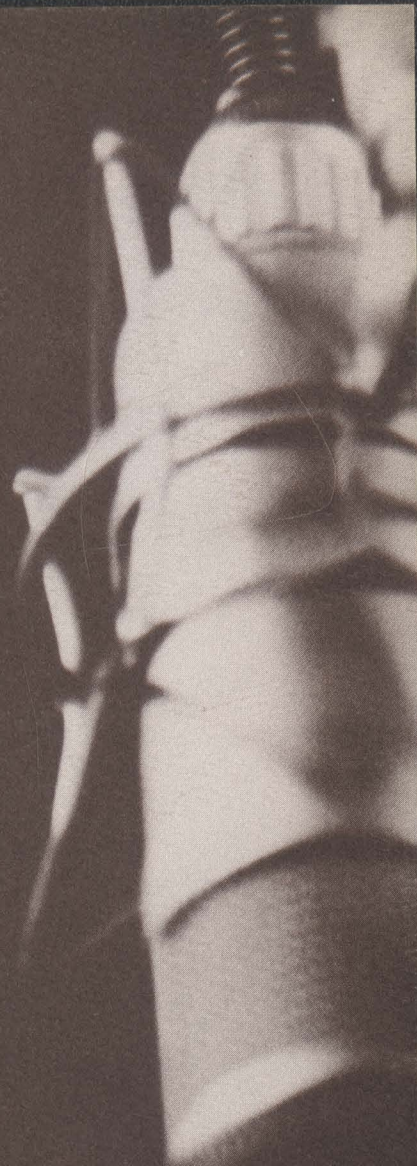


Frank Hamilton Sings Folk Songs

Folkways Records FA 2437



SIDE I

Band 1: WORRIED MAN BLUES / 12-String Guitar
Band 2: NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT / Guitar
Band 3: SUN'S GONNA SHINE IN MY BACK DOOR SOMEDAY / Harmonica
Band 4: PRETTY POLLY / Banjo
Band 5: JOHN HARDY / Guitar
Band 6: GREENSLEEVES / Guitar

SIDE II

Band 1: UTAH CARROLL / Guitar
Band 2: GEORDIE / Guitar
Band 3: JOHN HENRY / Bottle-Neck style Guitar
Band 4: BOIL THEM CABBAGES DOWN / Banjo
Band 5: THINGS ABOUT COMING MY WAY / Harmonica and Guitar

Frank Hamilton Sings Folk Songs

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE
PHOTO BY RAEBURN FLERLAGE

FRANK HAMILTON

SINGS FOLK SONGS

A new slant on traditional folk songs and blues. 10 self-accompanied vocals, and Greensleeves with improvised variations (guitar solo). Featuring guitar, 12-string guitar, banjo and harmonica. All sung and played by Frank Hamilton without assisting artists. Recorded at Hall Recording Studio, Chicago, under the supervision of Raeburn Flerlage, who photographed the session for Folkways.

Notes by Ray Flerlage.

Background material by Frank Hamilton and Ray Flerlage.

"My brain can't come up with any concise short statement of how I feel about Frank's genius. However, genius it certainly is. He's creative, he's conscientious he's sincere -- if there is anything he does not have I would say it's simply the time for some of the magnificent ideas in his head to simmer down. He is like a tremendous complicated and spicy stew that has to boil a long time before the various ingredients are thoroughly mixed... Maybe the simplest thing is to say that I think Frank Hamilton is one of the greatest musicians I've ever met!"

- Pete Seeger



photo by Raeburn Flerlage

By Ray Flerlage

Too often, the most basic considerations are ignored in the heat of strongly-contested controversies. This often seems to be the case when the relative merits of folk singers are discussed--particularly when the subject is the performances by singers to whom the material is indigenous as against the performances of those to whom it is second or third-hand (as from books or records, for example).

The greatest folk singers can themselves seldom limit their repertoires strictly to material out of their own experience or family and regional backgrounds. Leadbelly himself absorbed and presented new material as long as he lived, and his naive wrestling with songs

whose backgrounds were farthest from his own family and regional cultures often produced results that could only be described as amusing.

In our own day, Ewan MacColl appears to be attempting the embrace of all the myriads of English-speaking traditions--and with unbelievably impressive results. Pete Seeger is another example of a tradition-steeped singer whose own "family" tradition is now so deeply buried in those of the peoples and lands with whom he feels a personal involvement (which is to say the world), that it would be difficult to say which single regional or national tradition lies closest to his heart, voice, or fingers.

It becomes increasingly difficult to produce impressive arguments in support of the old view that an artist's most honest and convincing expression lies in the regions closest to his home. As the world grows smaller, a greater number of individuals can accommodate larger areas within their hearts. Many times, the zealotry with which an "outsider" seeks every available scrap of information or knowledge in his driving need to become steeped in a tradition or culture attractive or valuable to him, produces an understanding and "feel" for that tradition far deeper and in many ways more genuine than that of the home-grown "insider", who so often takes it for granted--more than likely with some indifference.

Actually, many "traditional" singers who resist the change of the smallest syllable, beat, nuance, stress or pronunciation, do so as much from lack of imagination or sheer laziness as from reverence for the tradition under whose influence they perform. By "freezing" the form, style, melody, and text of each number contained in their songbag, this type of traditionalist actually exerts a deathlock on the art they pretend to serve, since it is not only axiomatic but redundant that an art must be living to be alive. The genuine folksong requires a certain sense of spontaneity and freshness, as well as a feeling of deep personal involvement (with whatever "reserve" it may be expressed) to genuinely "reach" the listener.

Which of us has not heard, with aching disappointment, the 1962 version by a revered performer of a song deeply moving in its 1940 version but now almost totally empty? More often than not, every word, nuance, stress and effect has been memorized and repeated verbatim. The new recording is identical with the old except that Hi Fi or Stereo has been added. All that it lacks is honest feeling and personal involvement: only its life has been taken away.

What it really seems to boil down to is not whether a California song is sung by a Californian, a Tennessee song by a Tennessean, or an African song by an African, but how deeply the song is felt and how convincingly projected by a performer with a genuine knowledge and feeling for the people and the tradition from which the song sprang. One of our Great Brains once came up with the phrase, "It's not what you do, it's the way that you do it." This may prove to be one of the keys to our dilemma. If an indigenous-traditional singer smothers a song that he and his family have lived with a couple of centuries in region from which it came, his performance can have neither the value nor validity of that by an adoptive-traditional singer who brings the song to life with dignity, strength, and the power to relate and communicate to the listener.

This is not to say that there are not still a few great performers (Rich Amerson is a prime example) who work with moving power only "in their own back yards." But it is important to note that in their continuing ability to incorporate improvisatory decorations, as well as pitch and dynamic variations according to their feelings at the time of performance, they actually show closer kinship to

the best of the adoptive-traditionalists (like Ewan MacColl, Harry Jackson, Jack Elliot, Pete and Mike Seeger and Frank Hamilton among others) whose knowledge and technique frees them for improvisation and variation, than to the "frozen" indigenous traditionalists.

Of all the multiple-tradition singers now before the public, Frank Hamilton exhibits improvisational powers of greater freedom, strength, musicality and spontaneity than any I have ever heard. During the present recording session, four "takes" would almost invariably represent four different performances--a phenomenon not unfamiliar in jazz (Frank started as a jazz trombonist), but seldom encountered in the field of folk music. Sometimes the text would be changed noticeably--whole sentences and ideas, rather than just single words. Again a powerful instrumental intro would be dropped and in its place a totally different but often equally impressive idea built to equal intensity. A postlude, a final chord, a bridge, a portion of the melody itself, a stress or direction of the voice--all would emerge as an unpredictable, un-"frozen", living expression.

When we were through, Frank mentioned apologetically that some of the text might not have emerged as they appeared in his typed performing texts. "The element of improvisation took over," he observed almost ruefully.

To which I could only shake my head and say AMEN! It had been one of the most stimulating and revealing sessions in my experience.

Diggin' the Roots with FRANK HAMILTON

BOOKLET PART II (BIOGRAPHICAL)

Frank Hamilton was born in New York City on August 3, 1934. His father had died before his birth. While he was still an infant, he and his mother moved to Los Angeles, where Frank grew up.

