

**400 YEARS OF FOLK MUSIC**  
**ADDISS & CROFUT**  
**WITH TIM PRENTICE FOLKWAYS FA 2404**







Steve Addiss, Tim Prentice and Bill Crofut.

# 400 YEARS OF FOLK MUSIC ADDISS & CROFUT WITH TIM PRENTICE FOLKWAYS FA 2404

Recorded and edited by Steven Smolian.

Design Tim Prentice

The cover photograph was taken by  
Bill Crofut; other photos  
in this brochure  
by Steve Addiss and Bill Crofut.

PLAISIR D'AMOUR	SALLY GARDENS
DRY RIVERBEDS	BANDY MEDLEY
IMPRESSIONS OF JAPAN	CAMINITO DEL PUERTO
GOLDEN BUTTONS	THE DIAMOND
I SING OF A MAIDEN	ALISHAN, CHINA
AUTUMN NIGHTS	CAMBODIAN FLUTE

Library of Congress Catalogue Card No. R 64-1490

© 1964 FOLKWAYS RECORDS & SERVICE CORP.

701 Seventh Ave., New York City

Distributed by Folkways/Scholastic Records.

906 Sylvan Ave., Englewood Cliffs, N.J. 07632

Addiss and Crofut can also be heard on Folkways FA2405, "World Tour with Folk-songs", and on Verve and Capitol Records. They have cooperated with Pete Seeger on a benefit record on African Music issued privately by the African-American Institute, 345 East 46th Street, New York City.





# ASIA, AFRICA, in SONG

*Baboons fighting on the hood of our car in Kenya*

by Bill Crofut

We arrived in Hiroshima about three in the afternoon on the marvelous modern train from Tokyo, rushed to the concert hall and gave a performance. That evening we received an invitation to sing at the Hiroshima Atom Bomb Hospital -- the first American entertainers to be thus honored.

With the rare exception of a burn-scarred woman, the patients looked normal and healthy; ordinary people but with a common difference. All were victims of atomic radiation and seventeen years after the explosion their numbers still filled a good-sized modern hospital.

Our concert lasted roughly two hours, after which members of the audience gathered around to ask questions. There was one elderly woman whom I shall never forget. I noticed her standing reluctantly behind the crowd, and as people drifted away she moved cautiously forward, beckoning a doctor to follow her. "Sir," she said, using the doctor as an interpreter, "would you be so kind as to write something for me on this small card?" At her request I wrote that on the twenty-fifth day of October I had shaken her hand. She thanked me with traditional Japanese formality, backed slowly away and took her leave. The doctor turned and said, "For that woman the war is finally over."



*Bill writes for the patient in Hiroshima*





*A song about animals entertaining  
children in Burma*

During that time, we spent nearly every day singing in hospitals, market places, homes, concert halls, palaces, school yards, universities, temples, and movie theatres. To do so, we travelled on jets, cargo planes, sports cars, boxcars, jeeps, bamboo rafts, elephants, motorcycles, peddicabs and foot. The Hiroshima Hospital was just the beginning. We sang for students wounded in the Korean Revolution, patients at Dr. Tom Dooley's hospital, and members of a leper colony in Northern Thailand. In relating our experiences and their meaning to us, it is almost impossible to know where to begin. It is like being asked which country was our favorite -- there is no answer. The best I can do is relate varied experiences and hope that a meaning will emerge from the whole.

As we walked from the hospital area, the patients stood at their windows and sang "Sakura," a traditional Japanese folksong. The voices were out of tune, yet the performance remains for us one of the most vivid and moving experiences of our two-year tour of the Orient, Asia and Africa.

Our trip was sponsored by the State Department's Cultural Exchange Program, and we were determined to make our small contribution just that -- an exchange. For example, Chinese New Year was spent on the bleak Pescadores Islands. For such a festive occasion we could not have picked a more depressing location. Fortifications loomed ominously from every unoccupied spot, and the island was crisscrossed with an elaborate system of trenches. Also, there was a military curfew. Within these surroundings we were to help celebrate the New Year. We played in a dimly lit school auditorium and the program, which consisted of a few songs from us alternating with selections from local Chinese musicians, was a resounding success. At the end, we all gathered on stage while the Chinese musicians sang a number of well known Chinese songs, which are among the most beautiful in the world. For our part we had a chance to hear unfamiliar music while the audience watched carefully for our reaction and response.

Finally, we all joined together to play Chinese music. Later in Taipei, the capital city of Taiwan, we gave a similar concert, this time switching off with a Chinese classical orchestra and a high school chorus. There, as elsewhere, we found that by making our concerts a free-for-all musical exchange, we could generate for ourselves and the audience a unique and entertaining evening.

