

RECORDED BY PETER BARTOK □ FOLKWAYS RECORD FA 2399

THE NEW LOST CITY RAMBLERS VOL. 4



DESIGN : JOHN COHEN

TOM PALEY, MIKE SEEGER, JOHN COHEN

PHOTO: ROBERT FRANK

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FOLKLIFE PROGRAM
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RUN MOUNTAIN
VOCAL: T. PALEY, J. COHEN, M. SEEGER
TAKE ME BACK TO THE SWEET SUNNY SOUTH
VOCAL: M. SEEGER
BLACK JACK DAVID
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CARTER BLUES (A. P. CARTER)
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CINDY
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THE STORY THAT THE CROW TOLD ME
VOCAL: J. COHEN

RETURN TO ARCHIVE
CENTER FOR FOLKLIFE PROGRAMS
AND CULTURAL STUDIES
SMITHSONIAN INSTITUTION

Descriptive Notes are inside pocket



Photo by Alan Berger

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THE NEW LOST CITY RAMBLERS VOL. 4

TOM PALEY, MIKE SEEGER, JOHN COHEN

RECORDED BY PETER BARTOK

by Mike Seeger

In the performance of folk songs, the urban singer may take one of three basic approaches; that of Art (with a capital A) music, of popular music, or of folk music (the traditional style of folk song performance). In general, the first two of these categories view the folk song as raw material on which to base compositions or rearrangements that they think will be acceptable to city audiences. This has been a valid approach since the first distinctions were made between urban pop, composed art music and folk music. Unfortunately, though, it often suggests disregard of the value of folk music as a continuing willful artistic expression, treating it rather as a limitation than an attribute. (1) This attitude is personified by many singers of folk songs today who think that folksongs are too good to be played by the folk and must be saved by rearrangement or interpretation. And even by some folklorists who are not above erasing their tapes of informants after the melody and the text have been transcribed on paper.

The style of "Art" folk singers such as Dyer-Bennet and Clauson is rooted in historical and musical

training in Western European composed music predating the twentieth century. As a result, they often have non-dynamic antiquarian views of a peasant folk music which must be molded to fit classical musical traditions. This approach has, in common with many of the early folklorists, the preoccupation with lyrics and the use of only skeletal notation to indicate the tune, scorning completely the authentic performance.

The popular style folk singer (or singers) such as the Kingston Trio, The Weavers and Burl Ives, tends to be freer and more dynamic in his treatment of the folk song although he often takes training similar to that of the "Art" musician. He is bound by no one tradition and usually combines many divergent musical elements in one song. The singer of this type tends to have more understanding of his songs and some even come from a background of home folk music. As compared with the singing of the "Art" folk singer, theirs is less formal in attack and release of notes. But often they tend to fit the tune to intricate vocal and instrumental harmonic conceptions rather than vice versa. Also, the profit incentive in the current popularity of folk music has encouraged many singers to enter this field with an output of little lasting musical value.

1. See Richard Dyer-Bennett: "Some Thoughts on The Folk Song Revival", in Sing Out, April, 1962.



Photo by John Cohen

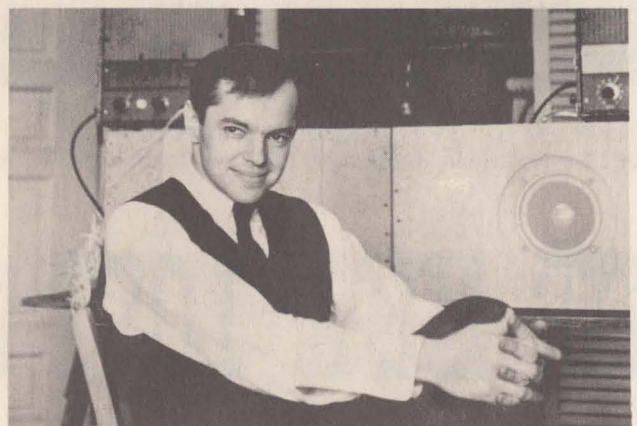
The third and most recently evolved urban approach to folk song performance is that of using vocal styles and accompaniments from those already existing in authentic folk music in the belief that the traditional performance is important and exciting enough for an audience outside its own immediate culture. This relatively new idea was apparently evolved in the early and mid thirties by such men as Charles Seeger, Alan Lomax and D. K. Wilgus, and has grown steadily in popularity, especially amongst young people in the North although its commercial outlets are still minor. Some performers in this area are Pete Seeger (especially in the 1940's), Jack Elliot, The New Lost City Ramblers and, in many ways, the Greenbrier Boys and the Almanac Singers. Their musical education consists of "learning the rules" by ear from watching and listening to performances and phonograph records of traditional folk musicians in order to play more or less within the tradition. Some people, like myself, find it a pleasure and a necessity to know some of the people who sing the songs.

With the ever increasing interest in folk music and folk song, there are several trends and parallels that can be noted. The classical or "Art" music approach (in its purest form) seems to be giving way to the more dynamic pop and folk style performances of folksongs. The business and musical facets of pop-style folksongs and Nashville pop-hillbilly are fairly similar so that differentiating the two is sometimes difficult. Several groups similar to northern pop folk trios are developing on the Nashville scene as many Southerners begin to recognize their own tradition in folk music. And there is a similarity between the traditionalist approach to folk song in the North and the traditionalist approach in the South, generally known as Bluegrass. In both, among other things, the economic return is small although their following among amateur musicians is huge by comparison. Bluegrass groups are even beginning to record music learned from city billies or from folk song



The instruments used at this recording session

Photo by John Cohen



Peter Bartok

Photo by John Cohen

collections (most off Folkways records). The Stanley Brothers for instance, learned Little Willie from Mountain Music Bluegrass Style and, I understand from John Cohen, that Flatt and Scruggs have just recorded a Johnson Boys similar to that on our Volume III. Traditional singers and musicians such as Tom Ashley and The Stanley Bros. are also finding their records and shows more and more accepted by the urban folk music audience. Although some view this folk music "arrival" (2) as a fad, I believe it has established a permanent place for itself, and that the musical scene is better for it.

2. Folk music is arriving on the urban scene, rather than being revived, as Ralph Rinzler writes in the liner notes to the Greenbrier Boys' first Vanguard LP.

Miscellaneous Notes

The NLCR Vol 3 and Vol 4 have been recorded at Pequot Library Auditorium in Connecticut by the well known recording engineer, Peter Bartok. They have been recorded in stereo with split center channel on a modified Ampex 351-2 with an Altec condenser microphone and 2 RCA 44 microphones. Volume 3 was recorded in December 1960 and Volume 4, January, 1962. Editing and monaural mixing was by Peter Bartok on Volume 3 and by David Hancock on Volume 4, both in conjunction with Paley, Cohen and Seeger. Both records were mastered by Bartok.

Prior to Volume 3 recording was by Moses Asch in the Cue Studios of New York City.