Frank's mother, a pianist and composer as well as a modern dance instructor of children, produced several of the scores used by the Lester Horton Dance Theatre, for whom she worked. Frank's uncle was a bassoonist in the Santa Monica Symphony.

Frank was first exposed to folk music during his early teens, through the concerts promoted by Edna Moore. After the perform-

ances there were generally folk get-togethers at which Frank became acquainted with many of the country's outstanding folk singers as well as the local talent. Before long he numbered among the friends and acquaintances Woody Guthrie, Cisco Houston, Guy Carawan, Jack Elliot, Odetta, Katie Lee, Marsha Berman, Derroll Adams, Rich Dehr, Will Geer, Frank Miller and the Weavers.

During the college production of Finian's Rainbow, Frank approached Woody Guthrie to teach him to play the harmonica like Sonny Terry. Woody patiently spent the rest of the afternoon, "just apickin' and ablowin'", and showing Frank how it was done. Frank today is one of the finest harmonicists in the folk field, reminding even Moe Asch of Woody.

One of the greatest influences of this period, and of his life, was Bess Hawes, in Frank's opinion one of the most individual and important performers in the country. "Definitely a great folk singer," he says to this day.

It was while teaching at the folk music school run in L.A. by Bess and her husband Butch that Frank (who took over the advanced guitar classes in 1950) evolved many of the ideas later incorporated into the programs of the Old Town School of Folk Music in Chicago, which Frank now heads.

Oddly enough, it was as a trombonist that Frank earned the money for his first guitar. He had been playing in the Meremblum Symphony Orchestra and got a job as sideline musician in the movie, "Mr. Soft Touch." He started playing fourth trombone in the L.A. City College Dance Band, and "sitting in" with Dixieland and modern jazz groups. He remembers that Zutty Singleton used to call him "Bone Face" (a name fit for Dick Tracy if ever there was one).

Frank began to study guitar at 16, and by 1952 had formed a folk trio with Guy Carawan (voice, guitar). Frank played banjo, guitar, mandolin and harmonica, sharing the vocals with the others. They started touring the southern states, and Frank has vivid memories of following the Bunk Johnson-George Lewis band around to hear one of his idols, Jim Robinson.

This city-bred trio styled itself "The Dusty Road Boys" and used as its theme Woody Guthrie's "Going Down This Old Dusty Road. Some of their experiences in the South were eye-openers. Once at a southern radio station they were

introduced first as the Delta Road Boys and a few minutes later as the Delta Rhythm Boys. At the Ashville, N.C., Folk Festival, they were introduced by a nationally respected folk singer of genuine stature with these words:

"Ladies and gentlemen, I'd like to present to you three Jew kids from New York!" The youthful trio of worshipful folk followers, "deeply imbued with the college folk music ideology implanted by such romantic folk wanderers as Woody Guthrie", was finding that the world was less than a paradise, and that much of the South less than the rest in the love of its fellow men.

They went one day to the home of the great Bascom Lamar Lunsford. The famous man was sitting in the living room with his feet up on a table, playing his banjo.

"Well, boys," he said, "sing us some progressive songs!"

Jack Elliot, taking him at his word, sang something from John Greenway's Folk Songs of Protest.

Guy Carawan, ventured modestly that they were "just a few city boys--just college boys down from New York City."

At the word "city"--which Frank recalls affected some of the southerners as a red flag affects a bull, a big, booming voice sounded from a tent on the nearby hillside.

"YOU BOYS COMMUNIST S?"

And out stepped a little, short, ruddy man--peering at them as though at the Devil himself.

Lunsford began to complain of the folk singers who'd "gone on this left wing thing," and singled out Pete Seeger as a prime target. "He's changed all the meanings--like Penny's Farm and others like that!" he fumed.

A little while later the mailman arrived and Lunsford sauntered out to get a package. He returned looking stunned. In his hand was a copy of his latest record, just arrived from New York. The writer of the notes--Pete Seeger!

While in Virginia, they went to Clinch Mountain to meet another living folk legend.

"We walked down the tracks to where they ended in weeds. There at the end was a man, sitting with his hat pulled down over his face, looking like he was part of the scenery. It was A.P. Carter."

Recalling those days, Frank reflects on the various influences that produced the ideologies of a whole generation of folk singers. Among these, he feels, were the writings of Jack Kerouac, Grapes of Wrath and other Steinbeck books, as well as some of F. Scott Fitzgerald and Hemingway--all of which contributed to the development of the Beatnick philosophy.

To a degree, he feels, Whitman and Sandburg influenced the minds of American youth also--instilling the idea of travelling romanticism: "the American wandering prototype, the itinerant musician, the migratory worker, carry-overs from the Depression--always with the element of romanticism attached to it."

This helped to bring about the People's Songs movement, and to influence many singers too young ever to have heard of that or other pioneering movements or groups. "Everybody I know in folk music has gone through this stage", Frank reflected.

Much of Kerouac's work was itself under the influence of Woody Guthrie's Bound for Glory, Frank feels. "Woody's was more honest because it came out of his life. Kerouac tried to create the experiences of his characters without having felt them himself. Woody didn't romanticise or pseudo-romanticise, the way Kerouac did."

After the southern tour, the boys went back to L.A., where Frank started working with Bess Hawes--teaching guitar, and appearing in concerts with people like Odetta, Rolf Cahn and Joe March. Around 1954, Guy Carawan and Frank were called to substitute for the Terriers, backing up Vince Martin on a tour and in record sessions. Their expenses were paid to New York, but when the bubble burst they were on their own.

Frank worked as accompanist to singer Al Wood, and recorded the Art of the Five String Banjo with Billy Faier, but he found the entertainment business, in its New York manifestations, more ruthless than anything he had known or imagined.

Frank was glad to get out of New York. He did, however, carry with him a number of memories of strange experiences, people, and encounters. He remembers millionaire Michael Grace, head of the Grace, Steamship Lines, who used to shut himself up in a room with nothing but a piano, hoping to grind out the big "pop hit" of the day. He remembers the eccentric who used to throw dollar bills at taxi drivers at crowded intersections in a grim effort to

force them to stop. And the huge statue depicting the Shrine of Fatima, built outside the 16th floor offices of one of his temporary benefactors.

But the benefactions were few. Frank wanted to move his scene, but he had no desire to return to L.A., which he had come to regard as "culturally dead." New York, while perhaps more "alive" in this area than any other U.S. city, was not to his liking, but he understood that Chicago was "swinging." He headed for the Windy City.

That this was the right move was evidenced by the fact that immediately upon his arrival, Frank made a connection with the famed Gate of Horn, which has continued until the present writing. At first he worked with Bob Gibson, but later had the opportunity to work with many artists of serious stature.

He also made the most important single connection of his life.

"I was kind of near-sighted then. I was staying with Bog Gibson in an apartment on the Near North Side. A fellow named Nate Lofton came to visit Bob, and brought a young lady with him. I later found out that it was his sister, Sheila.

"Well, as I said, I was kind of near-sighted, and that whole period is kind of a blur. It took a little while to separate the sheep from the goats.

"But one day I happened to put on my glasses, and there she was! It was Sheila, and I'd known her for a long time now, but this was the first time I'd really seen her. She was beautiful!

"Bob tried, of course, but Sheila was pretty selective," Frank concluded with an unexpectedly humorous, meaningful sidelong glance through his thick glasses. Which was understandable--for he married the beautiful Sheila Lofton, and is now the beaming head of the Hamilton Clan of four."

It was also in Chicago that Frank realized what romantics would call a "lifetime dream." While teaching in suburban Oak Park at the home of Mrs. Dawn Greening, he was observed by an impressed Win Stracke, one of the pioneers of the Chicago folk music movement and an established performer on radio, TV, and the concert stage. Win got the idea of establishing a Chicago folk music school built around the idea of "social teaching" with which Frank was already familiar from the days with Bess Hawes. Before long the

Old Town School of Folk Music, one of the most important influences of its kind in the country, was established. Frank was head of the faculty.

Frank Hamilton is a very fluent individual, in spite of what seems at first to be an inordinate modesty amounting almost to insecurity. His position as one of the greatest folk instrumentalists in the country seems not yet to have penetrated. This in itself lends a pleasant freshness to his expressions of opinion.

"My idea of what makes a good folk singer is not how well they sing, or how good a musician they are, so much as how much they understand--about the people and what the song means--the significance and the roots. Remembering dates, and how many recordings there are and when they were made--all of that is not so important.

