Canada, Labrecque
FG3576 (76/1)	Netherlands Songs, Kunst
FG3585	Blind Willie Johnson, story of
FG3586	Big Bill Broomey, story of

FOLKWAYS SPECIAL 12"

FS3852	Cannonsville Story
FS3860	Music from Picasso Film
FS3861 (86/1)	Henry Jacob's Radio program
FS3862 (86/2)	Rowhide, Radio program
FS3863 (86/3)	Courlander's Almanac, Radio program
FS3864 (86/4)	Broomey's Broomey, Radio program
FS3865	Gregorian Chants
FS3866	West Colesville Story, TV program
FS3881 (88/1)	Anthems of All Nations, Vol. 1
FS3882 (88/2)	Anthems of All Nations, Vol. 2

ETHNIC MONOGRAPH LIBRARY 12"

FM4000 (1000)	Hungarian Folk Songs
FM4001 (1001)	Wolf River Songs
FM4002 (1002)	Songs from Aran
FM4003 (1003)	Great Lakes Indians
FM4006 (1006)	Nova Scotia Folk Music
FM4007 (1007)	Lappish Jait Songs
FM4008 (1008)	Folk Music of Norway
FM4009 (1009)	Lithuanian Songs in U.S.A.
FM4011 (1011)	Drum Dance from Carriacou
FM4014	Songs and Pipes from Brittany

ETHNIC FOLKWAYS LIBRARY

FE4401 (401)	Sioux & Navajo Music
FE4402 (402)	Equatorial Africa
FE4403 (403)	Drums of Haiti
FE4404 (404)	Music of Turkey
FE4405 (405)	Folk Music of Ethiopia
FE4406 (406)	Music of Indonesia
FE4407 (407)	Folk Music of Haiti
FE4408 (408)	Folk Music of Palestine
FE4409 (409)	Folk Music of India
FE4410 (410)	Cult Music of Cuba
FE4411 (411)	Folk Music of Spain
FE4413 (413)	Indian Music of Mexico
FE4414 (414)	Folk Music of France
FE4415 (415)	Music of Peru
FE4416 (416)	Music of the Russian Middle East
FE4417 (417)	Negro Music of Alabama, secular
FE4418 (418)	Negro Music of Alabama, religious
FE4419 (419)	Folk Music of Rumania
FE4420 (420)	American Indians of the S. W.
FE4421 (421)	Music of South Arabia
FE4422 (422)	Traditional Music of India
FE4423 (423)	Music of Southeast Asia
FE4424 (424)	Folk Music from Korea
FE4425 (425)	Folk Music of Pakistan
FE4426 (426)	Spanish Music of New Mexico
FE4427 (427)	Music of the Western Congo
FE4428 (428)	Songs of the Watutsi
FE4429 (429)	Folk Music of Japan
FE4430 (430)	Songs and Pipes of the Hebrides
FE4431 (431)	Religious Music of India
FE4432 (432)	Songs and Dances of Haiti
FE4433 (433)	Maori Songs of New Zealand
FE4434 (434)	Folk Music of Yugoslavia
FE4435 (435)	The Black Caribs of Honduras
FE4436 (436)	Burmese Folk & Trad. Music
FE4437 (437)	Flemenco Music of Andalusia
FE4438 (438)	Cajun Songs from Louisiana
FE4439 (439)	Tribal Music of Australia
FE4440 (440)	Religious Songs of the Bahamas
FE4441 (441)	Drums of the Yoruba of Nigeria
FE4442 (442)	Music of the Yoruba of Nigeria
FE4443 (443)	Music of the Ukraine
FE4444 (444)	Eskimos, Alaska & Hudson Bay

