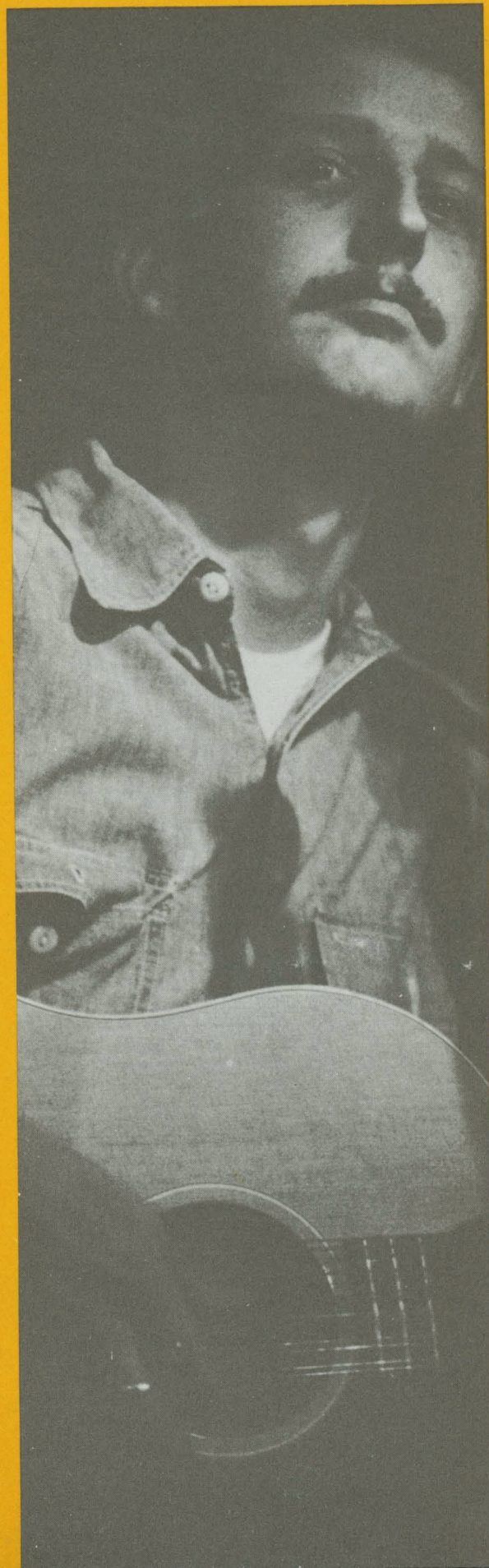


THE SONGS OF MARK SPOELSTRA

WITH TWELVE-STRING GUITAR

FOLKWAYS RECORDS FA 2444



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S762
S698
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MUSIC LP

SUGAR BABE
SLIP KNOT
BUCKDANGER'S CHOICE #2
WRECK OF THE NUMBER NINE
DROWSY SLEEPER
WORKING ON THE BUILDING
CORINNA BLUES
STRANGER BLUES
POOR BOY
DEEP BLUE SEA BLUES
JAIL HOUSE NOW
CHILDREN'S BLUES
THE WAY MY BABY WALKS
THE TIMES I'VE HAD

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE / PHOTOGRAPH BY KIRK SMALLMAN

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The Songs of MARK SPOELSTRA

With Twelve-String Guitar

Notes by Gil Turner



Mark Spoelstra and his twelve-string guitar make their recording debuts with this album at the ages of twenty-two and one respectively. He is an outstanding example of the generation of young Americans who have turned their ears to traditional and folk-based music and found a natural expression.