"A good singer is interested in knowing what a phrase means--"easy rider," "salty dog," and others like that. What is the meaning? The original significance of some phrases is so risqué that even Barbara Dane would hesitate to sing out the real meanings. The average classically-trained singer won't bother to ferret out the words. But it's my feeling that if they're not that much interested in the words, they're not that much interested in the music.

"Jack Elliot, who has practically no technical or theoretical musical knowledge, is one of the few who can convey the feeling of the blues as well as Anglo-American folk songs--or English cockney, for that matter. Jack goes into the communities and absorbs the traditions. This is what makes him one of the greatest American folk artists we have.

"Pete Seeger is another who really goes out of his way to get to the meaning of songs--their "feel" or tradition. It is that kind of inquisitiveness and true appreciation of folk music that makes it possible to carry on the tradition of Alan Lomax and his father."

Frank rates Alan Lomax and Pete Seeger at the top of the modern folk giants.

"They are the two most important figures in the revitalization of folk music in this country," he says flatly.

Other Hamilton "ratings" at random:

Of Big Bill Broonzy: "What a guy! One of the greatest guitarists and blues singers who ever lived! The greatest true representative of his cultural tradition."

He rates Earl Scruggs as "a real musician", Josh White as "one of the greatest guitar players I've ever known, and Bess Hawes as "definitely a great folk singer--with one of the most individual voices and singing styles I've ever heard."

Frank particularly admires these other musicians and folk music pioneers: Moses Asch (Responsible for the recording of the most important folk catalogue in existence); Pete Steele, Buell Kazee, Lead Belly, Blind Willie Johnson, the Carter Family, the Pilgrim Travellers, Woody Guthrie, "Uncle Dave" Macon, Margaret Barry, Jeannie Robertson, Clarence Ashley, Doc Boggs, Lightning Hopkins, The Clancy Brothers, Tommy Maken, Rich Amerson and Frank Warner.

In the area of jazz, Frank is impressed by John Coltrane, whom he feels to be "carrying on in many ways where Charlie Parker and Big Bill Broonzy left off. Coltrane lives with and for his horn, says Frank: the horn is part of him. His dedication places him a sharp contrast to a few of the "phonies" now so prominent on the scene and hailed as "great innovators", "trail blazers", "too complex to be understood," and the like of the most prominent of these, Frank had nothing but contempt. "He's an absolute fraud--a hoax, really! There's always a group trying hard not to let anybody get by without recognition, and they're taken in by the pretensions of something they don't understand. But ***** is just a complete fraud! He's taking them in. It's Coltrane who's the real innovator.

"Parker was about the greatest. He had the most facile melodic invention. He made the saxophone play music that had never existed--notes that simply weren't in the horn!" His best recordings were his early ones, Frank feels, with "Bird Catches the Worm" an all-time great. "But he played on club dates better than he ever did on record dates."

Other jazz figures rates highly by the ex-jazz trombonist are Thelonious Monk, Miles Davis, and John Lewis. Lewis, however is "awful neo-classical--too influenced by the classical school to carry on his own tradition. But he's a good musician."

So far as classical music goes, Frank feels that American composers are on the wrong track. None is so deeply steeped in their folk traditions as was Bela Bartok, for example, who used to have himself

pulled around his native Hungary (in spite of frail health), recording the folk music of his country. Nor do we have a composer as strongly welded to the folk traditions as Villa-Lobos, that rare example of a street musician who "made good."

"My theory is that a good classical music can only be built on music of this nature. I feel that the atonalists are on the wrong track. They don't have an emotional foundation for their music. But it's on material of this nature" (referring to folk music) "that the future of classical music in the United States is going to rest."

SIDE I, Band 1: WORRIED MAN BLUES

(Voice with 12-string guitar)

CHORUS:

It takes a worried man to sing a worried song,
It takes a worried man to sing a worried song,
It takes a worried man to sing a worried song,
I'm worried now, but I won't be worried long.

I went down to the river, and I lay down to sleep (3)
When I awoke, I had shackles on my feet.

(CHORUS)

Twenty nine links of chain around my leg, (3)
And on each link, an initial of my name.

(CHORUS)

I asked the judge, "What's gonna' be my fine?" (3)
"Twenty long years on the Rowan County Line."

(CHORUS)

SOURCE: Although this song is generally associated with the Carter Family, I tried to interpret it more in the Afro-American tradition, involving the chain gang style of performance, influenced by Leadbelly and his 12-string guitar accompaniment. (F.H.)

SIDE I, Band 2: NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT.

(Voice and Guitar)

Once I lived the life of a
millionaire,
Spending all my money and I did
not care.
Taking my friends out for a very
good time,
Buying high priced whiskey, gage
and wine.

Then I began to fall so low,
Didn't have a friend, and no
place to go,
If I ever get my hands on a
dollar again,
I'm gonna hold on to it 'til
the eagle grins.

(CHORUS)

Nobody knows you when you're
down and out.
In my pocket, not one penny,
And my friends--I haven't any.
If I ever get up on my feet again,
Everyone wants to be your long-
lost friend,
It's strange to see, but without
a doubt,
Nobody knows you when you're
down and out.

SOURCE: A caberet (nice word for
whore house) song, which
was probably written for
Bessie Smith. The cabaret
style of blues is less
subject to change than its
country cousin. It's more
sophisticated than the rural
blues, in that it employs a
more elaborate chordal
structure--influenced by
jazz musicians. The words
are generally taken from
rural blues. C.C. Rider
and Loveless Love are
examples of the cabaret
blues, in which entertain-
ment value is stressed,
aside from the natural
and unselfconscious
approach of the tradition-
al blues singer. (F.H.)

SIDE I, Band 3: SUN'S GONNA SHINE

(Voice and harmonica)

Sun's gonna' shine on my back door
some day. (2)
South wind's gonna' rise, Baby,
and blow my blues away.

I've been down so long, it looks
like up to me. (2)
If I had all the whiskey I could
drink, I'd be just like a
duck in the sea.

I'd rather drink muddy water,
sleep in a hollow log, (2)
Than to be down in New York City,
starvin' like a dirty dog.

Sun's gonna' shine in my back
door some day. (2)
South wind's gonna' rise, Baby
and blow my blues away.

SOURCE: Country or rural blues
verses. (F.H.)

SIDE I, Band 4: PRETTY POLLY

(Voice with banjo)

I used to be a rambler and stay
out late at night,
I used to be a rambler and stay
out late at night.
I courted Pretty Polly and her
beauty's never been found.

Pretty Polly, Pretty Polly, won't
you come along with me? (2)
I have some pleasures I want you to
see.

He hed her over hills and valleys
so deep. (2)
At length Pretty Polly began for
to weep.

"Oh Willie, Oh Willie, I'm afraid
of your ways! (2)

"Your mind is to ramble and lead
me astray!"

"Pretty Polly, Pretty Polly, you're
guessin' about right. (2)

"I dug on your grave two thirds
of last night!"

They went a little further and what
did they spy? (2)
A fresh duggen grave with a spade
lying by.

He stabbed her to the heart 'til her
warm blood did flow. (2)
And into the grave Pretty Polly
did go.

He threw the dirt over her and
turned away to go. (2)
He left her to lie in the valley
below.

Oh Willie, Oh Willie, there's Hell
for to pay (2)
For killin' Pretty Polly and runnin'
away.

SOURCE: Influences of Doc Boggs
on the album "Listen to
Our Story." The arrange-
ment and the rest of the
musical conception are
my own. (F.H.)

SIDE I, Band 5: JOHN HARDY

(Voice with guitar)

John Hardy was a desperate little
man,
He carried a razor every day.

He shot a man down on the West
Virginia line--
Oughta seen John Hardy get away.

John Hardy stood at the gamblin'
table,
Had no interest in the game.
Along came a B-gal and threw a
dollar down,
Said, "Deal John Hardy in the
game."

John Hardy took the B-Gal's money
And then began to play.
Said, "The man that wins this bar
gal's dollar,
I'll lay him in his lonesome grave."

John Hardy drew a four card straight,
His opponent drew a pair.
John failed to catch and the other
fellow won,
But he left him sitting dead in his
chair.

John Hardy stood in the barroom door
So drunk he couldn't see.
Along come a sheriff and took him by
the hand,
Sayin', "Johnny, come along with me."