FE4445 (445)	Flathead Indians of Montana
FE4446 (446)	Music from the Mato Grosso
FE4447 (447)	Music from South Asia
FE4448 (448)	Folk Music of the Amami Islands
FE4449 (449)	Japanese Buddhist Rituals
FE4450 (450)	Songs from Cape Breton Island
FE4451 (451)	Bulu Songs from the Cameroons
FE4453 (453)	Folk Music of Jamaica
FE4454 (454)	Folk Music of Greece
FE4458 (458)	Indian Music of the Upper Amazon
FE4460 (460)	Temiar Dream Songs from Malaya
FE4461 (461)	Jamaican Cult Rhythms
FE4462 (462)	Wolf Music of Senegal & Gambia
FE4464 (464)	Indians of the Canadian Plains
FE4465 (465)	Folk Music of Liberia
FE4466 (466)	Hanunoo Music of the Philippines
FE4467 (467)	African Drums, Part 1
FE4469 (469)	Kurdish Music from Iraq
FE4471 (471)	Negro Music of Alabama, Vol. 3
FE4472 (472)	Negro Music of Alabama, Vol. 4
FE4473 (473)	Negro Music of Alabama, Vol. 5
FE4474 (474)	Negro Music of Alabama, Vol. 6
FE4475 (475)	Negro Prison Camp Work Songs
FE4476 (476)	Baale Music of the Ivory Coast
FE4480 (480)	Arabic & Druse Music
FE4482	Folk Songs of French Canada
FE4483	Music of the Ileri Forest People
FE4501A/B (501A/B)	Music of the Mediterranean, No. 1
FE4501C/D (501C/D)	Music of the Mediterranean, No. 2
FE4502A/B (502A/B)	African Drums, Part 1
FE4502C/D (502C/D)	Afro-American Drums, Part 2
FE4502A/B (470A/B)	Folk Music from Italy, Part 1
FE4502C/D (470C/D)	Folk Music from Italy, Part 2

ETHNIC FOLKWAYS LIBRARY 2-12"

FE4500 (500)	Negro Music of Africa & America
FE4501 (501)	Music of the Mediterranean
FE4502 (502)	African & Afro-American Drums
FE4503 (503)	African Music South of Sahara
FE4504 (504)	Music of the World's People, Vol. 1
FE4505 (505)	Music of the World's People, Vol. 2
FE4506 (506)	Music of the World's People, Vol. 3
FE4510 (510)	World's Vocal Arts
FE4520 (520)	Folk Music from Italy
FE4525 (525)	Man's Early Musical Instruments

AMERICAN HISTORICAL 2-10"

FH5001	Ballads of the Revolution (2151 & 2152)
FH5002	Ballads of the War of 1812 (2153 & 2164)
FH5003	Frontier Ballads, (2175 & 2176)
FH5004	Ballads of the Civil War (2187 & 2188)
FH5006	Heritage Speeches, Vol. 2 (2191 & 2192)

AMERICAN HISTORICAL AND DOCUMENTARY 12"

FH5251	American Industrial Ballads, Seeger
FH5255	Days of the '49 Gold Rush, English
FH5285 (85/1)	Union Songs, Seeger
FH5501	The Untypical Politician
FD5558 (58)	New York 19, Doc. Schwartz
FD5559 (58/2)	New York, Doc. Schwartz
FD5560 (60)	Millions of Musicians, Doc. Schwartz
FD5562 (62)	Exchange, Doc. Schwartz

SCIENCE SERIES 12"

FX4100 (100)	Sounds of Frequency, Peter Bartok
FX4101 (101)	Science in Our Lives, Calder
FX4102 (102)	Sounds of South Am. Rain Forest
FX4121 (121)	Sounds of the Sea
FX4122 (122)	Sounds of the American Southwest
FX4123 (123)	Vox Humana, vocal extension
FX4124 (124)	Sounds of Animals, zoo & farm
FX4125 (125)	Sounds of Sea Animals
FX4126 (126)	Sounds of Carnival
FX4127 (127)	Sounds of Medicine Operation, Body
FX4130 (130)	Sound Patterns, Nature, Man Made
FX4140 (140)	Sounds of Sports & Races
FX4151 (151)	Sounds of South African Homestead
FX4152	Sounds of Steam Locomotives, No. 1
FX4153	Sounds of Steam Locomotives, No. 2
FX4160	Sounds of New Music

INTERNATIONAL SERIES 10"

FW6802 (802)	Chinese Folk Songs & Dances
FW6803 (803)	Folk Songs of Hungary
FW6804 (804)	Folk Music of Colombia
FW6805 (805)	Songs and Dances of Yugoslavia
FW6806 (806)	Songs and Dances of Armenia
FW6807 (807)	Songs and Dances of Switzerland
FW6808 (8)	Gypsy & Meringues
FW6809 (809)	Jewish Folk Songs
FW6810 (810)	Argentine Folk Songs
FW6811 (811)	Haitian Folk Songs
FW6812 (12)	Chinese Classic Music
FW6814 (814)	Songs & Dances of Greece