This practice led us into some most amusing experiences. In Burma, for example, we were asked to take part in the making of a movie of Burmese Classical Music. We slept little in the days preceding the filming, for the classical music of Burma is terribly complex, and it was all we could do to master even the few selections we were to play. Once the filming started, everyone involved began to understand the meaning of real tropical heat. It was midsummer, and to augment an already difficult situation, the camera men used large reflector mirrors which increased the light and, to everyone's dismay, the heat. On the third day of filming tempers began to tense. We were having trouble with the music and were glad to recess for lunch. When we resumed filming, the Burmese orchestra suddenly burst into a rendition of "Oh, Susannah" on water drums, oriental oboes, gamelons, and two string fiddles. The cameras were running and to this day when the film is shown in Burma, audiences must be laughing at our utter astonishment and delight at hearing this familiar tune played in such good heart with such unfamiliar instruments.

The film was finished, the weather still hot, and it was the time of the Water Festival in Rangoon. According to Hindu custom, this is the time to cleanse the soul of the sins of the past year. Originally, the custom was to carry "thabyeywet" leaves about town and drip water from the leaves over people's heads, thus washing away the evil of the past year. The occasion lasts for four days, the first of which is reserved for children, who tear about with cups and squirt guns, delightedly drenching passers-by. On the second day the adults join in, and anything goes -- everyone gets drenched two or three times each day.



Our friends, some of whom had been involved in making the movies, arrived on the second day with a jeep equipped with a large barrelful of water, squirt guns, and pails. Thus armed, we roamed the city, welcoming pitched battles at every turn. The burmese were amazed to see Americans participating in this rather raucous activity and attacked us with tremendous enthusiasm, employing everything at their command, including fire hoses. It was a great day.

We were continually amazed at how easy it was to make friends through music. The internal difficulties of warfare in Northern Burma made it impossible for us to travel on trains. Consequently we spent a good deal of time on the old DC 3 aircraft that shuttles between Rangoon, Mandalay, Bhamo and Myikyina, and by singing, made friends with the pilots, who, in time, asked us to ride with them in the cockpit. It was quite an experience to watch our pilots buzz the landing areas to chase away cows and other wildlife that might be grazing in our path. On our fifth flight with one crew, we were allowed to take over the controls. The pilots watched with amusement as we tried to keep the aircraft on course in bare feet and shower shoes.

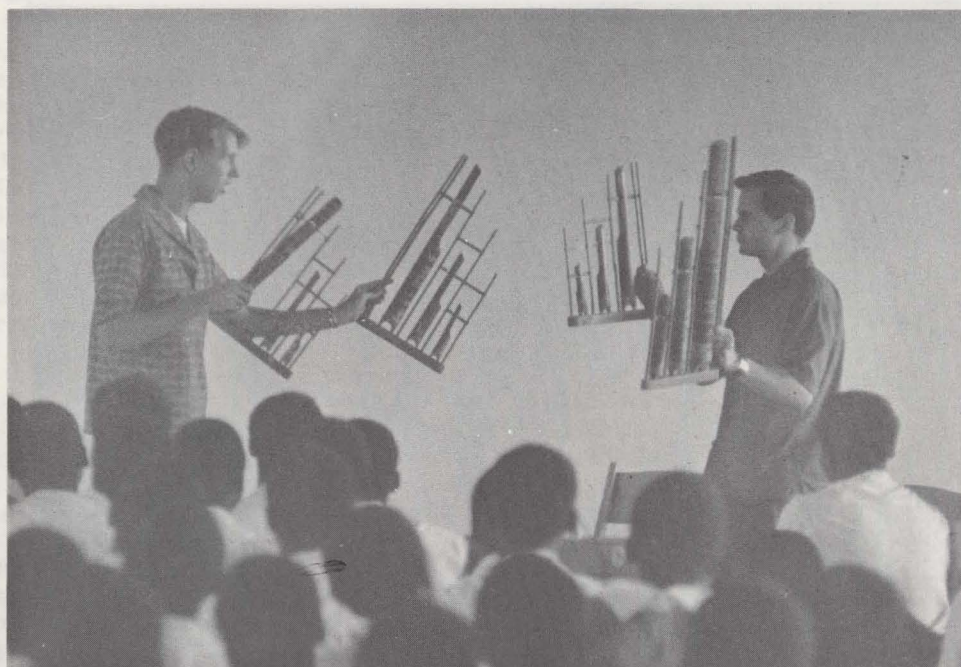
The difficulties of Asia are many. The weather is terribly hot; the food tasty but not always safe, and, for the most part, the practical aspects of traveling impossible. Nevertheless, there is a magic about Southeast Asia that draws us, and many like us, back. The countryside is colorful with its rich greens. Palm, banana and kapok trees dot the terrain. White herons project their umbrella-like necks above the rice crop while lazy water buffalo wallow in the muddy streams and rivers. Woman Sit nursing their babies in the shade of their thatched homes which are often perched like tinkler toys atop spiny stilts, while the other children play naked in the water and ride on the backs of the buffalo. This colorful scene is frequently punctuated by the brilliant saffron robes of Buddhist monks who walk the roads with their begging bowls and umbrellas.