John Hardy's father came to him,
Come for to go his bail.
No bail was allowed for a murderin'
man,
So they threw John Hardy back in
jail.

John Hardy had a pretty little wife,
The dress she wore was blue,
She cried out with a loud little
shout,
"Johnny, I been true to you!"

John Hardy had a lovin' little wife,
And children she had three,
But he cared no more for his wife
and his child
Than he did for the rocks in the sea.

John Hardy he stood in the cell
block (door),
Tears runnin' out a' each eye,
Looks up to Heaven says,
"God, I'm ready to die."

"I've been to the Eas' and I've
been to the West,
"Been this whole world 'round,
"Been to the river and I been
baptized,
"Now I'm on my hangin' ground."

They took John Hardy to his hangin'
ground,
They hung him there to die,
The last words I ever heard him say
Was, "My forty odd never told a
lie."

SOURCE: Lomax: Folk Song, U.S.A.

SIDE I, Band 6: GREENSLEEVES

(Theme with improvised variations)

Guitar Solo

EDITOR'S NOTE:

Greensleeves is one of the oldest known songs currently active in the repertoires of singers and instrumentalists of widely differing backgrounds. The tune has been used as vehicle for over eighty known texts.

Mentioned more than once in Shakespeare's plays, Greensleeves was a favorite of recorder players, lutenists, and guitarists among others--then and now. There is a classical Fantasia on Greensleeves currently in the symphonic repertory, which originated in Ralph Vaughan Williams' seldom-performed "Falstaff" opera, Sir John in Love.

An approximation of the usual text is given below, although no text is sung in the present recording:

Alas, my love, you do me wrong,
To cast me off discourteously:
And I have love'd you so long,
Delighting in your company.

CHORUS:

Greensleeves was all my joy,
Greensleeves was my delight:
Greensleeves was my heart of gold,
And who but my Lady Greensleeves?
(R.F.)

SIDE II, Band 1: UTAH CARROLL

(Voice with guitar)

You ask me my kind friends, why I
am sad and still,
Brow is always dark as a cloud
upon the hill.
Rein in your ponies closer, I'll
tell you all the tale,
Of Utah Carroll, partners, and his
last ride on the trail.

'Twas among the cactus and thistles,
in Mexico's fair land,
Where the cattle roams in thousands,
with many a different brand;
There's a grave without a headstone,
without a date or name
In silence sleeps my partner, in the
land from whence I came.

We were rounding up one morning; our
work was almost done
When all those cattle started on a
wild and maddened run,
And the boss' little daughter, who
was holding on her side,
Rushed in to turn those cattle--
'twas there my partner died.

In the saddle of the pony where the
boss' daughter sat,
Utah that very morning had placed
a red blanket,
That the saddle might be easier for
Lenore, our little friend,
The blanket that he placed there
brought my partner's life to
end.

Lenore rushed in her pony to the
cattle on the right,
The blanket slipped beneath her,
caught her stirrup and held
there tight.

Now there's nothing on the cow
range will make the cattle
fight
As quick as some red object when
waving in their sight.

When the cattle saw the blanket,
almost dragging on the ground,
They were maddened in a moment and
started with a bound.

When the cowboys saw the blanket,
we each one held our breath:
Now should her pony fail her, none
could save Lenore from death.

When she saw those threatening cattle,
she turned her pony's face.
And leaned from out the saddle to fix
the blanket in its place.
In leaning she lost her balance, fell
before that welling tide--
'Lie still, Lenore, I'm coming!' were
the words my partner cried.

About fifteen yards behind her Utah
(he) came riding fast;
He little thought that moment that
ride would be his last.
Oft' times from out the saddle he'd
caught the trailing rope:
To save Lenore from dying, she was
his only hope.

As he approached the maiden with a
sure and steady bound,
He leaned from out the saddle and
caught her in his arms.
Low he swung past us, he caught her
in his arms--
I thought my pard successful:
Lenore was safe from harm.

Such weight upon the cinches was
never felt before.
The front cinch burst asunder--he
fell beside Lenore.
When Lenore fell from the pony,
she dragged the blanket down,
And now it lays beside her, as she
lay upon the ground.

Utah picked up the blanket. Again,
'Lie still,' he said.
As he ran across the prairie, he
waved it over his head.
As he ran across the prairie, the
cowboys gave a cry:
He had saved the boss' daughter, but
we knew that he must die.

He had turned those threatening
cattle from Lenore, our little
friend.

As down they rushed upon him, he
turned to meet the end;
As down they rushed upon him, Utah
his pistol (he) drew;
He was bound to fight while dying
as a cowboy praised and true.

His pistol flashed like lightning,
the report rang loud and clear,
As down they rushed upon him, he
dropped the leading steer.
As down they rushed upon him, my
partner had to fall--
No more he'll cinch a bronco or
give the cattle call.

He died upon the ranch, boys, it
seemed so awful hard--
I couldn't make the distance in
time to save my pard.
When we broke within the circle upon
the ground he lay
'Mid dust and wounds and bruises;
his young life slipped away.

As I knelt down beside him, I knew
his life was o'er.
I heard him whisper plainly, "Goodbye,
my love Lenore!"
Those were his last words spoken; he's
crossed the end of the trail.
He closed his eyes in silence; his
face grew deathly pale.

As we close the final roundup at
the Master's stern command,
Our tears flow down in silence as we
clasped each others' hand,
We had rode that range over, we had
ridden side by side--
I loved him as a brother; I'll look
for him at night.

It was on Sunday morning I heard the
preacher say,
'I don't think your young partner
will be lost on that Great Day.
He was only a roving cowboy, and
ready there to die;
I think that Utah Carroll has a home
beyond the sky."

SOURCE: Dr. Austin Fife of Occi-
dental College first in-
troduced me to Utah
Carroll by playing some
field recordings he had
collected of cowboy songs
in Utah. I think he in-
cludes this text in his
Songs of Sage and Saddle
(approximate title of
Dr. Fife's published
book devoted to cowboy
songs). (F.H.)

(It is suggested that the reader
compare both this performance and
text with Harry Jackson's version
on Folkways FH 5723; both similari-
ties and differences are instructive.)

SIDE II, Band 2: GEORDIE

(Voice and Guitar)

As I went out to Lonestar fair
To pray for the life of Geordie, O,
'Twas there I spied a fair young maid,
Sayin', "Save the life of Geordie, O."

"Go saddle up my milk-white steed,
"Go saddle up my pony, O,
"For I must ride for many a mile
"To save the life of Geordie, O."

Now, George he stood before the bar,
Sayin' "I never killed nobody, O,
"But I stole six of the king's
horses fair,
"And sold them at Gilhooley, O."

The oldest lawyer at the bar
Said, "You ought to have been more
witty, O--
"By your own words you're condemned
to die.
"It surely is a pity, O."

George was hung with a golden chain--
A chain that was so weighty, O--
For he was born of noble birth,
and he courted a virtuous lady, O."

"I wish I was on yonder hill
Where kisses I had often, O!
"I'd stab myself with a pointed blade,
"Beside my lover's coffin, O."

SOURCE: A southern mountain test,
which is a variant of an
Elizabethan ballad. The
melody is my own, with an
attempt to conform to the
Elizabethan musical tradi-
tion. (F.H.)

SIDE II, Band 3: JOHN HENRY

(Voice and guitar, played with bottle-
top fretting)

John Henry was a steel driving man,
Drove all over this land.
With his hammer in his own right hand,
He could out drive any other man.

The captain said to John Henry,
"I'm gonna' bring me a steam drill
around."
"Take that steam drill out on the
job,
"I'm gonna') whop that steel on down."

John Henry said to his captain,
"A man ain't nothin' but a man,
"And before I let you beat that
steel on down,
"I'll die with a hammer in my hand."

Well, it was a mighty hot day
That John Henry was spoundin'
Wasn't no breeze at all.
Sweat came down like water off a
hill
The day John Henry let his hammer fall,
Lord, Lord,
The day John Henry let his hammer fall.

John Henry hammered in the mountain,
(Til) the hammer caught on fire.
And the very last words I heard the
poor boy say,
("Gimme a) cool drink of water 'fore
I die." (2)

John Henry! John Henry!
Blood was arunnin' red.
(He) fell right down with his hammer
in his hand,
Said, "I beat it to the bottom but I'm
(dead, Lord, Lord--)
"I beat it to the bottom but I'm dead."