Photo by Dave Gahr

ANNUAL REPORT By John Cohen

When the New Lost City Ramblers began, there was joking between us that of the music available for folk singing, we were scraping the bottom of the barrel... that it was difficult to conceive of more good material appearing. Previously, the Lomax's had made collections available to the public, comprised of the cream of the early hill-billy recordings in the albums Smoky Mt. Ballads, Listen To Our Story, and Mountain Frolic. Then in 1952, Folkways released the Harry Smith Anthology of American Folk Music which was probably the most serious and incisive compilation of material to come along.

It was with a sense of finality that we approached our material, and we had little sense of which paths were yet to be explored. It was common knowledge to us of the chronological order along which the music had evolved, and how it had found new vigor in the Bluegrass music, but we had little idea of the other dimensions which the music held for us. As we spend more and more time listening to old recordings, visiting old time country musicians, and singing and living with the songs, other qualities have revealed themselves through the music.

It becomes difficult to innumerate these qualities with real clarity for they enter into the area of abstractions and philosophies. Doc Watson, the blind musician who plays with Clarence Ashley, is the only person I have met who could express these ideas with incisiveness.

They have to do with a definition of the country feeling, the experience of things coming from and dealing with the earth, and of things that grow. This is the area in which country music differs most greatly from jazz, especially in its more contemporary forms.

It has to do with the expressive nature of the strident harmonies used, the skill in keeping the melody while elaborating on it and pushing it as far as it can go without losing its identity; of keeping the beat steady and regular while introducing extra beats or irregularities; of playing the music as straight as possible, playing it square without becoming square.

Further, there is another element which has entered into our performances. As we have sung around the nation, learned new songs from different sources, and in different situations, we find ourselves haunted with memories and associations with people and places for each song. I think that as long as we keep these images of the sources of the music and of the country, clear in our minds, there will be something to sing about.

With a song such as the Coo Coo Bird, I constantly think of Clarence Ashley, first sitting there for us in New York, for the Friends of Old Time Music, with his tilted hat and green suspenders, looking ahead, and singing as much to himself as to us. Then later, visiting him at his home in Tennessee, seeing the hills and barns around.

I recall a concert where we sang outdoors in California in a wooded area on the side of Topanga Canyon, where there were all kinds of people sitting around on blankets, with picnic lunches and the kids swinging from the trees and riding around on the donkey. Somehow, with the sun and all, it was just the right place for this music.

I think of Bill Monroe singing at the country parks, to the gathering of country people and Bluegrass musicians. Later, listening back to the tapes from his show, hearing his old records from 1937, and a sudden recognition at the home of a disc collector where we came across an older record from which Monroe learned his song. Then we realize what an integral part records have played in passing on these old tunes over the years, and that the path we have been following is not a new or lost one, but seems to be a major route for traditional folk music.

The bottom of the barrel, is nowhere in sight, for as we continue with the material at hand, our horizons seem to open up and we now take in that which we passed by before.

Furthermore, this has not just been a one-sided affair; we have had a few opportunities to give something in return to the country singers to whom we owe so much. Through the Friends of Old Time Music in New York, the University of Chicago Folk Festival, the Ash Grove in Los Angeles and a few other places, there has been a growing trend to present the authentic traditional singers. This has met with great audience response and some good jobs for the artists. Records of these traditional musicians have been produced by us and others and are doing a two-way job as well.

Clarence Ashley said that he feels now that his life has been like that of a flower; it bloomed in the late twenties then faded, and in his old age is blooming again from the seeds. He had to admit however, that it has taken some strong fertilizer to bring it around the second time.

Notes by Tom Paley

In the almost four years since the formation of the New Lost City Ramblers, many changes have taken place in the urban and campus folk-music scene. There has, of course, been an enormous increase in the audience for folk-pop music (a la Kingston Trio), but there has also been a great growth of interest in the authentic article. (It is only fair to admit that some of this increase has been due to the folk-pop fad; many people have made the jump from digging the slick, commercial arrangements to loving real folk music.)

It seems nowadays, that wherever we travel, each college campus has some sort of string band which plays old-time traditional music or the somewhat more modern bluegrass. There are now some coffee-houses, cabarets and nightclubs which feature folk-songs in a non-predigested form. Some folk-festivals (notably those at the University of Chicago) have given city people a chance to hear, not only urban performers playing with a careful attention to tradition, but also some really exciting performances by genuine country musicians...and the response has been wildly enthusiastic.

One of the prime purposes behind the formation of the Ramblers has, then, been accomplished. It has not, by any stretch of the imagination, been our doing alone, but I believe we have had a hand in it. At any rate a form of music which we loved, and

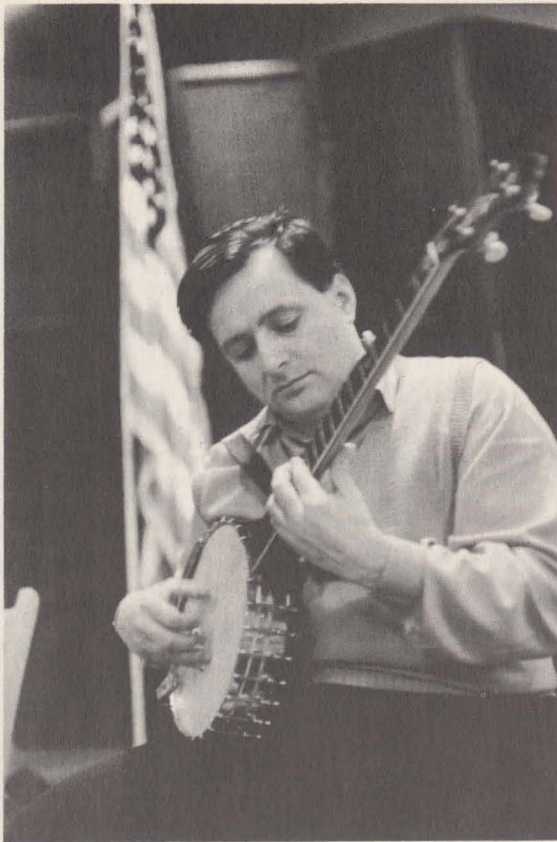


Photo by John Cohen

which seemed all but extinct, has taken a new lease on life; it has become an important form of expression for many people and is not likely to fade quickly from view.

SIDE I, Band 1: RUN MOUNTAIN

J.E. Mainer's Mountaineers - King 819

I went on the mountain to fetch me a load of pine,
Put it on the wagon, I broke down behind.

CHORUS:

Run Mountain, chuck a little hill,
Run Mountain, chuck a little hill
Run Mountain, chuck a little hill
There you'll get your fill.

Sixteen miles from my home and chicken crowing for
day,
Me upstairs with another man's wife, better be
getting away.