In Thailand, we spent a great deal of time playing with a wonderful American jazz musician, Tony Scott, Bangkok's Pied Piper. Tony has become almost a legend with those children of the city who work mostly in the dark hours selling flowers to the tourists. These young vendors are not allowed in the night clubs, and thus congregate, at all hours, on the sidewalks outside the clubs, selling their flowers. Tony and his wife would gather these youngsters together, and then take their flowers into a club, offering to play if the customers would buy. He would give the money to the children, send them home and return to play some of the most inspired jazz we have ever heard. He had boundless energy, and could often be found during the day teaching at Joan Caulfield's\* School for the Blind. When Tony left Bangkok, his young friends appeared at his apartment laden with flowers as a send-off gift for their friend. Steve and I followed Tony's practice with the flower vendors and at the blind school.

The Bangkok experience was great fun, but it ended when the Embassy had a wild idea and we volunteered. The suggestion was that we fly to Chengmai and Northern Thailand where we would pick up a Land Rover and motor even further North to the Mae Ping River. There we would board bamboo rafts and float South, stopping at whatever villages we found to perform and show movies. No one knew how far we were to float or how many villages there were. Ours was not the only raft: one was for our guard and his machine gun; others were for some members of the American and Thai press. The guard was nice, but slept most of the time, and on the third day we think that one of the press men took a pot shot at an elephant with a 22 pistol. Be that the case or not, the elephant was angered and attacked one of the rafts, tearing off a bamboo latrine which was attached to the side.

\* For her outstanding work with blind people in Asia, Joan Caulfield, who is herself blind, was awarded a citation from President Kennedy.

*Performing with the Indonesian  
Anglungs*





Shortly thereafter we came to the first town and presented a program. Our performance, and the movies in particular were received with wide-eyed wonder -- not applause, just utter amazement. And so it went at each village. We would step ashore, and seemingly everyone would vanish. We would then sit down and begin to play, and the braver people would begin to reappear. They would watch and listen, although from a safe distance. Eventually the town leader would emerge and with him would follow those who theretofore remained out of sight. Our translator spoke a different dialect, but always managed to communicate our purpose.

It seems that either the river was longer or the rafts slower than had been estimated, for two days before a scheduled concert in Bangkok, we were still drifting quietly through the lush jungles of Northern Thailand. Food was running low and some of the rafts were beginning to weaken from the strain of running through the ever more frequent stretches of white water. Consequently, we were forced to ditch our raft and switch to a dugout canoe which we had purchased from a tribesman in one of the small riverside villages. The canoe afforded no protection from the tropical sun, so we wrapped our heads in shirts which we would dampen at fifteen minute intervals. We were delighted to see the sun fall below the tree line. By this time we had only one can of baked beans left which we cooked over a small campfire. We then resumed the trip downriver, hitting, at about midnight, the worst set of rapids we were to encounter during the entire venture. Shooting between dull outlines of looming rocks in the weak and flighty moonlight is something neither of us shall ever forget. We were most fortunate, and by noon the following day reached our destination where a USIA officer was waiting in his Land Rover to rush us to a nearby pasture where a DC 3 picked us up. Getting into our hotel in Bangkok, we showered and had a big dinner.

One of the most difficult aspects of the tour was the outdoor concert, and of these, perhaps the most testing one took place in Cambodia near the Laos border. Three thousand people had come to a large field at the end of which was a raised platform, a mike and a single light bulb. Every bug and insect in the area seemed to have congregated about the bulb, which unfortunately was placed directly above the microphone. There was no point in moving as we had to have people see us. Consequently, for well over an hour we took in with each breath an abundance of insect life; they flew in our eyes, crawled up the nose, squiggled in the ears and even got under our clothing. The concert was shorter than most.

Back in Phnom Penh, Cambodia's capital, we retired to spend Christmas suffering the unspeakable pangs of dysentery. These days were made more meaningful, though, by the fact that Dr. Tom Dooley was in the Sukalai Hotel, and we spent some good hours with him discussing the problems of medicine and health in underdeveloped areas. This experience and others like it were to lead us to set up our own Foundation for Education in Preventive Medicine in Africa (AFROMED).

We left Cambodia, spent a few days in Ceylon and India, then flew to Nairobi, Kenya on an old and most uncomfortable British aircraft. The quick change was emphasized on the ride from the airport into Nairobi, during which we spotted giraffes and wild beasts. We were scheduled to play the next day, but for the first time were too weak and sick from dysentery to do so. At a doctor's insistence, we cancelled five days of programs and went to bed, where we were visited daily by an old college roommate, Larry Sagini, who had been elected to the Legislative Council there. He brought with him other members of the Ministry, and while lying in bed we received, twice daily, an education in the political life of East Africa. The friendship with Larry was to prove a great asset later, as he traveled with us, and as an old and very dear



*A finger-game song in Ethiopia*



*An informal concert in Kenya*



friend, introduced our programs with anecdotes relating to our past life together in America. By the end of his introduction, we could have stood on our heads and still have been successful.