They took John Henry to the grave yard,
And they buried him in the sand,
And every locomotive come a-roarin'
round the bend
Said, "There lies a steel drivin' man,
Lord, Lord!
There lies a steel drivin' man!"

(Performer's comment: These are approx-
imately the verses I sang. I'm afraid
that the element of improvisation took
over, and the above verses may be
inconsistent with the recorded version.)

SOURCE: The style of playing is known
throughout the South as
"teasin'" the guitar. Instead
of a broken bottle top on the
little finger, sometimes a
knife is used. The guitar
strings are tuned in a chord.

I was influenced by the play-
ing of Arvella Gray, of
Chicago, who plays John Henry
in this style. I believe that
some of the verses used in the
above text are taken from his
version. (F.H.)

SIDE II, Band 4: BOIL THEM CABBAGES DOWN

(Banjo and Voice)

CHORUS:
Boil them cabbages down, boys,
Turn the hoecakes' round.
The only song that I could sing was
"Boil Them Cabbages Down."

Went to see my gal last night,
Done it kinda' sneakin'--
Kissed at her mouth and hit her
nose,
And the doggone thing was leakin'.

(CHORUS)

The raccoon's tail singed around,
The possum's tail is bare;
The rabbit ain't got no tail at all--
Just a little bitty bunch of hair.

(CHORUS)

The partridge is a pretty bird,
It has a speckled breast.
It steals away the farmer's grain
And totes it to his nest.

(CHORUS)

SOURCE: Influences of "Uncle Dave"
Macon, perhaps. Also Grandpa'
Jones. (I'm not sure of the
verses I recorded: perhaps
I should have taken notes).
(F.H.)

SIDE II, Band 5: THINGS ABOUT COMIN' MY
WAY

(Voice with harmonica and guitar)

Ain't got no money, ain't got no grub,
Backbone and navel doin' the belly rub.
Now after all my hard travelin', things
about comin' my way.

The rent was due, the light was out:
I said, "Baby, what's it all about?"
Now after all my hard travelin',
things about comin' my way.

Sister was sick, the doctor couldn't
come,
Because we didn't have the proper sum.
Now after all my hard travelin',
things about comin' my way.

Ain't got no money, ain't got no grub,
Backbone and belly doin' the belly rub,
Now after all my hard travelin',
things about comin' my way.

SOURCES: From the singing of Mrs.
Bess Hawes of L.A., who
learned it in the Depres-
sion. Bess is the sister
of Alan Lomax. (F.H.)

FLKWL RECORDS NUMERICAL LIST

AMERICANA 10"

- FW2001 So. Dances, Platte River
FW2002 Kmas Carols, Summers
FW2003 Darling Core, Seeger
FW2004 Take This Here, Leadbelly 1
FW2005 Am. Flunks, Seegers
FW2006 Washed Back, Terry
FW2007 Cumberland Mt., Clayton
FW2008 Creole Songs, Van Wey
FW2009 Loneome Valley, Seeger, others
FW2010 Dunt Bowl, Guthrie
FW2011 RR Songs, Houston
FW2012 Rock 11, Line, Leadbelly 2
FW2013 So. & Logger Sngs, Eakin
FW2014 Seeds of Love, Summers
FW2015 Cowboy Ballads, Cisco Houston
FW2016 Solomon Valley, Jemison
FW2017 Leadbelly Legacy 3, Early years
FW2018 Ohio Valley, Buckley
FW2019 Get On Board, Folkmasters
FW2020 Brownie McChes, Blues
FW2021 Martha's Vine Sngs.
FW2022 Easy Rider, Leadbelly 4
FW2023 Harmonica, Sonny Terry
FW2024 Morron Songs, Hilton
FW2025 Anglo-American, N.Y.
FW2026 Negro Spirit, Hall, Reed
FW2027 Joe Hill Sngs., Glazer
FW2028 Smoky Mt., Luford
FW2029 Lady Gay, Summers
FW2030 Hard Travels, Houston
FW2031 Sampler, Seeger
FW2032 Take This Here, Leadbelly 1
FW2033 Greeting-Off Suite, Seeger
FW2034 W. N. Ball, Robertson
FW2035 Peggy Seeger, Flunks
FW2036 Little Rhythmic, Eakin Manon
FW2037 Crows, Ill., South Clay

SONGS OF THE STATES 10"

- FW2106 Man., Clayton
FW2110 Virginia, Clayton
FW2112 N. Carolina, Moser
FW2128 T. Tex., N.Y.
FW2132 Minnesota, Buehstein
FW2134 Kansas, O'Bryant
FW2136 Kentucky, English

AMERICAN HISTORICAL # 10"

- FW2151 Revolution 1, House
FW2152 Revolution 1, House
FW2163 War 1812, House
FW2164 War 1812, 2, House
FW2175 Frontier, Seeger 2
FW2176 Frontier, Seeger 2
FW2187 Civil War 1, N.Y.
FW2188 Civil War 2, N.Y.
FW2189 Heritage USA 1, Morrison
FW2190 Heritage USA 1, Morrison
FW2191 Heritage USA 1, Morrison
FW2192 Heritage USA 1, Morrison
FW2193 Heritage USA 1, Morrison

MUSIC U.S.A. 10"

- FW2201 Cntry Dnce, Seeger, Terry
FW2202 Creole Sngs, Van Wey
FW2204 Span Sngs, N. C., Hurd
FW2219 Penn. Dutch Sngs.
FW2220 Drums, Baby Dods
FW2292 Mary Lou Williams
FW2293 Art Tatum Trio

AMERICANA 12"

- FW2305 Ballads Reliques, N.Y.
FW2310 Anglo-Am., Clayton
FW2312 Sea Sngs., Mills
FW2314 Banjo, Seeger, Sngs.
FW2315 Stoneman Family Banjo
FW2316 Ritchie Family, Joe
FW2317 Mt. Music, Kentucky
FW2318 Mt. Music, Kentucky
FW2319 Am. Ballad, Seeger
FW2320 Fav. Amer., Seeger
FW2321 Fav. Amer., Seeger
FW2322 Fav. Amer., Seeger
FW2323 Walk in Sun, Robinson
FW2324 Country Blues, Rooney
FW2325 McChes, Terry, Blues
FW2326 Walt, Robertson
FW2327 Men's Love Songs, Marshall
FW2328 Men's Love Songs, Marshall
FW2329 American Ballads, O'Bryant
FW2330 Cisco Houston, Folk songs
FW2331 American Roman Songs, Sngs.
FW2332 N.Y. Lumberjack, Seeger
FW2333 Old Harp Singing
FW2334 Gospel Song, West
FW2335 Amer. Flunk Fests., Thomas
FW2336 Hymns and Carols, Summeits
FW2337 Unquiet Grave, Summers
FW2338 Sonny Terry C. C. Stricks
FW2339 Cat Iron, Blues & Hymns
FW2340 Mickey Miller, Blues
FW2341 New Lost City Ramblers
FW2342 New Lost City Ramblers, V. 2
FW2343 Folkmasters
FW2344 County Gent., (Bluegrass)
FW2345 Seeger at Carnegie, Terry
FW2346 Wolf Cabin, Calif. Concert
FW2347 T. Tex. Sngs. #1, R. McChes
FW2348 Ritchie, Band & Concert
FW2349 Foc'de Sngs, Clayton
FW2350 Nonesech, Seeger, Hamilton
FW2351 Freedom Song, R. McChes
FW2352 Along with Pete Seeger
FW2353 Love Songs, Seeger
FW2354 Rainbow Coat (Seeger)
FW2355 Music New Or. 1, St. Music
FW2356 Music New Or. 2, Eureka Band
FW2357 Music New Or. 3, Jazz Org.
FW2358 Music New Or. 4, Jazz Org.
FW2359 Music New Or. 5, Flowering
FW2360 Snooks Lang, Blues
FW2361 Songs Open Road, Cisco Houston
FW2362 Sound for Victory, Guthrie

TOPICAL SERIES 12"

- FW2501 Gazette, Pete Seeger
FW2511 Hootenanny Tonight
FW2512 Hootenanny Carnegie Hall
FW2524 Another Country, Malvina Reynolds