(CHORUS)

If I had a needle and thread
As fine as I could Sew
Sew the pretty girls to my back
Down the road I'd go

(CHORUS)

When I was real hard at work
I set down to play
Thinking of my own true love
She's many miles away

(CHORUS)

Tom: banjo and first voice
John: guitar and second voice, bass on chorus
Mike: fiddle and third voice, tenor voice on chorus

SIDE I, Band 2: TAKE ME BACK TO THE SWEET SUNNY SOUTH

Jackson Young-Challenge 333; "The Sweet Sunny South",
Red Patterson's Piedmont Log Rollers-Vi 21132;
"Sweet Sunny South", Charlie Poole and the North
Carolina Ramblers - Col. 15425; "Take Me Home to
the Sweet Sunny South", J. E. Mainer's Mountaineers-
Bb B-6479-A.

Take me back to the place where I first saw the
light
To the sweet sunny south, take me home
Where the mockingbirds sang me to rest every
night
Oh, why was I tempted to roam?

I think with regret of the dear home I left
Of the warm hearts that sheltered me there
Of wife and of dear ones of whom I'm bereft
For the old place again do I sigh

Take me back to the place where the orange trees
grow
To my plot in the evergreen shade
Where the flowers from the rivers' green margin
did grow
And spread their sweet scent through the glade

The path to our cottage they say has grown green
And the place is quite lonely around
And I know that the smiles and the forms I have
seen
Now lie in the dark mossy ground

Take me back let me see what is left that I knew
Can it be that the old house is gone?
Dear friends of my childhood indeed must be few
And I must face death all alone

But yet I'll return to the place of my birth
For the children have played 'round the door
Where they gathered wild blossoms that grew 'round
the path
They will echo our footsteps no more

Take me back to the place where my little ones sleep
Poor Mossa lies buried close by
U'er the graves of the loved ones I long for to weep
And among them to rest when I die

Mike-Voice and lead banjo
Tom -Second (high) banjo

SIDE I, Band 3: BLACK JACK DAVID

Carter Family, Okeh 06313
Cliff Carlisle, Decca 5732 B; T. Texas Tyler and his
Oklahoma Melody Boys - 4 star 1052 (V-252 - ME)

Black Jack David came riding through the woods
And he sang so loud and gaily,
Made the hills around him ring
And he charmed the heart of a lady,
And he charmed the heart of a lady.

How old are you my pretty little miss,
How old are you my honey?
She answered him with a silly smile
I'll be sixteen next sunday. (2)

Come go with me my pretty little miss,
Come go with me my honey,
I'll take you across the deep blue sea
Where you never shall want for money. (2)

She pulled off her high heeled shoes
They were made of Spanish leather,
She put on those low heeled shoes
And they both rode off together. (2)

Last night I lay on a warm feather bed
Beside my husband and baby
But tonight I lay on the cold, cold ground
By the side of Black Jack David. (2)

Mike-autoharp and voice
John-lead guitar and bass voice
Tom-guitar and voice

SIDE I, Band 4: CARTER'S BLUES
(A.P. Carter)

The Carter Family - MW-5012A (B6036A)

As I walked out one morning fair
To view the fields and take the air
For to view the fields and meadows around
I thought I heard some lonesome sound
I thought I heard my true love say
Oh, to turn and come this way.

You love some other, you don't love me
You care not for my company
You love some other and I know why
Because he has more gold than I
But gold will melt and silver will fly
My love for you will never die

There is a flower I've heard them say
That can be seen from day to day
And if that flower I only could find
To cure this aching heart of mine

So fare you well my charming little love
Oh meet me in that land above
And when we meet there in that land
We'll shake no more this parting hand.

Mike-autoharp and voice

SIDE I, Band 5: THE COO COO BIRD
by Clarence Ashley

Col. 15489 D (W149251)
Also; Kelly Harrell, Vi 40047

Gonna Build me, Log cabin On the mountain So high	I've played cards In England I've played cards In Spain, I'll bet you Five Dollars I'll beat you This game
--	---

Jack of Diamonds Jack of Diamonds I know you Of old You robbed my Poor pockets Of my silver And gold	O the Coo Coo She's a pretty bird She wobbles As she flies, She never Hollers Coo Coo 'Til the Fourth of July
---	---

Oh the Coo Coo
She's a pretty bird
Don't I wish she
Was mine,
She'd never
Drink water
She'd always
Drink wine

John-voice and banjo

SIDE I, Band 6: MOLLY PUT THE KETTLE ON

From Serenade in the Mountains', Ernest Stoneman and
the Blue Ridge Corn Shuckers - Vi 21518; Leake County
Revelers - Col. 15380; Gid Tanner and the Skillet
Lickers - Col. 15746 (151918)

Molly put the kettle on
Sally blow the dinner horn
Molly put the kettle on
We'll all take tea

Molly put the kettle on
Sally blow the dinner horn
Molly put the kettle on
Daddy's come home.

Mike-fiddle and voice
John-banjo

SIDE I, Band 7: HAVE A FEAST HERE TONIGHT

Monroe Brothers - Bb B-7508-A; Gonna Have a Feast
Here Tonight - Prairie Ramblers, NW M-4471-B
(B-5322B)

There's a rabbit in a log and I ain't got my dog
How will I get him? I know
I'll get me a briar and twist it in his hair
That way I'll get him, I know

I know (Yes I know), I know (I surely know)
That way I'll get him I know
I'll get me a briar and twist it in his hair
That way I'll get him I know

I'll build me a fire and I'll cook that old hare
Roll him in the flames and make him brown
Have a feast here tonight while the moon is
shining bright
Just find myself a place to lie down

To lie down (to lie down) To lie down (To lay down)
Just find myself a place to lie down
Have a feast here tonight while the moon is shining
bright
Just find myself a place to lie down

I'm going down that track and my coat ripped off my
back
Soles on my shoes are nearly gone
Just a little ways ahead there's a farmer's shed
That's where I'll rest my weary bones

Weary bones (weary bones), Weary bones (your lazy
bones)
That's where I'll rest my weary bones
Just a little ways ahead there's a farmer's shed
That's where I'll rest my weary bones.

Tom -guitar and lead voice
Mike-mandolin and tenor voice

SIDE I, Band 8: CROW BLACK CHICKEN

Crow Black Chicken: Leake County Revelers
Col. 15318

I went on the mountain; I give my horn a blow.
I thought I heard my pretty gal say "Yonder comes
my beau."

REFRAIN (After each verse)
Crow black chicken and crow for day
Crow black chicken and fly away
Crow black chicken and crow for day
I love chicken pie.

Chicken crowed for midnight. Chicken crowed for
day.
Along come an owl (WHOO! WHOO!) and stole that
chicken away.

The hardest work ever I done was plowing a field
of rye.
The easiest work ever I done was eating chicken
pie.

Once I had a big frame house, eighteen stories
high.
Every story in that house was packed with chicken
pie.