Once out of bed, we left for Eldoret, winding our way up through the Kikuyu tribal area to the edge of the Great Rift Valley, a gigantic rift in the earth's surface some thirty miles wide and several hundreds of miles long. We went down into the valley spotting giraffe, ostrich, wildebeest (gnu), gazelle, baboon, wild boar and a number of sleeping lions. When we would stop, baboons would leap onto the hood of the car, sometimes fighting ferociously for the position. We then drove up into the lush agricultural growth of the white highlands to Eldoret where we gave our first concert. The following day we sang at a school in Kimilili, where the students were threatening a strike in protest against the food. The staff welcomed us with open arms, hoping that our program might divert the student's minds from their grievances. In appreciation of the concert, which served its purpose, we were given a lovely old African Harp which now hangs on the wall of my home. From there, we drove to Kisumu on the shore of Lake Victoria where we spent our free night hours by the water Hippo-hunting with flashlights. Our hope was to get some flashbulb shots of the great beasts, but we were clumsy; they always heard us and retreated to snort resentfully from the protective waters.

The highlands are filled with flowers, and great poinsettia trees stand out vividly along the roads, creating what is probably the most beautiful landscape we have ever seen. Arriving in Kisii, we found Larry standing in the town discussing his political platform with a large crowd. We sang a few songs and retired to his hut on the top of a hill in the midst of nowhere. The small mud house was surrounded by perhaps a hundred people who performed dances and songs for us

well into the night. After the party was over, they disappeared into the bush, and we were, in a matter of minutes, left alone atop the hill in the cool equatorial night. For the following few days, people came from miles around to see the strange white musicians who were living with their leader in his modest hut. Rarely have we known such an abundance of simple warmth among people. Before departing we were honored by a gathering which most festively made us members of the Kisii tribe, an honor never before given to a white man. In the course of our travels in Africa we studied and recorded the music of different tribes. Recently we used parts of these tapes along with recordings of Peter Seeger and ourselves to compile a record of "Folk Music from Africa," which is being sold as a benefit for the African-American Institute.

After shorter tours of Ethiopia, Somalia, and the Sudan, during which we recorded Sudanese musicians for a forthcoming Folkways record, we retired to Europe for almost a year, regaining our health and giving concerts. We had not originally intended to make folksinging a career, but our enthusiasm for bringing to America the music of other countries led us to a life of visiting schools and colleges, with an occasional folk club thrown in, to present programs of folk music from many countries and of many times. We have also started our own non-profit Foundation, AfroMed, to provide help in Africa in education towards public health. We are sending two doctors soon to Nigeria and Kenya as a first step, to cooperate with African authorities in drawing up plans for public health teaching in secondary schools, and to arrange student exchange. We have been promised the help of Pete Seeger, Judy Collins, Jo Mapes, and the Juilliard String Quartet, among others, in this project. We have done the first of the benefit concerts for AfroMed, and there will be many more to come.



## Notes on the songs by Steve Addiss

Plaisir d'amour To this famous 18th century song written by Giovanni Martini we have added a version of a newer song from Martinique, "Adieu Madras". This was Geoffrey Holder's idea, and the combination of the two songs has proved to be a great favorite of ours.

Dry Riverbeds Certainly the newest song on the record. I wrote it this year and Bill added the difficult French Horn part.

Impressions of Japan We have tried to give the feeling of Japan through some of its characteristic sounds - the opening theme, a tune played by an itinerant noodle peddler on his whistle; Sakura, the famous folk melody; and the sound of the Koto on Bill's banjo.

Golden Buttons One of our favorites among the current rash of anti-war songs. This one, written by Shel Silverstein, has a lovely tune as well as good protest lyrics.

I Sing of a Maiden A late medieval song we found in Gregorian manuscript. The poem has also been set by Benjamin Britten in his beautiful "Ceremony of Carols". We ourselves use the original melody with Bill's fine French Horn part.

Autumn Nights (Vietnam) One of the most popular folk tunes in Vietnam, and one we find haunting. Words have been set to it, but originally there was only this tune.

Sally Gardens A folk song set to a short poem by Yeats. Both the melody and the words seem timeless, which is perhaps the test of true folk art.

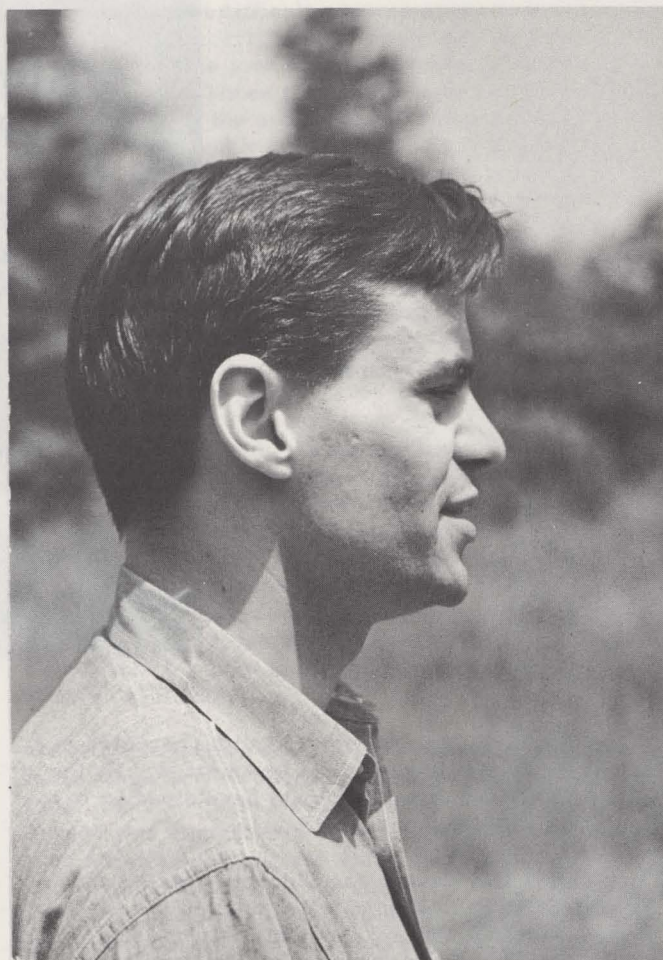
Banjo Medley We put this medley together originally to show people in other countries some of the things an American five-string banjo can do. Ending with the Bach gives us particular pleasure.