MUSIC U.S.A. 12"

- FW2601 South Jersey Band
FW2605 1-man Band, Blackman
FW2610 Amer. Skiffle Bands
FW2650 Music from South 1
FW2651 Music from South 2
FW2652 Music from South 3
FW2653 Music from South 4
FW2654 Music from South 5
FW2655 Music from South 6
FW2656 Music from South 7
FW2657 Music from South 8
FW2658 Music from South 9
FW2659 Been Here & Gone (Music fr South 10)
FW2671 E. & W. String Band

JAZZ SERIES 12"

- FW2801 Anth. 1, The South
FW2802 Anth. 2, Blue
FW2803 Anth. 3, New Orleans
FW2804 Anth. 4, Jazz Singers
FW2805 Anth. 5, Chicago
FW2806 Anth. 6, Chicago 2
FW2807 Anth. 7, New York
FW2808 Anth. 8, Big Bands
FW2809 Anth. 9, Piano
FW2810 Anth. 10, Boogie, K. C.
FW2811 Anth. 11, Adenda

AMERICANA 12-12"

- FW2941 Leadbelly Legacy 1
FW2942 Leadbelly Legacy 2
FW2951 Am. Folk music 1
FW2952 Am. Folk music 2
FW2953 Am. Folk music 3

WORLD HISTORICAL

and SPECIALTY 12"

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

FW3006 Scottish War Ballads, Dunbar

- FW3007 Isreal Army Sngs., Hillel
FW3008 Newfoundland, Peacock
FW3009 Amer. Folk songs, John Lomax
FW3010 Folk Songs Sngs. Egn.
FW3011 Scottish Folk songs, Holland
FW3012 Irish Folk songs, Holland
FW3013 Boogie Woogie, Memphis Slim
FW3014 Eliza, Cotton, Banjo-Guitar
FW3015 Indian Regas, Balalirina
FW3016 Am. Guitls, Baladex
FW3017 Memphis Sngs., Vol. 2
FW3018 Tambourine to Glory
FW3019 Handy Blues, Kath, Handy
FW3020 Guy Carawan Sngs.
FW3021 Guy Carawan III
FW3022 Brownie McChes, Blues
FW3023 French Canoe, Labrecque
FW3024 Joe, Lamb, Ragtime Piano
FW3025 Eng. Sngs., Shirley Collins
FW3026 Sngs., W. Pa., Rickman
FW3027 Netherlands Sngs., Kunst
FW3028 Blind Willie Johnson
FW3029 Big Bill Broonzy Story
FW3030 Story of Theodor Herzl

FOLKWAYS SPECIAL 12"

- FW3031 Inar, of Orchestra
FW3032 John Cage, Indetermin. 2-12"
FW3033 Jewish Life, documentary
FW3034 Buell H. Kasee
FW3035 Bill Bull, Terry, McChes
FW3036 Ballads, Blues, Van Fomk
FW3037 Lighthearted, Blues
FW3038 Furry Lewis, blues
FW3039 Pete Steele, banjo
FW3040 Wilfryck Steel Band
FW3041 Accordion, Tony Lavelli
FW3042 Bahamas Music, Spencer 1
FW3043 Bahamas Music, instr. 3
FW3044 Bahamas Music, instr. 3
FW3045 Indian Summer Filmcore (Seegers)
FW3046 Cannoneer's Story
FW3047 Dabney Suite, Kolinski
FW3048 Piano pieces, Gerhwin, Kern
FW3049 Song & Dance Man, Mehan
FW3050 My True Love, vocal, xz
FW3051 Picano Film Music
FW3052 Henry Jacob's program
FW3053 Rawhide, program 1
FW3054 Seeger & Broonzy Interview
FW3055 Gregorian Chant, documentary
FW3056 W. Coleverson's program
FW3057 The Veep, interview
FW3058 Rawhide, No. 2
FW3059 Rawhide, No. 3
FW3060 Nat'l Anthem 1
FW3061 Nat'l Anthem 2
FW3062 Telemann Sngs., Wolf

ETHNIC MONOGRAPH LIBRARY

- FW4000 Hungarian Folk Songs
FW4001 Wolf River Songs
FW4002 Songs from Aram
FW4003 Great Lakes Indian
FW4004 Folk Songs of Norway
FW4005 Nova Scotia Folk music
FW4006 Lappish Folk Songs
FW4007 Folk music of Norway
FW4008 Lithuanian Songs U. S. A.
FW4009 Lithuanian Songs U. S. A.
FW4010 Lithuanian Songs U. S. A.
FW4011 Lithuanian Songs U. S. A.
FW4012 Lithuanian Songs U. S. A.

ETHNIC FOLKWAYS LIBRARY

- FW4556 Trad. Dances, Japan
FW4557 Music of Asia
FW4558 Rumanian Songs, Dances
FW4559 Sioux & Navajo Music
FW4560 Siquarian Africa
FW4561 Drums of Haiti
FW4562 Folk Music of Ethiopia
FW4563 Folk Music of Indonesia
FW4564 Folk Music of Haiti
FW4565 Folk Music of Palestine
FW4566 Folk Music of India
FW4567 Folk Music of Cuba
FW4568 Folk Music of Spain
FW4569 Folk Music of Mexico
FW4570 Folk Music of France
FW4571 Music of Peru
FW4572 Music Russian Middle East
FW4573 Negro Music Ala., secular
FW4574 Negro Music Ala., religious
FW4575 Folk Music of Romania
FW4576 American Indian S. W.
FW4577 Music of South Arabia
FW4578 Traditional Music of India
FW4579 Music of Southeast Asia
FW4580 Folk Music from Korea
FW4581 Folk Music of Pakistan
FW4582 Spanish Music New Mexico
FW4583 Folk Music Western Congo
FW4584 Songs of the Watutai
FW4585 Folk Music of Japan
FW4586 Songs & Pipes Hebrides
FW4587 Religious Music of India
FW4588 Songs and Dances of Haiti
FW4589 Maori Songs New Zealand
FW4590 Folk Music of Yugoslavia
FW4591 Black Carib, Honduras
FW4592 Burnside Folk & Trad. Music
FW4593 Flamenco Music
FW4594 Cajun Songs Louisiana
FW4595 Tribal Music of Australia
FW4596 Religious Songs Bahamas
FW4597 Drums of Yoruba Nigeria
FW4598 Folk Music of the Bahamas
FW4599 Folk Music of Ukraine
FW4600 Eskimos, Alaska, Hudson Bay
FW4601 Flathead Indian Montana
FW4602 Music from Mato Grosso
FW4603 Music from South Asia
FW4604 Folk Music from India
FW4605 Japanese Buddhist Rituals
FW4606 Songs Cape Breton Isl.
FW4607 Buba Songs Cameroon
FW4608 Folk Music of Jamaica
FW4609 Folk Music of Greece
FW4610 Music of Peru, No. 2
FW4611 Pygmies of the Iuri Forest
FW4612 Ind. Music Upper Amazon
FW4613 Tamar Tree Song Malaysia
FW4614 Jamaican Cult Rhythms
FW4615 Folk Music of Senegal, Gambia
FW4616 Music of Thailand
FW4617 Indian Canadian Plains
FW4618 Folk Music of Liberia
FW4619 Nanoum Music Philippines
FW4620 Folk Dances of Greece
FW4621 The Greek Epics
FW4622 Kurdish Music from Iraq
FW4623 Tareg Music
FW4624 Negro Music Ala., 3
FW4625 Negro Music Ala., 5
FW4626 Negro Music Ala., 6
FW4627 Negro Prison Work Songs
FW4628 Boule Music Ivory Coast
FW4629 Topole People Congo
FW4630 Ritual Music, Manipur
FW4631 Arabic and Druze Music
FW4632 Folk Songs of French Canada
FW4633 Music of the Iuri Forest People
FW4634 Music of Mediterranean
FW4635 Folk Music of Africa
FW4636 Folk Music of Africa
FW4637 Folk Music of Africa
FW4638 Folk Music of Africa
FW4639 Folk Music of Africa
FW4640 Folk Music of Africa
FW4641 Folk Music of Africa
FW4642 Folk Music of Africa
FW4643 Folk Music of Africa
FW4644 Folk Music of Africa
FW4645 Folk Music of Africa
FW4646 Folk Music of Africa
FW4647 Folk Music of Africa
FW4648 Folk Music of Africa
FW4649 Folk Music of Africa
FW4650 Folk Music of Africa
FW4651 Folk Music of Africa
FW4652 Folk Music of Africa
FW4653 Folk Music of Africa
FW4654 Folk Music of Africa
FW4655 Folk Music of Africa
FW4656 Folk Music of Africa
FW4657 Folk Music of Africa
FW4658 Folk Music of Africa
FW4659 Folk Music of Africa
FW4660 Folk Music of Africa
FW4661 Folk Music of Africa
FW4662 Folk Music of Africa
FW4663 Folk Music of Africa
FW4664 Folk Music of Africa
FW4665 Folk Music of Africa
FW4666 Folk Music of Africa
FW4667 Folk Music of Africa
FW4668 Folk Music of Africa
FW4669 Folk Music of Africa
FW4670 Folk Music of Africa
FW4671 Folk Music of Africa
FW4672 Folk Music of Africa
FW4673 Folk Music of Africa
FW4674 Folk Music of Africa
FW4675 Folk Music of Africa
FW4676 Folk Music of Africa
FW4677 Folk Music of Africa
FW4678 Folk Music of Africa
FW4679 Folk Music of Africa
FW4680 Folk Music of Africa
FW4681 Folk Music of Africa
FW4682 Folk Music of Africa
FW4683 Folk Music of Africa
FW4684 Folk Music of Africa
FW4685 Folk Music of Africa
FW4686 Folk Music of Africa
FW4687 Folk Music of Africa
FW4688 Folk Music of Africa
FW4689 Folk Music of Africa
FW4690 Folk Music of Africa
FW4691 Folk Music of Africa
FW4692 Folk Music of Africa
FW4693 Folk Music of Africa
FW4694 Folk Music of Africa
FW4695 Folk Music of Africa
FW4696 Folk Music of Africa
FW4697 Folk Music of Africa
FW4698 Folk Music of Africa
FW4699 Folk Music of Africa
FW4700 Folk Music of Africa