Tom - vocal and guitar
Mike-fiddle
John-banjo and vocal refrain

SIDE II, Band 1 CINDY

Once I had a pretty gal
Her name was Cindy Brown
Everywhere that I'd go
She's sure to be hangin' round.

Kiss me again (2)
One more time
One more, Cindy.

You oughta see my Cindy
She lives away down South
She's so sweet the honey bees
Just swarm around her mouth.

Get along home Cindy
Get along home
Get along home Cindy
I love Cindy.

I went down to Cindy's
She said she loved me some
She throwed her arms around me
Like grapevine round a 'gum.

Kiss me now
Kiss me 'gain
One more time
One more, Cindy.

SIDE II, Band 2: BILLY GRIMES, THE ROVER

Shelor Family (J.B. Blackhead) Vi 20865

Tomorrow morn I'll be sixteen and Billy Grimes the
Rover
Has popped the question to me Ma, and wants to be
my lover

And he'll be here in the morning Ma, and he'll be
here quite early
To take a pleasant walk with me across the fields
of barley.

Oh daughter dear, you shall not go, there is no
use of talking,
You shall not go with Billy Grimes across the
fields a-walking.

Just think of such presumption too, the dirty ugly
rover,
I wonder where your pride has gone, to think of
such a lover.

Oh, mamma dear I must confess that Billy is quite
clever,
With an ounce of gold, we'd not be found, in the
wide world all over.

Oh daughter dear I am surprised at your infatuation
To think of having Billy Grimes would be ruination.

Oh mamma dear, old Grimes is dead and Billy is the
only,
Surviving heir of all that's left, about six
thousand yearly.

Oh daughter dear, I did not hear your last remarks
quite clearly,
But Billy is a nice young man, and no double loves
you dearly.

Tom-voice and guitar
John-banjo
Mike-fiddle

SIDE II, Band 3: FRANKIE SILVER

Frankie Silvers: Col. 15536 - Byrd Moore and His
Hot Shots (Byrd Moore, Clarence Green, Clarence
Ashley)

This is the confession song of Frankie Silver, who
was the first woman executed in the state of North
Carolina. She was hanged in 1833 at Morganton N.C.
for the murder of her husband. She had chopped
him up with an axe in his sleep. The song is still
sung in North Carolina.

This awful dark and dismal day, has swept my glory
all away,
My sun goes down, my days are past, and I must leave
this world at last.

Judge Daniels has my sentence passed, these prison
walls I leave at last,
Nothing to cheer my drooping head, until I'm numbered
with the dead.

His feeble hands feel gently down, his chattering
tongue soon lost its sound,
It striken terror into my heart, to see his soul
and body part.

His awful ghost I know I'll see, O're his flesh and
misery
His flaming eyes will say to me, "Why did you take
my life away?"

Awful indeed to think of death, in perfect health to
lose my breath,
But little time to pray to God, 'cause now I trod
that awful road.

John-voice and guitar
Mike-voice and fiddle

SIDE II, Band 4: STACKERLEE

Stacko'Lee Blues - Mississippi John Hurt; Furry Lewis,
Vol. 1132.

I remember one September, on a Friday night,
Stackerlee and Billy Lyons had a great big fight.

REFRAIN: (After each verse)
He's a bad man. Oh cruel Stackerlee.

You may talk about your gamblers. You ought to see
that Richard Lee.
Shot a hundred dollars and he come out on a three.

Stack, he says to Billy "You can't play like that.
You won all my money, now you're trying to get my
Stetson hat."

Billy, he shot six bits. Stack, he bet he passed.
Stack, he out with his forty-five, says "You done
shot your last".

"Oh, Mr. Stackerlee, please don't take my life.
I've got three children and a darling loving wife."

"God'll take care of your children; I'll take care
of your wife.
You took my Stetson hat, now I'm gonna take your
life."

A Woman come a-running, fell upon her knees.
"Oh Mr. Stackerlee, don't shoot my brother, please."

Woman says to the sheriff "How can that be?
You can arrest everybody but you're scared of
Stackerlee."

The Judge says to the sheriff "Want him dead or alive."
"Well, how in the world can I bring him when he totes
a forty-five?"

Stack says to the jailer "Jailer, I can't sleep,
'Cause all around my bedside Billy Lyons begins to
creep."

Two o'clock next Tuesday, upon a scaffold high,
People coming from miles around just to watch old
Stackerlee die.

And down in New Orleans there's a place called the
Lions Club
Where every step you take you're stepping in Billy
Lyons' blood.

Tom-voice and guitar

SIDE II, Band 5: DOLLAR IS ALL I CRAVE

Cliff Carlisle - Melo M13383 (15784)
Carlisle Bros. Decca 5913

Fifteen cents is all the money I got
A dollar's all I crave
Brought nothing down to this world
Take nothing to my grave.

Never had a dollar bill
Or a wife to rip and stave
Never had no use for the women nohow
Dollar is all I crave.

Some people want all the money in the world
But can't take it to their grave
Fifteen cents is all I've ever had
And a dollar's all I crave.

When I'm on my last go round
Bury me out on a hill
Put a good looking woman down at my feet
And my hands full of dollar bills.

Boys you can have a million bucks
A dollar's all I crave
You can have everything in this old world
But you can't take it to your grave.

All of my life I wanted a dollar
And it looks like I'm out of luck
You can have all the money in this old world
All I want is a buck.

When I get them good old graveyard blues
I'm headed for my grave
Put a dollar bill in my right hand
A dollar's all I crave.

I'm getting old and feeble now
And Lord I've tried to save
Never been able to get that buck
A dollar's all I crave.

Mike-mandolin and voice
John-guitar
Tom -hawaiian guitar

SIDE II, Band 6: KENO THE RENT MAN

Cofer Brothers - Okeh 45486

Keno the rent man, mean as he can be,
Well he tossed my bed out in the street
Then he threw out me,
Keno, mean as he can be.

Threw my trunk out in the yard
He kicked off the end of my nose
Well he hit me in the head with the washboard
Tore out the back of my clothes
Keno, mean as he can be.

I went to run and he tripped me,
He stepped on the back of my head
Well he jammed me down in a mudhole
'Til I thought that I was dead
Keno, mean as he can be. (2)

Makes no difference to a white man
As white as crystal snow,
If you don't pay that rent man
He'll throw you out the door,
Keno, mean as he can be. (2)

If you are a renter, take heed to what I say
When you see that rent man coming
Better make your get-away
Keno, mean as he can be.

John-voice and guitar
Mike-voice and fiddle

SIDE II, Band 7: THE MILLER'S WILL

There was an old miller and he lived all alone
He had three sons all fully grown
When the time came for to make out his will
All he had left was a little grist mill,

Singing fal, dig-a-di-do
fal dig a day

He called to him his eldest son
Said "son oh son, my race is run
If I a miller of you make
Pray tell me what toll you'd take".

"Father oh father, my name is Bill
Out of each bushel I'd take a gill."
"You fool, you fool!" The old man cries
"On such a little you'll never make a rise."