Caminito del Puerto People tend to think of Spanish folk songs as being flamenco inspired, ignoring the wonderful body of material in northern Spain. This song says "I wander through the streets of this port city and there is no one in sight...so come and dance my beloved for you are the salt of the earth."

The Diamond A lusty whaling song that was originally written as propaganda to persuade sailors to go out on the rather leaky tub "The Diamond". We learned this song from Judy Collins and John Pilla.

Alishan Here I play the Chinese Ch'ung, a long string instrument that is somewhat like the Japanese Koto. The words: "The men are as strong as mountains, the girls as lovely as the blue water."

Cambodian Flute One of the prettiest melodies of the folk world, here performed on wooden flute with banjo and guitar.



•Steve Addiss first became interested in folk music when Pete Seeger came to teach at his grade school for a year. He learned to play guitar and banjo in high school at Putney, Vermont, meeting Bill Crofut there. Majoring in music at Harvard, he studied composition with Walter Piston, and continued his studies in New York with Noel Sokoloff, Lester Trimble, and John Cage.

When the call came to join Bill on the tour of Asia and Africa, Steve was editing and reviewing for Musical America Magazine, and teaching at the Mannes College of Music. He has completed a chamber opera based on a story of Carson McCullers, "A Tree, A Rock, A Cloud", and is now working on a full-length opera called "The Law". He lives in New York City and collects records of turn-of-the-century opera singers, and Oriental sculpture and paintings. He is a member of the Burma Council, and President of AfroMed, the Foundation for Education in Preventive Medicine in Africa.

On this recording, Steve Addiss plays 6 and 12 string guitars, the Chinese Ch'ung, and the Cambodian flute.

Addiss and Crofut can also be heard on Folkways FA 2405, "World Tour with Folksongs", and on Verve and Capitol Records. They have cooperated with Pete Seeger on a benefit record on African Music issued privately by the African-American Institute, 345 East 46th Street, New York City.





•Bill Crofut was originally trained as a classical musician. He studied French Horn at Putney School in Vermont and after graduation went on to study in England. He returned to take a double degree from Allegheny College in English and Music. He was then drafted and sent to Korea where he spent most of his time writing and directing Army Shows. After being discharged he took a job setting up Adult Music Recreation programs in Japan under the auspices of the National Recreation Association. Some nine months later he was awarded a Grant to travel around the world performing under the auspices of the U.S. State Departments Cultural Exchange program. He invited Steve Addiss to join him, and they have been together ever since, concertizing for the most part in Colleges and Universities in the United States.

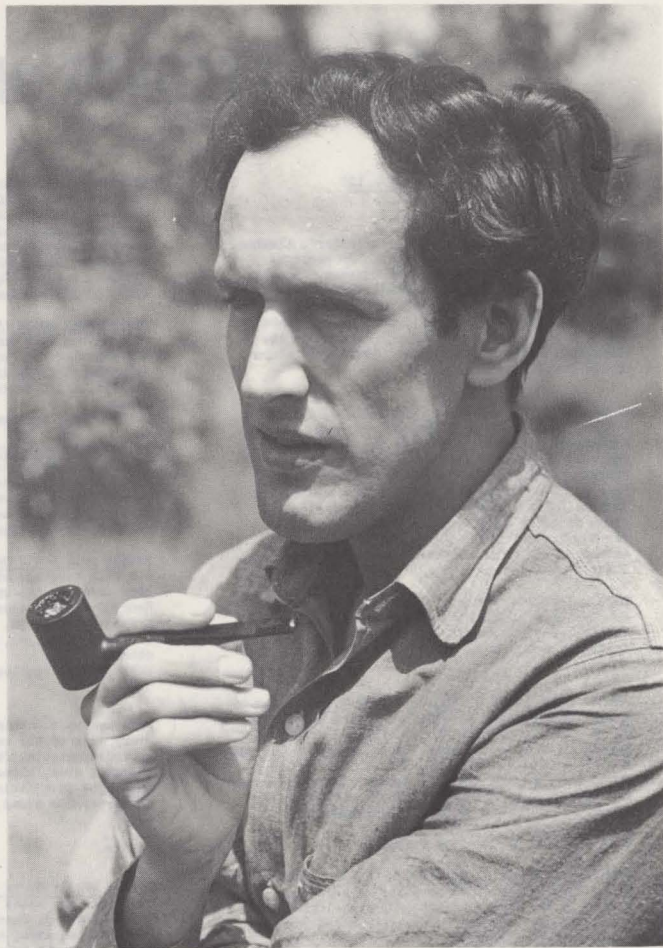
On this record Bill Crofut plays banjo, french horn and 12 string guitar.