FW4506 Music of World's People, 3

- FW4507 Music of World's People, 4
FW4508 World's Vocal Arts
FW4509 Folk Music from Italy
FW4510 Man's Early Music Instr.
FW4511 Folk Music from Italy
FW4512 Caribbean Music (2-12")
FW4513 USSR Folk Music (2-12")

AMERICAN HISTORICAL 2-10"

- FW5001 Ballads Revolution (2181 & 2192)
FW5002 Ballads War of 1812 (2163 & 2176)
FW5003 Frontier Ballads (2175 & 2176)
FW5004 Ballads Civil War (2187 & 2189)
FW5005 Colonial Speeches (2189 & 2190)
FW5006 Deposition Sngs. (2181 & 2192)

AMERICAN HIST

and DOCUMENTARY 12"

- FW5217 Ballads of Ohio, Grimes
FW5218 Talking Blues, Greenway
FW5219 War Ballads, U. S. A. Nye
FW5220 Amer. Indian, Ballads, Seeger
FW5221 Negro Slave Songs, Labue
FW5222 Days of '40, English - Faier
FW5223 Pittsburgh, Pa., Schermer
FW5224 Depression Sngs., N.C. Rambler
FW5225 Songs of Suffragettes, Knight
FW5226 Talking Union, Seeger
FW5227 Folk Songs of V. S. Ives
FW5228 Missouri Flunks, Canler
FW5229 Ballads of Vermont, Guthrie
FW5230 Unpublished Political, Speeches
FW5231 Human Rights, Mrs. Roosevelt
FW5232 New York, Sngs. of America
FW5233 Nueva York, Schwartz
FW5234 Musicians of Musicians, Schwartz
FW5235 Bigger Fishes, Seeger
FW5236 A Dog's Life, Schwartz
FW5237 Music in the Streets, Schwartz
FW5238 Gang Songs of N.Y.
FW5239 Patriot Plan 2-12", House
FW5240 Sngs of Civil War, 2-12"
FW5241 Cowboy, Jackson 5-12"

SCIENCE SERIES 12"

- FW6007 Science of Sound (2-12")
FW6008 Sound of Frequency, N.Y.
FW6009 Science in Our Lives, Calder
FW6010 Sound of Self-Hypnosis
FW6011 Sound of Sound, documentary
FW6012 Sound of South Am., Rain Forest
FW6013 Sounds in the Sea
FW6014 Sound of American Southwest
FW6015 Vox Humana, vocal extension
FW6016 Sounds of Animals, zoo & farm
FW6017 Downward song, sounds
FW6018 Sound of Carnival, Music
FW6019 Sound of Medicine
FW6020 Sound Patterns
FW6021 Short version of FW6007
FW6022 Sounds of Sports Cars
FW6023 Sound of African Home
FW6024 Sound of Steam Locomotives, 1
FW6025 In the Beginning, N.Y.
FW6026 Sound Steam Locomotives, 2
FW6027 Sound of N. Y. Central Locomotives
FW6028 Sound of New Music
FW6029 Sound of N. Amer. Tropics
FW6030 Sound Effects, No. 1
FW6031 Sound Effects, No. 2
FW6032 Sounds of Satellites
FW6033 Sound of Science Fiction

STEREO 12"

- FW6301 Highlights of Vortex

DANCES 12"

- FW6501 Folk Dances World's Peoples, 1"
FW6502 Folk Dances World's Peoples, 2"
FW6503 Folk Dances World's Peoples, 3"
FW6504 Folk Dances World's Peoples, 4"
FW6505 Folk Dances World's Peoples, 5"
FW6506 Folk Dances World's Peoples, 6"
FW6507 Folk Dances World's Peoples, 7"
FW6508 Folk Dances World's Peoples, 8"
FW6509 Folk Dances World's Peoples, 9"
FW6510 Folk Dances World's Peoples, 10"

INTERNATIONAL SERIES 10"

- FW6802 (Not available) China
FW6803 Folk Songs of Hungary
FW6804 Folk Music of Colombia
FW6805 Songs & Dances Yugoslavia
FW6806 Songs & Dances of Armenia
FW6807 Songs & Dances Switzerland
FW6808 Calypso & Merengues
FW6809 Jewish Treasures, Balas
FW6810 Argentine Folk Songs
FW6811 Italian 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 Chor., Platinist
FW6820 Northwest, Hemoval
FW6821 Italian Guitar, Casuso
FW6822 Eng. Folk Songs, House
FW6823 Gospel Songs, Balas
FW6824 Cantorials, D. Kuevskiy
FW6825 Jewish Folk Songs, Off
FW6826 Jewish Folk Songs, 2, Off
FW6827 Ukrainian Christmas Songs
FW6828 Songs and Dances of Bagdad
FW6829 Songs Newfoundland, Mills
FW6830 French Folk songs
FW6831 Circle 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, Noeman
FW6837 Robin Hood Ballads, House
FW6838 Caribbean Dances
FW6839 Shepherd, other songs, Israel
FW6840 Bible Sngs., Hillel, Aviva
FW6841 German Songs, Schlamm
FW6842 Swedish, Sngs. of, Taube
FW6843 Xmas Songs of Portugal
FW6844 Jamaican Folk Songs, Bennett
FW6845 Songs of Ireland's, Hillel, Aviva
FW6846 Polish Songs, Dances
FW6847 Mexican Folk Songs
FW6848 Finnish Folk Songs
FW6849 Danish Folk Songs

CHILDREN'S AMERICANA

SERIES 10"

- FW7001 American Folk Songs, Seeger
FW7002 1, 2, 3 & 4, Zing, Schwartz
FW7003 Alabama Ring Games
FW7004 Songs of Childhood, 1 Nursery
FW7005 More Songs to Grow On, Mills
FW7006 Little Fishes, Seeger
FW7007 Bigger Fishes, Seeger
FW7008 Songs to Grow On, Guthrie
FW7009 French Songs in Eng., Mills
FW7010 Schoolyard Songs, Seeger
FW7011 Animal Songs, 1, Mills
FW7012 Animal Songs, 2, Mills
FW7013 Activity Songs, Seeger
FW7014 Wonderful World, Slope
FW7015 All Year Long, Slope
FW7016 This Land is My Land
FW7017 Camp Songs, Seeger, Others
FW7018 Skip Rope Games
FW7019 Folk Songs of Camp
FW7020 Children's Songs, Richardson
FW7021 Animal Songs for Children
FW7022 American Folk Songs, Seegers
FW7023 South Mt. Songs, Ritchie
FW7024 Old Time Sngs., N.C. Rambler
FW7025 Downward song, sounds
FW7026 Laundry-Bakery Story