Singing fal ...

He called to him his second son
Said "Son oh son, my race is run
If I a miller of you make
Pray tell me what toll you'd take."

"Father oh father, my name is Ralph
Out of each bushel I'd take half"
"Not enough, not enough!" The old man said
"On such a little you'd never get ahead".

Singing fal ...

He called to him his youngest son
Said "Son oh son, my race is run
If I a miller of you make
Pray tell me what toll you'd take."

"Father oh father, my name is Paul
Out of each bushel I'd take all"
"Hallelujah", the old man cried
And then he turned up his toes and he died."

Singing fal ...

They buried him in a little box grave
Some do not think his soul was saved
Where he went I could not say
But I rather believe he went the other way.

Singing fal ...

SIDE II, Band 8: THE STORY THAT THE CROW TOLD ME

Carolina Buddies - Col. 15641

Now if you'll listen I'll sing you a song
It's awful funny and it won't take long
All about a crow in a hickory tree
One little story that the crow told me

CHORUS:
Caw, Caw, one little story that the crow told me
Caw, Caw, in a hickory tree

I bought me a suit of union underwear
To keep me from the cold and chilly air
I wore it six months without exaggeration
And I couldn't get it off 'cause I lost the combination.

(CHORUS)

My gal took sick the other day
And the doctor said she's gonna pass away
I bought her a corset at the dry goods store
She's in better shape now than she was before.

(CHORUS)

I had an old cow all dressed in silk
She fell down and strained her milk
My wife she laughed 'cause she thought it was a cinch
To milk that cow with a monkey wrench.

(CHORUS)

Throw back the hook and pull back the line
The fish won't bite in the winter time
Sitting on the ice 'til my feet got cold
Watchin' the crawdad making his hole.

(CHORUS)

John-voice and guitar
Tom -Crow & banjo
Mike-fiddle

ALTERNATIVE RECORDS INTERNATIONAL LISTING

AMERICANA 10"

- FA2001 Sq. Dances, Pate Pete
- FA2002 Xmas Carols, Summers
- FA2003 Darling Corey, Seeger
- FA2004 Take This Hat, Gaddybell 1
- FA2005 Am. Filings, Seeger
- FA2006 Washburn Ballad, Seeger
- FA2007 Cumberland Mt., Clayton
- FA2008 Creole Songs, Van Vey
- FA2009 Lonesome, Clayton
- FA2010 RR Songs, Seeger, others
- FA2011 R.R. Songs, Houston
- FA2012 Rock Hill, Seeger
- FA2013 Sea & Logger Sngs, Lakin
- FA2014 Seeds of Love, Summers
- FA2015 Cowboy Ballads, Cicco Houston
- FA2023 Solonville Valley, Emory
- FA2024 Leadbelly Legacy 1, Early years
- FA2025 Ohio Valley, Busy
- FA2026 Get On Board, Folkmasters
- FA2027 Brownie McGhee, Blues
- FA2028 Martha's Vine Sngs
- FA2029 A Joy Rider, Leadbelly 4
- FA2030 Harmonica, Somy Terry
- FA2031 Morrison Songs, Hilton
- FA2032 Anglo-American, Nye
- FA2033 Negro Spirit, Hill, Beed
- FA2034 Joe Hill Sngs., Glazer
- FA2040 Smoky Mts., Lunford
- FA2041 Lady Gay, Summers
- FA2042 Hard Travelin', Houston
- FA2043 Lady Lay, Summers
- FA2044 Goin' Off Style, Seeger
- FA2045 N. W. Ballads, Seeger
- FA2049 Peggy Seeger, Hkngs
- FA2070 Little Jugitive, Eddie Mann
- FA2080 Ottawa, N.Y. Kuth Club

SONGS OF THE STATES 10"

- FA2106 Mass., Clayton
- FA2110 Virginia, Clayton
- FA2112 N. Carolina, Moyer
- FA2128 T'exas, Nye
- FA2132 Minnesota, Bluestein
- FA2134 Kansas, O'Ryan
- FA2136 Kentucky, English

AMERICAN HISTORICAL 4 10"

- FH2151 Revolution 1, House
- FH2152 Revolution II, House
- FH2163 War 1812, House
- FH2164 War 1812 2, House
- FH2175 Frontier, Seeger 1
- FH2176 Frontier, Seeger 2
- FH2189 Heritage Song, Morrison
- FH2190 Heritage USA 2, Morrison
- FH2191 Heritage USA 3, Morrison
- FH2192 Heritage Speeches 2, Kurlan

MUSIC U.S.A. 10"

- FA2201 Cntry Dnces, Seeger, Terry
- FA2202 Creole Sngs, Van Vey
- FA2204 Spa Sngs., Lee M., Hurd
- FA2215 Penn. Dutch Sngs.
- FJ2290 Drums, Baby Deeds
- FJ2292 Mary Lou Williams
- FJ2293 Art Tatum Trio

AMERICANA 12"

- FA2305 Ballads Reliques, Nye
- FA2310 Anglo-Am. Ballads, Clayton
- FA2312 Sea Songs, Mills
- FA2314 Banjo, Scroggs Style
- FA2315 Steamer Family Banjo
- FA2316 Ritchie Family, doc.
- FA2317 Mt. Music of Kentucky
- FA2318 Mt. Music of Bluegrass
- FA2319 Am. Ballads, Seeger
- FA2320 Fav. Amer., Seeger
- FA2321 Fav. Amer., 2, Seeger
- FA2322 Fav. Amer., 3, Seeger
- FA2324 Walk in Sun, Robinson
- FA2326 Country Blues, Boozoo
- FA2327 McCherry, Terry, Blues
- FA2330 Wall Robert, Seeger
- FA2333 Women's Love Songs, Marshall
- FA2334 Men's Love Songs, Ross
- FA2338 American Ballads, O'Ryan
- FA2346 Cicco Houston, Folkings
- FA2348 Andrew Rowan Summers, Songs
- FA2354 N.Y. Lumberjack, Steeler
- FA2356 Old Harp Singing
- FA2357 Gospel Songs, West
- FA2358 Amer. Fling fest., Thomas
- FA2361 Hymns and Carols, Summers
- FA2364 Unusual Grave, Summers
- FA2369 Somy Terry, Summers
- FA2372 Flea Jubilee Singers
- FA2389 Cat from the Blues, Hyams
- FA2393 Mickey Miller, Folkings
- FA2396 New Lot City Ramblers
- FA2397 New Lot City Ramblers, V. 2
- FA2407 Folkethink
- FA2409 Country Gen. (Bluegrass)
- FA2412 Seeger at Carnegie, Terry
- FA2416 Roll Call, Calif. Concert
- FA2421 Trad. Blues II, R. McCherry
- FA2428 Ritchie, Bill, Concert
- FA2429 Foc'le sngs, Clayton
- FA2439 Nonesuch, Seeger, Hamilton
- FA2448 Freedom, B. McCherry
- FA2452 Sing with Seeger
- FA2453 Love Songs of Tennessee Band
- FA2454 Rainbow Quest (Seeger)
- FA2461 Music New Or. 1, St. Music
- FA2462 Music New Or. 2, St. Music
- FA2463 Music New Or. 3, Dance Hall
- FA2464 Music New Or. 4, Jazz Orig.
- FA2465 Music New Or. 5, Flowering
- FA2476 Snooks Eaglin, Blues
- FA2480 Songs Open Road, Cicco Houston
- FA481 Round for the Circle