---

Recorded and edited by Steven Smolian.

Design Tim Prentice

The cover photograph was taken by Bill Crofut; other photos in this brochure by Steve Addiss and Bill Crofut.



•Tim Prentice learned to play the guitar through a hole in the ceiling of his parents living room in Cornwall Connecticut, where his family continues a chronic hobby of folksinging stretching back four generations. Between under-graduate and graduate degrees in Architecture at Yale he served in the Navy as a Bombardier-Navigator flying off the carriers of the Sixth Fleet in the Mediterranean.

In 1963-4 he and his wife, Marie, also a talented amateur musician were sponsored by the State Department on a World tour visiting Thailand, Laos, India, Nepal, and Kenya. In India they gave fifty performances of American folk music in forty days and still found time to discuss contemporary Architecture with Indian students of Design.

Having served his apprenticeship with Edward Durell Stone where he was in charge of designing several buildings at the New York Fair, he is now practicing with Architect Hugh Hardy in New York City, and also sits on the Executive Committee of the Junior Council of the Modern Museum. He designed the new Butternut Basin ski area in Massachusetts and their firm is now working on projects in the U.S. Canada, and Guatemala.

On this recording Tim Prentice plays guitar and bass.



# OTHER RECORDS OF INTEREST ON FOLKWAYS

## MUSIC OF MANY LANDS - 12"

FS3863 RADIO PROGRAMME No. 3: Courlander's Almanac. Familiar Music in Strange Places. Prepared by Harold Courlander. The musical numbers, from his own collection of records include: Viva Viva Portugal, Goan Folk Songs, Thai Chorus (Maine Stein Song), Burmese Medley (Hi Ho), Indonesian Rumba, Japanese Hit Tune, Tahitian Song (Little Joe the Wrangler), Russian Male Chorus (There's A Tavern in the Town). Notes.

FS3881 ANTHEMS: Anthems of all Nations, Volume I. U.S.: The Star Spangled Banner; Belgium: La Brobanconne; Canada: O'Canada; The Maple Leaf Forever; Czechoslovakia: Kde Bomoj Muj; Great Britain: God Save the Queen; Rule Britannia; France: La Marseillaise; Germany: Deutschlandlied; Israel: Hatikvah; Japan: Kimi-Ga-Yo; Mexico: Himno Nacional Mexico; Netherlands: Wilhelmus von Nassouwe; Turkey: Independence March; USSR: Anthem of the Union of Soviet Socialist Republics. Instrumental and vocal.

FS3882 ANTHEMS. Anthems of all Nations, Volume 2. Includes: Ireland, Yugoslavia, Greece, Cuba, Philippines, New Zealand, Panama, Brazil, Italy, Australia and Poland. Notes.

FE4500 NEGRO MUSIC OF AFRICA AND AMERICA, edited by Harold Courlander. Recorded in Africa and the New World, including South Africa, (Zulu), French Equatorial Africa, Nigeria, Sudan, Zanzibar, Eritrea, Ethiopia, Brazil, Columbia, Haiti, Puerto Rico, Cuba, Trinidad and the U.S. Selections include recordings made by Melville J. Herskovits, Ricardo Alegria, etc. Notes by Harold Courlander and Richard A. Waterman. 2-12" 33-1/3 rpm longplay records.....\$11.90

FE4501 FOLK MUSIC OF THE MEDITERRANEAN, selected by Henry Cowell. Recorded in Algeria, Sardinia, Albania, Syria, France, Egypt, Morocco, Italy, Tunisia, Greece, Turkey, Spain, Serbia, Libya and Palestine. Notes by Henry Cowell.

FE4502 AFRICAN AND AFRO-AMERICAN DRUMS, edited by Harold Courlander. Recorded among the Watutsi, the Baya and Yoruba; the Bambala, (Gold Mines Dances); also in Madagascar, Haiti, the Virgin Islands, Puerto Rico, Jamaica, Cuba, the Bahamas, Surinam, Brazil, Trinidad and the U.S. 23 examples. Notes by Harold Courlander and M. Kolinski. 2-12" 33-1/3 rpm longplay records.....\$11.90

FE4504 MUSIC OF THE WORLD'S PEOPLES, (Vol. I.) selected by Henry Cowell. From Madagascar, the Caucasus. Greece, Japan, Nigeria, India, The U.S. Ireland, France, Bali, Arabia, Tahiti, Tibet, Iceland, Spain. Notes by Henry Cowell. 2-12" 33-1/3 rpm longplay records.....\$11.90