Mark's interest in folk music dates back to influences in grade school years at the Pacific Ackworth Friends School, Temple City California. Under the tutelage of John Way, Jr., the school's founder and director, Mark first heard the recordings of Leadbelly, Woody Guthrie and other folksingers. By the time he was eleven, he had laid aside his straw broom "guitar" and started playing a real one. After three years of lessons, he quit that too. It just wasn't so much fun with the pressure of regular practicing (guitar teachers take note). About two years later Mark met Doug Pomeroy, the leader of a traditional jazz band, and possessor of a large collection of recorded folk-blues. Around this time he started soaking up blues form and style along with country and western sounds. A year or so later he picked up a twelve-string guitar and was well on his way to becoming the accomplished musician you hear on this album. His musical ability can be attributed to a perceptive and discriminating ear that has listened to countless recordings and live performances of blues and traditional folk artists, among them Jesse Fuller, K. C. Douglas and Mance Lipscomb, enhanced by Mark's own taste and talent.

At eighteen, Mark started traveling, somewhat aimlessly and eventually ended up hitch hiking to New York City. It was here that I first heard him, singing in a Greenwich Village basement coffee house for "basket money" (customer contributions). With him was another young itinerant singer and harmonica player, Bob Dylan. It was a moment that dramatized for me one of the most unhealthy aspects of the "folksong movement" as it exists in New York. While these two talented original young men were working afternoon hootenannies for handouts, the management of the

same establishment paid excellent salaries to second-rate imitators who constituted their regular evening show. Having no circus stunts or magic tricks up his sleeve—just good music and good songs—Mark, hoed the slow row of serious professional folksinging in New York. He sang wherever and whenever he could for precious little more than musical rewards and taught guitar on the side. Gradually, he received more recognition and was booked by New York's most consistently tasteful "folk house", Gerde's Folk City. Since then, he has been able to sustain himself on his playing and singing, thus permitting more freedom for continued exploration and development.

Although the late Leadbelly was the undisputed "king of the twelve-string guitar players of the world" and was the major influence (directly or indirectly) upon most living players of the instrument, there is little in Mark Spoelstra's experience or music that points to Leadbelly. His songs are taken from many folk and blues sources and his choice of the twelve-string guitar as his instrument seems more attributable to another twelve-string songster, Jesse Fuller.

Besides having a healthy respect for tradition, Mark adds a lot of creativity to his music. Many of his techniques are original, and are the result of years of playing and a musical conscience that will not permit him outright imitation. The twelve-string guitar becomes in his hands the medium for new creation that is the outgrowth of an unduplicated constellation of musical experiences.

Mark is a leading member of that rapidly growing group best described as "white blues singers"; an area of American music launched in the nineteen-twenties by the popular recordings of yodeler and blues guitar picker, Jimmie Rodgers. In the years that followed, the emerging white blues singers suffered long from that necessary affliction of young artists—the period of imitation. It was not until recent years, as a by-product of the folksong "revival", that the white blues began to produce a large number of devoted and genuinely creative singers. The emergence of such singers

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as Bob Dylan, Dave Van Ronk, Rick Von Schmidt, Tom Rush, Mark Spoelstra and many still unknown (or unheralded) singers demanded the recognition of an important development in American folk music. They are all white singers whose music is based primarily (but with varying degree) in Negro musical culture.

Occasionally, the white blues singer is faced with a kind of "crow-Jim" attitude that fails to recognize the possibility of new forms developing from older ones existing in proximity. Yet is this not the process by which virtually all forms of music have evolved? One obvious illustration is the Negro spiritual which combined the African musical traditions with an unknown quantity of European music. The good white blues singer is not the one that is trying to sound just like John Lee Hooker of Big Bill Broonzy, but is one who has found meaning, beauty and perhaps "truth" in the blues. He sings them as a natural expression, changing and adapting them, just as all the great Negro blues men have done. The real challenge to the white blues singer then has nothing to do with his color, but is related to the degree of understanding and creative sensitivity which he applies to his material. It is to ask the question which may rightly be asked of any singer: "Are you doing that which is real and meaningful for yourself, and can you communicate it?"

In the present case, that question can be answered with an unequivocal affirmative. Mark's singing and playing are a combination of old and new musical ideas and sounds that join in the natural expression of a single personality. But historical-analytical considerations aside, the music of Mark Spoelstra is enriching and entertaining. The songs on this first album provide an excellent sampling from a promising member of an exciting generation of singers.