TOPICAL SERIES 12"

- FN2501 Gazette, Pete Seeger
- FN2511 Hootenanny Touring
- FN2512 Hootenanny Carnegie Hall
- FN2524 Another County, Malvina Reynolds

MUSIC U.S.A. 12"

- FA3601 South Jersey Band
- FA3605 1-Man Band, Blackman
- FA3610 Amer. Skiffle Bands
- FA3650 Music from South 1
- FA3651 Music from South 2
- FA3652 Music from South 3
- FA3653 Music from South 4
- FA3654 Music from South 5
- FA3655 Music from South 6
- FA3656 Music from South 7
- FA3657 Music from South 8
- FA3658 Music from South 9
- FA3659 Been Here & Gone (Music fr South 10)
- FA3671 6 & 7/8 String Band

JAZZ SERIES 12"

- FZ2801 Anth. 1, The South
- FZ2802 Anth. 2, Blues
- FZ2803 Anth. 3, New Orleans
- FZ2804 Anth. 4, Jazz Singers
- FZ2805 Anth. 5, Chicago 1
- FZ2806 Anth. 6, Chicago 2
- FZ2807 Anth. 7, Big Bands
- FZ2808 Anth. 8, Big Bands
- FZ2809 Anth. 9, Big Bands
- FZ2810 Anth. 10, Boogie, K.C.
- FZ2811 Anth. 11, Addenda

AMERICANA 2-12"

- FA2941 Leadbelly Legacy 1
- FA2942 Leadbelly Legacy 1
- FA2943 Am. Folklore, 1
- FA2942 Am. Folklore, 2
- FA2953 Am. Folklore, 3

WORLD HISTORICAL AND SPECIALTY 12"

- FW3000 Canada in Story & Song, Mills 2-12"
- FW3001 O'Canada, Mills
- FW3002 Irish Rebellion, House

AMERICAN HISTORICAL 2-10"

- FW4006 Scottish War Ballads, Dunbar
- FW4007 World's Vocal Arts
- FW4008 World's Vocal Arts
- FW4009 World's Vocal Arts
- FW4010 World's Vocal Arts
- FW4011 World's Vocal Arts
- FW4012 World's Vocal Arts
- FW4013 World's Vocal Arts
- FW4014 World's Vocal Arts
- FW4015 World's Vocal Arts
- FW4016 World's Vocal Arts
- FW4017 World's Vocal Arts
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- FW4048 World's Vocal Arts
- FW4049 World's Vocal Arts
- FW4050 World's Vocal Arts

FOLKWAYS SPECIAL 12"

- FT3602 Instr. of Orchestra
- FT3704 John Gay, Indeterm., 2-12"
- FS3801 Jewell Hill, documentary
- FS3810 Buell H. Katz, documentary
- FS3817 Big Bill, Terry, McCherry
- FS3818 Ballads, Blues, Van Ronk
- FS3822 Lightning Bolts, Blues
- FS3823 Furry Lewis, Blues
- FS3824 Pete Steele, Banjo
- FS3825 W. N. Lewis, Banjo
- FS3827 Accordion, Tony Lavell
- FS3844 Bahamas Music, Spencer 1
- FS3845 Bahamas Music, Spencer 2
- FS3846 Bahamas Music, instr. 3
- FS3851 Indian Summer Film score (Seegers)
- FS3852 Cannonville Story
- FS3855 Dahomey Story, Kolinski
- FS3857 Piano pieces, Gerwin, Kern
- FS3858 Song & Dance Man, Meach
- FS3859 My True Love, vocal, sax
- FS3860 Picano Film Music
- FS3861 Henry Jacob's program
- FS3862 Rawhide, program 1
- FS3863 Coulander's Lullaby
- FS3864 Seeger & Broozy Interview
- FS3865 Gregorian Chants, documentary
- FS3866 W. Coleville Story
- FS3870 The Veep, Interview
- FS3872 Rawhide, No. 2
- FS3881 Nat'l Anthems 1
- FS3882 Nat'l Anthems 2
- FS3890 Telemann Sngs., Wolff

ETHNIC MONOGRAPH LIBRARY 12"

- FM4000 Hungarian Folk Songs
- FM4001 Wolf River, France
- FM4002 Songs from Aran
- FM4003 Great Lakes Indians
- FM4004 Folk Songs of Ontario
- FM4006 Nova Scotia Folk Music
- FM4007 Lappish Folk Songs
- FM4008 Folk Music of Norway
- FM4009 Lithuanian Songs U.S.A.
- FM4010 Drum Dance, Caracian
- FM4014 Song & Pipes, Brittany

ETHNIC FOLKWAYS LIBRARY 12"