FE4505 MUSIC OF THE WORLD'S PEOPLES, (Vol. 2) selected by Henry Cowell. From Serbia, Iran, Albania, China, the Congo, Finland, French Canada, Ukraine, Chile, Italy, Kashmir, Australia, Cuba, U.S. Palestine, Azerbaijan. Notes. 2-12" 33-1/3 rpm longplay records.....\$11.90

FE4506 MUSIC OF THE WORLD'S PEOPLES, (Vol. 3). Compiled and edited by Henry Cowell. Mexico. England, Peru, Philippines, Puerto Rico, Vietnam, Bulgaria, Dahomey, American Northwest Indians, Argentina, Hungarian Gypsy, Trinidad, Zulu, Brazil, Serbia, Thailand, Turkey, Egypt. Notes. 2-12" 33-1/3 rpm longplay records.....\$11.90

FE4507 MUSIC OF THE WORLD'S PEOPLES, (Vol. 4). Compiled and edited by Henry Cowell. Pygmies, Borneo, Switzerland, Mexico, Russia, Estonia, Rumania, Ceylon, Austria, Samoa, Bretagne, Portugal, Venezuela, Armenia, Sweden, Java, Korea, Kurdistan, U.S.A. (blues). Notes. 2-12" 33-1/3 rpm longplay records.....\$11.90

FE4508 MUSIC OF THE WORLD'S PEOPLES, (Vol. 5) - edited by Henry Cowell; ethnic recordings from Malaya, Burma, Syria, Afrikaans, Poland, Bolivia, Morocco, Copts of Lebanon, Nepal, Fiji, Scotland, Jamaica, Astoria, African Bushmen, Honduras, Byelorussia, Algeria, Zulu, Hawaii, Haiti, Ethiopia, Cajun, South India. An Ethnic Folkways Library Release. 2-12" 33-1/3 rpm longplay records.....\$11.90

FE4525 MAN'S EARLY MUSICAL INSTRUMENTS. Compiled and edited by Dr. Curt Sach of Columbia University. This detailed survey with illustrated notes contains



67 recorded examples of musical instruments from all over the world; membranophones, idiophones, chordophones. Includes tuned sticks, cymbals, rattles and scrapers, drums, chimes, bells, xylophones, saxes, harps, trumpets, horns, panpipes, flutes, clarinets, accordion, aboe, zither, guitars, banjos, gamelan, fiddles, hurdy-gurdy, etc. 2-12" 33-1/3 rpm longplay records.....\$11.90

FE4530 FOLK MUSIC USA. Anthology of a cross-section of American folk music, edited by Harold Courlander and Moses Asch. Notes by Charles Edward Smith, 24 selections, including Mountain tunes and songs, Western, dance tunes, Cajun, Spanish, Indian, and Negro songs. 2-12" 33-1/3 rpm longplay records.....\$11.90

FE4533 CARIBBEAN FOLK MUSIC (Vol. 1); a cross-section of traditional music from the West Indies, compiled by Harold Courlander; incl. songs and dances from Puerto Rico, Jamaica, Bahamas, Trinidad, Cuba, Haiti, Martinique, other areas. 2-12" 33-1/3 rpm longplay records.....\$11.90

FE4535 FOLK MUSIC OF THE USSR, a musical survey of the folk heritage of the Soviet Union, recorded in many areas of the USSR, annotated and selected by Henry Cowell. Recordings from Byelorussia, Karelia, Smolensk, Moldavia, Dagestan, Ossetia, Ukraine, Georgia, Azerbaijan, Armenia, Uzbek, Turkmen, others. 2-12" 33-1/3 rpm longplay records.....\$11.90

Folkways vast catalogue of ethnic recordings covers every area of the world. If you are looking for recorded material from a particular geographical or cultural area, please refer to complete Folkways catalogue (available on request). For study units in particular areas, Folkways recommends the following:

### Africa

FE4503 AFRICA SOUTH OF THE SAHARA, compiled by Harold Courlanders. Notes by Alan P. Merriam. Zulu Song (mixed chorus), Swazi Song (Chorus and drums), Chopi Timbila Orchestra, Amakwari Song (Chorus), Bushmen Songs, Bechuanas Songs, Luchosi Song (Chorus and drums), Gangele Song (Chorus and drums), Tutsi Song (Women's chorus), Tutsi Drums, Two Chorus, Hororo Flute, Shi Kasaya (saxes) Kivu Bambuti Chorus (with drums) Bambuti (pygmy) Songs, Pendie Xylophone, Pindi Sansa (with voice), Suddanes Harp (with voices), Sudanese Song (with drum), Mahafaly Song, Ibani Sansa and chorus, Yoruba Chorus and mixed instruments, Bulu Chorus, Bambara Minstrels, Ewe Chorus (with drums, rattle, gang), Acoli Voice and Lute, Bakwiri Song (with musical bow), Makwa Female Chorus, Mokko Zither-Harp, Boungomo Chorus (with drums), Bobinga (pygmy) Voices (with stick percussion) Wolof Drums, Wolof Halam. 2-12" 33-1/3 rpm longplay record.....\$11.90

### Asia

FE4423 MUSIC OF SOUTHEAST ASIA, from Thailand. Vietnam, Laos, Cambodia, Burma and Malaya. Shan, Tamiar; folk songs, love songs, odes dances, recit. from Hue Van and other representative examples of highly cultivated style characteristic of this area. Notes by Henry Cowell.