THE SONGS

THE TIMES I'VE HAD - Mark is a conscientious objector to war and has applied his convictions in writing a number of peace songs. This and other of Mark's songs have been published in Broadside, a twice-monthly periodical of topical songs.

SUGAR BABE - Mark first heard this blues sung by Mance Lipscomb, but got the words from New York blues singer Dave Van Ronk.

SLIP KNOT - Mark remembers a minister telling an eyewitness account of the lynching of a Negro for allegedly entering a school teacher's house and stealing a loaf of bread. He sings this Woody Guthrie song with that story in mind.

BUCKDANCER'S CHOICE #2 - Mark's own version of the intricate instrumental piece that is regarded as one of the highest tests of ability among followers of syncopated guitar playing.

WRECK OF THE NUMBER NINE - Another of the fine American ballads immortalizing train wrecks. Learned from R. J. Cleveland whose mother collected it.

DROWSY SLEEPER - a ballad of old English origin that has found a new lease on life in the New World. Learned from Sue Chase at the Claremont Folk Center, Claremont, California.

WORKIN' ON THE BUILDING - A gospel song that Mark learned from a Sunday morning Baptist radio program.

CORINNA BLUES - Mark used to sing this song with a skiffle band in California. However, this version is apparently influenced by a recent popular recording of the song.

STRANGER BLUES - A traditional blues containing some fine poetry.

POOR BOY - the words to this one were furnished to Mark from the generous repertoire of Dave Van Ronk.

DEEP BLUE SEA BLUES - Learned from a late twenties recording by Tommy McClennan.

JAIL HOUSE NOW - Originally written by Jimmie Rodgers, Mark got this version from a recording by a nameless jug band. It is changed quite a bit in favor of the humorous aspects and omitting some of the story content of the original.

CHILDREN'S BLUES - Mark made this one up "white trying to teach folk songs to a bunch of kids in Puerto Rico." It turned out they knew more folk songs than he did, so he made this one and it soon became a favorite.

THE WAY MY BABY WALKS - This instrumental was improvised in the studio. For interested musicians, the guitar is tuned DGDGBD.

SIDE I, Band 1:

THE TIMES I'VE HAD

CHORUS:

- A. Let me tell you 'bout the times I've had
They ain't so good and they ain't so bad
Let me tell you 'bout the times I've had
Traveling up the road to Gilead
- B. Let me tell you 'bout the places I've been
Let me tell you 'bout the folly of men
Hmmm ohh the times I've had

Too many people trying to lead the blind
Half of them don't even know their own minds
Let me tell you when you see the light
You got to stand and shout when you know it's right

(CHORUS B)

Lot's of people talking 'bout a coming war
Some of them rich and some of them poor
They talk about it like a black jack game
But win or lose you can't play again

(CHORUS B)

I was in Ohio in a little truck shop
When a soldier told me this peace has got to stop
He said, "Think about the economy
I ain't afraid to fight for my country."

(CHORUS B)

(CHORUS A & B)

It's folks that want to fight that I'm talking about
They're leading the blind to a timeless drought
I don't want no drought on my land
When there's peace and love in my right hand

SIDE I, Band 2:

SUGAR BABE

Sugar babe, what's the matter with you, you don't
love me like you used to do
Sugar babe, it's all over now

Sugar babe, what's the matter with you, you're
running around with somebody new
Sugar babe, it's all over now

All I want my sugar to do is make five dollars and
give me two
Sugar babe, it's all over now

Sugar babe, I'm tired of you, it ain't your honey
but the way you do
Sugar babe, it's all over now

I went down town and bought me a line, I whipped
my baby 'til she changed her mind
Sugar babe, it's all over now

I went downtown and bought me a rope, I whipped
my baby 'til she buzzard loped
Sugar babe, it's all over now

Sugar babe, what's the matter with you, you just
don't love me like you used to do
Sugar babe, it's all over now

SIDE I, Band 3:

SLIP KNOT

Did you ever see a man tie a slip knot (2)
I've seen it many a time as he winds, lord, and he
winds
And after thirteen times he's got a slip knot