- FE4336 Trad. Dances, Japan
- FE4337 Music of Assam
- FE4338 Rumanian Songs, Dances
- FE4401 Sngs & Nava Jo Music
- FE4402 Equatorial Africa
- FE4403 Drums of Haiti
- FE4404 Music of Turkey
- FE4405 Folk Music of Ethiopia
- FE4406 Music of Indonesia
- FE4407 Folk Music of Haiti
- FE4408 Folk Music of Palestine
- FE4409 Folk Music of India
- FE4410 Folk Music of Cuba
- FE4411 Folk Music of Spain
- FE4412 Indian Music of Mexico
- FE4413 Folk Music of France
- FE4414 Music of Peru
- FE4415 Music Russian Middle East
- FE4416 Negro Music of Africa
- FE4417 Negro Music A.I., religious
- FE4418 Negro Music A.I., secular
- FE4419 Folk Music of Arabia
- FE4420 American Indian S.W.
- FE4421 Music of South America
- FE4422 Traditional Music of India
- FE4423 Music of Southeast Asia
- FE4424 Folk Music from Korea
- FE4425 Folk Music of Pakistan
- FE4426 Spanish Music New Mexico
- FE4427 Folk Music Western Congo
- FE4428 Songs of the Huzzari
- FE4429 Folk Music of Japan
- FE4430 Songs & Pipes Hebrides
- FE4431 Religion Music of India
- FE4432 Songs and Dances of Haiti
- FE4433 Miori Sngs New Zealand
- FE4434 Folk Music of Yugoslavia
- FE4435 Black Camp, Honduras
- FE4436 Burmese Folk & Trad. Music
- FE4437 Flamenco Music
- FE4438 Cajun Songs Louisiana
- FE4439 Tribal Music of Australia
- FE4440 Religious Sngs Bahamas
- FE4441 Drums of Yoruba Nigeria
- FE4442 Music of the Maldives
- FE4443 Music of the Ukraine
- FE4444 Eskimo, Alaska, Hudson Bay
- FE4445 Folk Music Arami Islands
- FE4446 Music from Mato Grosso
- FE4447 Music from South Asia
- FE4448 Folk Music Arami Islands
- FE4449 Japanese Buddhist Rituals
- FE4450 Songs Cape Breton Id.
- FE4451 Bull Song Cameroon
- FE4452 Folk Music of Jamaica
- FE4453 Folk Music of Jamaica
- FE4454 Folk Music of Greece
- FE4455 ind. Music Upper Amazon
- FE4457 Pygmies of the Ituri Forest
- FE4458 ind. Music Upper Amazon
- FE4460 Temiar Dream Sngs Malaya
- FE4461 Jamaican Cult Rhythms
- FE4462 Wolf Music Senegal, Gambia
- FE4463 Music of Thailand
- FE4464 Indians Canadian Plains
- FE4465 Folk Music of Liberia
- FE4466 Hanunuo Music Philippines
- FE4467 Folk Dances of Greece
- FE4468 The Greek Epic
- FE4469 Kurdish Music from Iraq
- FE4470 Folk Music of Iran
- FE4471 Negro Music Ala., 3
- FE4472 Negro Music Ala., 4
- FE4473 Negro Music Ala., 5
- FE4474 Negro Music Ala., 6
- FE4475 Negro Prison Work Songs
- FE4476 Baoule Music Ivory Coast
- FE4477 Tongue People Congo
- FE4478 Ritual Music, Manipur
- FE4480 Arabic and House Music
- FE4481 Folk Songs of French Canada
- FE4482 Music of the Iuri Forest People
- FE4483 A-B Music Mediterranean, 3
- FE4484 A-B Music Mediterranean, 2
- FE4485 A-B Music Mediterranean, 1
- FE4486 A-B Music Mediterranean, 4
- FE4487 A-B Music Mediterranean, 5
- FE4488 A-B Music Mediterranean, 6
- FE4489 A-B Music Mediterranean, 7
- FE4490 A-B Music Mediterranean, 8
- FE4491 A-B Music Mediterranean, 9
- FE4492 A-B Music Mediterranean, 10
- FE4493 A-B Music Mediterranean, 11
- FE4494 A-B Music Mediterranean, 12

ETHNIC FOLKWAYS LIBRARY 2-12"

- FE4500 Negro Music Africa & Africa
- FE4501 Music of Mediterranean
- FE4502 African & Afro-Amer. Drums
- FE4503 African Music South of Sahara
- FE4504 Music of World's People, 1
- FE4505 Music of World's People, 2

AMERICAN HISTORICAL 2-10"

- FE4506 Music of World's People, 3
- FE4507 World's Vocal Arts
- FE4508 World's Vocal Arts
- FE4509 World's Vocal Arts
- FE4510 World's Vocal Arts
- FE4511 World's Vocal Arts
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- FE4550 World's Vocal Arts

AMERICAN HIST AND DOCUMENTARY 12"

- FH3217 Ballads of Ohio, Grimes
- FH3222 Talking Blues, Greenway
- FH3229 War Ballads, U.S.A., Nye
- FH3251 Amer. Indus. Ballads, Seeger
- FH3252 Negro Slave Songs, LaRue
- FH3253 Days of '49, English - Faier
- FH3258 Pittsburgh, Pa., Schmetz
- FH3264 Depression Sngs., M.C. Rumbler
- FH3281 Songs of Suffragettes, Knight
- FH3285 Talking Union, Seeger
- FH3293 Folk Songs MacArthur, Seeger
- FH3294 Missouri Filings, Canlier
- FH3295 Ballads Sngs-Vannetti, Gutrie
- FH3301 Unypical Politician, Speeches
- FH3302 Human Rights, Mrs. Roosevelt
- FH3303 New York Sngs, Schwartz
- FH3309 Nueva York, Schwartz
- FH3310 Millions of Musicians, Schwartz
- FH3311 Exchange, Schwartz
- FH3312 A Dog's Life, Schwartz
- FH3313 Music in the Streets, Schwartz
- FH3314 Gang Songs, Schwartz
- FH3315 Patriot Plan 2-12", House
- FH3316 Sing of Civil War, 2-12"
- FH3322 Cowboy, Jackson 2-12"

SCIENCE SERIES 12"

- FX6007 Science of Sound (9-12")
- FX6100 Sounds of Frequency, Bartok
- FX6101 Science in Our Lives, Calder
- FX6102 Sounds of Self-Hypnosis
- FX6103 Sounds of Lullaby
- FX6104 Sounds of Lullaby
- FX6105 Sounds of Lullaby
- FX6106 Sounds of Lullaby
- FX6107 Sounds of Lullaby
- FX6108 Sounds of Lullaby
- FX6109 Sounds of Lullaby
- FX6110 Sounds of Lullaby
- FX6111 Sounds of Lullaby
- FX6112 Sounds of Lullaby
- FX6113 Sounds of Lullaby
- FX6114 Sounds of Lullaby
- FX6115 Sounds of Lullaby
- FX6116 Sounds of Lullaby
- FX6117 Sounds of Lullaby
- FX6118 Sounds of Lullaby
- FX6119 Sounds of Lullaby
- FX6120 Sounds of Lullaby
- FX6121 Sounds of Lullaby
- FX6122 Sounds of Lullaby
- FX6123 Voz Humana, vocal extension
- FX6124 Sounds of Animals, vocal & larm
- FX6125 Sounds of Sea
- FX6126 Sounds of Carnival, Music
- FX6127 Sounds of Medicine
- FX6128 Sound Patterns
- FX6129 Short version of FX6007
- FX6130 Indian Sports Car Races
- FX6131 Sounds of African Home
- FX6132 Sounds of Steam Locomotives, 1
- FX6133 Sounds of Steam Locomotives, 2
- FX6134 Sounds of Steam Locomotives, 3
- FX6135 Sounds of N. Amer. Central Locomotive
- FX6136 Sounds of New Music
- FX6137 Sounds of N. Amer. Folk
- FX6138 Sound Effects, No. 1
- FX6139 Insect Songs

STEREO 12"

- FS6301 Highlights of Vortex

DANCES 12"

- DD501 Folk Dances World's Peoples, 1
- DD502 Ballads and Middle East
- DD503 Folk Dances World's Peoples, 2
- DD504 Folk Dances World's Peoples, 4
- DD505 Folk Dances World's Peoples, 4
- DD506 Folk Dances World's Peoples, 4
- DD507 Folk Dances World's Peoples, 4
- DD508 Folk Dances World's Peoples, 4
- DD509 Folk Dances World's Peoples, 4
- DD510 Folk Dances World's Peoples, 4