FW6815 (815)	Songs of Mexico
FW6816 (816)	Spanish Guitar Solos, Montoya
FW6817 (17)	Scottish Bagpipe Tunes, McLellan
FW6818 (818)	Irish Popular Dances
FW6819 (818/2)	Irish Jigs & Reels
FW6820 (820)	Russian Folksongs, Piatnitsky Chorus
FW6821 (821)	Canadian Northwoods, Hemsworth
FW6822 (822)	Haitian Guitar, Cassius
FW6823 (823)	English Folk Songs, House
FW6824 (824)	Gospel Songs, Bahamas
FW6825 (25)	Canterlors, D. Kusevitsky
FW6826 (826)	Jewish Folk Songs, Olf
FW6827 (827)	Jewish Folk Songs, Vol. 2, Olf
FW6828 (828)	Ukrainian Christmas Songs
FW6830 (830)	Songs & Dances of the Basque
FW6831 (831)	Folk Songs of Newfoundland, Mills
FW6832 (832)	French Folksongs
FW6833 (833)	Croale Songs of Haiti
FW6834 (834)	Folk Music of Honduras
FW6835 (835)	Welsh Folk Songs, Evans
FW6836 (836)	Christmas Songs of Spain
FW6837 (837)	Haitian Piano
FW6838 (838)	Ruth Folk Songs, Noorman
FW6839 (839)	Dutch Folk Songs, House
FW6840 (840)	Caribbean Dances
FW6841 (841)	Shepherd, other Songs Israel
FW6842 (842)	Songs of the Bible, Hill, Aviva
FW6843 (843)	German Folk Songs, Schlammé
FW6844 (844)	Swedish Folk Songs, Sven-B. Taube
FW6845 (845)	Christmas Songs of Portugal
FW6846 (846)	Jamaican Folk Songs, Bennett
FW6847 (847)	Songs of Israel, Hill, Aviva
FW6848 (848)	Polish Songs
FW6851 (851/2)	American Folk Songs
FW6852 (852)	Polish Folk Songs
FW6853 (853)	Polish Folk Songs
FW6854 (854)	Polish Folk Songs
FW6855 (855)	Polish Folk Songs
FW6856 (856)	Polish Folk Songs
FW6857 (857)	Polish Folk Songs
FW6858 (858)	Polish Folk Songs
FW6859 (859)	Polish Folk Songs
FW6860 (860)	Polish Folk Songs
FW6861 (861)	Polish Folk Songs
FW6862 (862)	Polish Folk Songs
FW6863 (863)	Polish Folk Songs
FW6864 (864)	Polish Folk Songs
FW6865 (865)	Polish Folk Songs
FW6866 (866)	Polish Folk Songs
FW6867 (867)	Polish Folk Songs
FW6868 (868)	Polish Folk Songs
FW6869 (869)	Polish Folk Songs
FW6870 (870)	Polish Folk Songs
FW6871 (871)	Polish Folk Songs
FW6872 (872)	Polish Folk Songs
FW6873 (873)	Polish Folk Songs
FW6874 (874)	Polish Folk Songs
FW6875 (875)	Polish Folk Songs
FW6876 (876)	Polish Folk Songs
FW6877 (877)	Polish Folk Songs
FW6878 (878)	Polish Folk Songs
FW6879 (879)	Polish Folk Songs
FW6880 (880)	Polish Folk Songs
FW6881 (881)	Polish Folk Songs
FW6882 (882)	Polish Folk Songs
FW6883 (883)	Polish Folk Songs
FW6884 (884)	Polish Folk Songs
FW6885 (885)	Polish Folk Songs
FW6886 (886)	Polish Folk Songs
FW6887 (887)	Polish Folk Songs
FW6888 (888)	Polish Folk Songs
FW6889 (889)	Polish Folk Songs
FW6890 (890)	Polish Folk Songs
FW6891 (891)	Polish Folk Songs
FW6892 (892)	Polish Folk Songs
FW6893 (893)	Polish Folk Songs
FW6894 (894)	Polish Folk Songs
FW6895 (895)	Polish Folk Songs
FW6896 (896)	Polish Folk Songs
FW6897 (897)	Polish Folk Songs
FW6898 (898)	Polish Folk Songs
FW6899 (899)	Polish Folk Songs
FW6900 (900)	Polish Folk Songs

CHILDREN'S AMERICANA SERIES 10"

FW7001 (701)	American Folk Songs, Seeger
FW7003 (703)	Street Songs of New York City
FW7004 (704)	Alabama Ring Games
FW7005 (5)	Songs to Grow On, Vol. 1 Nursery
FW7009 (709)	More Songs to Grow On, Mills
FW7010 (710)	Birds Bugs & Little Fishes, Seeger
FW7011 (711)	Birds, Bugs & Bigger Fishes, Seeger
FW7015 (715)	Songs to Grow On, Vol. 0, Guthrie
FW7018	French Songs in English, Mills
FW7020 (20)	Songs to Grow On, Vol. 2, School
FW7021 (721)	Animal Songs, Vol. 1, Mills
FW7022 (722)	Animal Songs, Vol. 2, Mills