FOLKTALES FOR CHILDREN

10"

- FW7102 Tales from Indonesia
FW7103 Tales from West Africa
FW7104 Dream Keeper, Hughes
FW7105 In the Beginning, N.Y.
FW7106 Joseph & Brothers, Auch
FW7107 Uncle Remus, Haiti
FW7108 Little Red Riding Hood
FW7109 Ride with the Sun
FW7110 Ashanti Tales, Coulander
FW7111 Negro Poetry, Seeger
FW7112 Davy Crockett, Hayes

CHILDREN'S INTERNATIONAL

SERIES 10"

- FW7200 Pueblo Indian (3, 4, 5)
FW7201 African Sngs.
FW7202 French Songs, Mills
FW7203 Games French Canada
FW7204 Latin American Sngs.
FW7205 Jewish Songs, Rubin
FW7206 Israeli Songs, Ben-Zera
FW7207 French Xmas Songs, child.
FW7208 Yiddish Songs (Off)
FW7209 Jamaican Songs, Bennett
FW7210 Calypso, and Sngs. of, child.
FW7211 German Songs, Wolff
FW7212 German Sngs. II, Wolff

CHILDREN'S SPECIAL

& HISTORICAL 10"

- FW7307 Music Time, Bailey
FW7308 Call & Response, Jenkins
FW7309 Story of J. H. Douglas
FW7310 Rhythms of World, Hughes
FW7311 Sounds of N. Y. C., Schwartz
FW7312 Interview, Wm. Douglas
FW7313 Interview, Robert M. Hutchins
FW7314 Interview, Margaret Mead
FW7315 Interview, John Parley
FW7316 Who Built America, Bonny
FW7317 Look at the Sunset, Bailey
FW7318 Man and His Work
FW7319 Man and His Religion

CHILDREN'S SERIES 12"

- FW7510 Songs of Camp, Id. Badaux
FW7511 Sleep-Time, Songs & Stories by Pete Seeger
FW7512 Song & Play, Time (Seeger)
FW7513 Flunks for Young People, Seeger
FW7514 English Lyrics for Young People, Leadbelly
FW7515 Holiday & Other Songs, G. Bluestein
FW7516 American Playthings, Seeger, Eisenberg
FW7517 You Can Sing It Yourself
FW7518 Dance-a-Long Rhythm, Activity
FW7519 Learn As We Play - for the exceptional
FW7520 Music for the Ballet Studio, Kolinski
FW7521 Old Nursery Rhymes, Bailey
FW7522 Holiday Songs of Israel, Guelia Gull
FW7523 German Child, Sngs., Vopel
FW7524 Span. Sngs. for Child.
FW7525 Christmas Songs of Many Lands, Mills
FW7526 Glory of Negro Hist., Hughes
FW7527 Ch. Songs Stories & Songs, McCurdy
FW7528 Child, Rhythms, Spanish
FW7529 Grimm's Tales, Spanish

PETE SEGER 45 & 45 EP

- PA45-201 Battle of New Orleans, with Hamilton
My Home's On Top of Smokey Mt.
American Folk Songs for Children - 1st price \$1.49 ea.
EPC #1 All Around the Circle, This Old Man, Coming
Round the Mountain, Train & C. Comins
EPC #2 Bought Me A Car, There Was A Man, Clap
Your Hands, Jim Crack Corn
EPC #3 Jim Along Josey, Billy Barlow, Frog Country
EPC601 South African Freedom Songs

LANGUAGE INSTRUCTION SERIES

- FW8001 Spanish Self Taught 15.00
FW8002 Mandarin Chinese Primer, 6-10"
FW8003 French Folk songs for Learning 8.50
FW8004 Album de L'Oncle Marc 15.00
FW8010 Sndi Spoken English \$8.50 (2-10")
FW8101 Speak & Read French 20.00
FW8102 Speak & Read French 2 13.90
FW8103 Speak & Read French 3 13.90
FW8112 Essentials of Latin (4-10"), \$29.80

PRICE SCHEDULE

- Unless 12" Record \$5.95
Otherwise 10" Record \$4.25
Specified

FW6861 Gaelic, n. Ghairim

- FW6862 Steel Band of Trinidad
FW6863 Bolivia Sngs., Dances
FW6864 Folk Music from Italy
FW6865 Songs of Four Continents
FW6866 Banjo Choral folk songs
FW6867 Mexican Songs of Acacia
FW6868 Calypso with Lord Invader
FW6869 Italian Folk Music, Songs
FW6870 Folk Music of Middle East
FW6871 English Folk Songs, Coppard
FW6872 Duet Songs of French Canada
FW6873 Carolingian Folk Songs
FW6874 Flamenco Guitar, Dacoreto
FW6875 German Fav. Sngs., Wolff
FW6876 French Folk Songs of Acacia
FW6877 Songs Lebanon & Egypt
FW6878 Scottish Ballads, McEwan
FW6879 Hebrew Folk Songs
FW6880 French-Canadian Songs, Mills
FW6881 Scottish Ballads, 2, McEwan
FW6882 Israeli Dances, Trubar
FW6883 Cantorials for High Holidays
FW6884 German Christmas Songs, Wolff
FW6885 Songs and Dances of Quebec
FW6886 Songs and Dances of Brazil
FW6887 Yagut Dances of Mexico

CHILDREN'S AMERICANA

SERIES 10"

- FW7001 American Folk Songs, Seeger
FW7002 1, 2, 3 & 4, Zing, Schwartz
FW7003 Alabama Ring Games
FW7004 Songs of Childhood, 1 Nursery
FW7005 More Songs to Grow On, Mills
FW7006 Little Fishes, Seeger
FW7007 Bigger Fishes, Seeger
FW7008 Songs to Grow On, Guthrie
FW7009 French Songs in Eng., Mills
FW7010 Schoolyard Songs, Seeger
FW7011 Animal Songs, 1, Mills
FW7012 Animal Songs, 2, Mills
FW7013 Activity Songs, Seeger
FW7014 Wonderful World, Slope
FW7015 All Year Long, Slope
FW7016 This Land is My Land
FW7017 Camp Songs, Seeger, Others
FW7018 Skip Rope Games
FW7019 Folk Songs of Camp
FW7020 Children's Songs, Richardson
FW7021 Animal Songs for Children
FW7022 American Folk Songs, Seegers
FW7023 South Mt. Songs, Ritchie
FW7024 Old Time Sngs., N.C. Rambler
FW7025 Downward song, sounds
FW7026 Laundry-Bakery Story

FOLKTALES FOR CHILDREN

10"

- FW7102 Tales from Indonesia
FW7103 Tales from West Africa
FW7104 Dream Keeper, Hughes
FW7105 In the Beginning, N.Y.
FW7106 Joseph & Brothers, Auch
FW7107 Uncle Remus, Haiti
FW7108 Little Red Riding Hood
FW7109 Ride with the Sun
FW7110 Ashanti Tales, Coulander
FW7111 Negro Poetry, Seeger
FW7112 Davy Crockett, Hayes

CHILDREN'S INTERNATIONAL

SERIES 10"

- FW7200 Pueblo Indian (3, 4, 5)
FW7201 African Sngs.
FW7202 French Songs, Mills
FW7203 Games French Canada
FW7204 Latin American Sngs.
FW7205 Jewish Songs, Rubin
FW7206 Israeli Songs, Ben-Zera
FW7207 French Xmas Songs, child.
FW7208 Yiddish Songs (Off)
FW7209 Jamaican Songs, Bennett
FW7210 Calypso, and Sngs. of, child.
FW7211 German Songs, Wolff
FW7212 German Sngs. II, Wolff

CHILDREN'S SPECIAL

& HISTORICAL 10"

- FW7307 Music Time, Bailey
FW7308 Call & Response, Jenkins
FW7309 Story of J. H. Douglas
FW7310 Rhythms of World, Hughes
FW7311 Sounds of N. Y. C., Schwartz
FW7312 Interview, Wm. Douglas
FW7313 Interview, Robert M. Hutchins