INTERNATIONAL SERIES 10"

- FW6802 (Not available) China
- FW6803 Folk Songs of Hungary
- FW6804 Folk Music of Colombia
- FW6805 Songs & Dances Yugoslavia
- FW6806 Songs & Dances Armenia
- FW6807 Songs & Dances Switzerland
- FW6808 Calypso and Merengue
- FW6809 Jewish Freilich Songs
- FW6810 Argentine Folk Songs
- FW6811 Haitian Folk Songs
- FW6812 Chinese Classic Music
- FW6813 Songs & Dances of Greece
- FW6814 Songs of Mexico
- FW6815 Guitar Solo, Montoya
- FW6816 Scottish Bagpipe
- FW6817 Irish Popular Dances
- FW6818 Irish Jigs & Reels
- FW6819 Russian Chorus, Plyustinsky
- FW6820 Russian Chor., Hecmworth
- FW6821 Hebrew Guitars, Casuss
- FW6822 Eng. Folk Songs, House
- FW6823 Gospel Sngs., Bahamas
- FW6824 Caspian, D., Kunitzsky
- FW6825 Jewish Folk Songs, Olf
- FW6826 Jewish Folk Songs, Olf
- FW6827 Ukelele Christmas Songs
- FW6828 Songs and Dances Azuque
- FW6829 Songs Newfoundland, Mills
- FW6830 French Folk Songs
- FW6831 Creole Songs of Haiti
- FW6832 Folk Music of Honduras
- FW6833 Welsh Folk Songs, Evans
- FW6834 Christmas Songs of Spain
- FW6835 Haitian Piano
- FW6836 Dutch Folk Songs, Noorman
- FW6837 Robin Hood Ballads, House
- FW6838 Caribbean Dances
- FW6839 Shepherd, other Songs, Israel
- FW6840 Bible Sng., Hillel, Aviva
- FW6841 German Songs, Schramm
- FW6842 Swedish, Sngs., Taube
- FW6843 Xmas Songs of Portugal
- FW6844 Jamaican Folk Songs, Bennett
- FW6845 Songs of Israel, Hillel, Aviva
- FW6846 Polish Songs, Dances
- FW6847 Mexican Folk Songs
- FW6848 Finnish Folk Songs
- FW6849 Danish Folk Songs

CHILDREN'S AMERICANA SERIES 10"

- FC7001 American Folk Songs, Seeger
- FC7003 1, 2, 3 & a Zing, Schwartz
- FC7004 Alabama Ring Games
- FC7005 Songs to Grow Up, 1 Nursery
- FC7006 Songs to Grow Up, 2 Nursery
- FC7007 Little Fishes, Seeger
- FC7008 Bigger Fishes, Seeger
- FC7009 Songs to Grow Up, 0, Gutrie
- FC7018 Songs in Eng., Mills
- FC7019 Schoolyard Songs, Seeger
- FC7021 Animal Songs, 1, Mills
- FC7022 Animal Songs, 2, Mills
- FC7023 Activity Songbook, Jackson 2-12"
- FC7024 Wonderful World, Slotz
- FC7025 All Year Long, Slotz
- FC7026 This Land is My Land, Slotz
- FC7027 Camp Songs, Seeger, Others
- FC7028 Skip Rope Games
- FC7029 Folk Songs for Camp
- FC7030 Children's Songs, Richardson
- FC7051 Animal Songs for Children
- FC7052 American Indian Songs, Seegers
- FC7054 South Mt. Sngs., Ritchie
- FC7064 Old Time Sng., N.C. Rmbms.
- FC7065 Downtown Sngs. & sounds
- FC7071 Laundry-Bakery Story

FOLKTALES FOR CHILDREN 10"

- FC1002 Tales from Indonesia
- FC1003 Tales from West Africa
- FC1004 Dream Keeper, Hughes
- FC1005 In the Beginning, Sch
- FC1006 Joseph & Brothers, Asch
- FC1007 Little Bouqui, Haiti
- FC1008 Sandcastle, Beaton
- FC1009 Ride with the Sun
- FC1010 Ashanti Tales, Courlander
- FC1011 Negro Poetry, Seeger
- FC1012 Dave Crockett, Hayes

CHILDREN'S INTERNATIONAL SERIES 10"

- FC2000 Pueblo Indian (4, 9, 5)
- FC2001 African Sngs, 10"
- FC2002 French Songs, Mills
- FC2003 France French Canada
- FC2004 Latin American Songs
- FC2005 Jewish Songs, Rubin
- FC2006 Israeli Songs, Ben-Zera
- FC2007 French Xmas Songs, child.
- FC2008 Yiddish Songs (Old)
- FC2009 Jamaican Songs, Bennett
- FC2010 Calypso, Leitch
- FC2011 German Sngs II, Wolff
- FC2012 German Sngs I, Wolff

CHILDREN'S SPECIAL & HISTORICAL 10"

- FC3007 Music Time, Bailey
- FC3008 Call & Response, Jenkins
- FC3009 Story of Jazz, Hughes
- FC3010 Rhythms of World, Hughes
- FC3011 Sounds of W.C. Schwartz
- FC3012 Steamboat, Ben, Douglas
- FC3013 Interview, Robert M. Hutchins
- FC3014 Sen. Margaret Chase Smith
- FC3015 Interview, Al Capp
- FC3016 Interview, Margaret Mead
- FC3017 Interview, Jim Hartzel
- FC3018 Who Built America, Bonny
- FC3019 Follow the Sunset, Bailey
- FC3020 Man and His Religion

CHILDREN'S SERIES 12"

- FC5010 Songs of Camp, Id Badaev
- FC5011 Sleep-Time, Songs & Stories by Pete Seeger
- FC5012 Sleep-Time, Songs & Stories by Pete Seeger
- FC5013 Play-Time, Songs & Stories by Pete Seeger
- FC5014 Flings for Young People, Seeger
- FC5015 Negro Poems for Young People, Leadbelly
- FC5016 Holiday & Other Songs, G. Bluestein
- FC5017 American Play Parties, Seeger, Eisenberg
- FC5018 You Can Sing It Yourself
- FC5019 Dance-a-Song Rhythms, Activity
- FC5020 Learn As We Play - for the exceptional
- FC5021 Music for the Ballet Studio, Kolinski
- FC5022 101 Nursery Rhymes
- FC5023 Holiday Songs of Israel, Guelia Gill
- FC5024 German Child, Sng., Vopel
- FC5025 Spain, Sngs for Child.
- FC5026 Christmas Songs of Many Lands, Mills
- FC5027 Glory of Negro Hill, Hughes
- FC5028 Children's Stories & Songs, McCurdy
- FC5029 Child, Rhymes, Spanish
- FC5030 Grimm's Tales, Spanish

PETE SEEGER 45 & 45 EP