FE4447 MUSIC FROM SOUTH ASIA. Gouri Dance (Sorastra State). Dance with long Horns (Kulu Valley). Siddia Dance (Hyderabad) Tabla Tarangi (Central India). Folk Song (Goa), Martial Song (Nepal), Folk Dance (Sind State), Khatok Dance (Northwest Frontier). Classical Song (Pakistan), Wedding Song (Pakistan). Geet (Kashmir). Background notes.

### Great Britain

FW8776 The Borders: songs & dances of the English-Scottish border, recorded in Roxburghshire and Fifeshire, Scotland, and Northumberland, England, by Samuel B. Charters. Notes by Samuel B. Charters.

### Indonesia

FE4406 Music of Indonesia; Bali, Java, Sumatra, Malaya. Selections range from dream music of the Tamiar people to gamelan orch. of Java. Balinese Djanger dance, Batok music, Sundanese music and Balinese classical opera. Notes by Raden Suwanto.

### Europe

FE4414 Folk Music of France, recorded in Berry, Normandy, Provence, Orleans, Bretagne, Vendee, Anjou, Corsica and Angoumois. Collected by Paul Arma and the Phonothèque Nationale. Notes by Paul Arma.

## Eskimos

FE4444 ESKIMO MUSIC OF ALASKA and the HUDSON BAY. Johnnie Bull Song, Before We Came to This Region, Girls' Game, Children's Game, Bird Imitations, Animal Stories, Hunting Song, Dance Songs, Story Songs. Record and notes by Laura Boulton.

## NORTH AMERICAN INDIAN - 12"

PG3502 MY LIFE IN RECORDING CANADIAN-INDIAN FOLKLORE by Dr. Marius C. Barbeau, Canadian Ethnomusicologist. (National Museum of Canada), recordings of Indian music transcribed and sung by Dr. Barbeau with narrative and descriptive comments included in this record. Accompanying background notes include illustrations and music transcripts.

FW4003 SONGS AND DANCES OF GREAT LAKES INDIANS, recorded on location in Iowa, Wisconsin, Michigan and New York State by anthropologist Gertrude P. Kurath. Notes and song texts in full description of the music of the Algonquians and Iroquois. Included are animal, medicine, pow wow, peace, hunting songs and dances; eagle, bear and deer songs and dances, flute melodies.

FE4401 MUSIC OF THE SIOUX and the NAVAJO, recorded in Indian communities by Willard Rhodes in cooperation with the U.S. Office of Indian Affairs. Sioux recordings include: Rabbit Dance, Sun Dance, Omaha Dance, love songs, cult songs, honoring song, NavaJo recordings include: Squaw Dance, Night Chant, riding song, corn-grinding song, silversmith's song, spinning dance, song of happiness (children). Notes.

FE4420 MUSIC OF THE AMERICAN INDIANS OF THE SOUTHWEST, recorded by Willard Rhodes, in cooperation with the U.S. Office of Indian Affairs. Including the NavaJo, Zuni, Hopi, San Ildefonso, Taos, Apache, Yuma, Papago, Walapai and Havasupai peoples music. Pueblos, South Athabascans, Rancheria tribes, Plateau Yumans. Notes by Harry Teschopik Jr. and Willard Rhodes.

FE4445 FLATHEAD INDIAN MUSIC, recorded by Alan and Barbara Merriam in Montana in the summer of 1950. This music was selected from the most complete study of the musical culture of these people. Includes: Wake-up, Scalp Dance, Owl Dance, Love, Gift Dance, Jumpin' Dance, Snake Dance, Sweathouse and Lullaby songs, Stick games, flute and drum music. Illustrated notes included.

FE4464 INDIAN MUSIC OF THE CANADIAN PLAINS, recorded by Ken Peacock for the National Museum of Canada. Recordings of the Blood, Cree, Blackfoot and Assiniboine Indians made on the reservations. They include war songs, greeting songs, stick games, Chicken Dance, Grass Dance, Owl Dance, Sun Dance, Crazy Dog Dance, and others. Notes.

FW8850 INDIAN MUSIC OF THE SOUTHWEST recorded by LAURA BOULTON. This famous album is now reissued on Long Play. Hopi, Zuni, NavaJo, Taos, San Ildefonso, Santo Ana, Mohave, Papago Pima, and Apache music recorded on location. Instrumental and vocal solos and choruses. Kachinas, Harvest songs, Squaw dances, Night Chant, Corn Dance, Horse song, bird songs, Medicine songs, Social dances. Descriptive notes.

FOLKWAYS RECORDS Album No. FA 2405  
©1962 Folkways Records and Service Corp.

**WORLD TOUR  
WITH FOLK SONGS**  
With  
**Stephen Addiss and Bill Crofut**

**FOLKWAYS RECORDS**  
165 W. 46 St. New York, N.Y. 10036

LITHO IN U.S.A.