Tell me will that slip knot slip, no it will not (2)
It'll slip around your deck but it won't slip back
again
That slip knot, lord, that slip knot

Did you ever lose a brother to that slip knot (2)
Oh my brother was a slave, lord, he tried to
escape
They left him there to rot on that slip knot

Tell me who makes the laws of that slip knot (2)
Tell me who, yes, who is going down to the
calaboose
To help that hangman string up that slip knot

I don't know who makes the laws of that slip knot (2)
But the bones of many a man are whistling in the
wind
Because we make our laws by that slip knot
Because we tie our laws by that slip knot

SIDE I, Band 4:

BUCKDANCER'S CHOICE #2

SIDE I, Band 5:

WRECK OF THE NUMBER NINE

On a dark stormy night not a star was in sight
And the north wind came howling down the line
With his sweetheart so dear stood a brave
engineer
With his orders to pull old Number Nine

She kissed him goodbye with a tear in her eye
But the joy in his heart he could not hide
For the whole world seemed bright when she told
him that night
That tomorrow she'd be his blushing bride

Oh, the wheels hummed a song as the train rolled
along
And the black smoke came hurling from the stack
With his headlight a gleam it seemed to brighten
his dreams
Of tomorrow when he'd be coming back

He sped 'round a hill and his brave heart stood
still
For a headlight was shining in his face
And his soul breathed a prayer as he pulled on
the air
For he knew this would be his final race

In the wreck he was found lying there on the
ground
And he asked them to raise his weary head
And as his breath slowly went one last message
he sent
To the maiden who thought she would be wed

There's a little white home that I built for our
own
Where I thought we'd be happy by and by
But I'll leave it to you for I know you'll be true
Until we meet at that golden gate, goodbye

SIDE I, Band 6:

DROWSY SLEEPER

Awake, awake, you drowsy sleeper, awake, awake,
it's almost day
Why do you sleep and sleep in slumber when your
true love lies far away

Go 'way, go 'way, don't wake my mother, forlorn's
a thing she can't endure
She's been the ruin of many a lover, she'll be the
ruin of many a more

Awake, awake, you drowsy sleeper, awake, awake,
it's almost day
I've come to win you of your mother, pray trust
yourself in your darling's arms

Oh, who's that knocking at my window, knocks so
loud but won't come in
It is your own true hearted lover, pray rise you
up and let him in

Go 'way, go 'way, don't wake my daddy, for he
is on his bed of rest
And on his breast he carries a weapon just to kill
the one that I love best

I wish I was a little sparrow and I had wings could
fly so high
And I'd fly away to some lonely valley and settle
down with the one I love

SIDE I, Band 7:

WORKING ON THE BUILDING

Well, I'm working on the building, to build a new
foundation
Down for my lord, down for my lord
I'm working on the building, just working on the
building
To build a new foundation down for my lord

Sometimes I'm talked about, sometimes I'm
heard about
Sometimes I lie, oh lord, sometimes I cheat
That's why I'm working on the building, so build
a new foundation
Down for my lord, down for my lord

CHORUS:

Well, I'm rolling out the bloodstains down for
my lord
And when I get through from working on the
building
I'm going up to heaven to get my reward

You can talk about me just as much as you please
But the more you talk I'm going to bend my knees
That's why I'm working on the building to build
a new foundation
Down for my lord, down for my lord

Well, I'm working on the building, work, work,
work, work
Just working on the building, work, work, work,
work
Down for my lord, down for my lord

(CHORUS)

I'm working on the building, work, (etc.)
Down for my lord, down for my lord

(CHORUS)

SIDE II, Band 1:

CORINNA BLUES

Corinna, Corinna, where you been so long (3)
I've had the blues, Corinna, since you've
been gone

Why'd you leave me, Corinna, why'd you leave
me alone
Why'd you leave me, Corinna, got no place to
call my home

Bye, bye, Corinna, bye, bye, so long
Bye, bye, Corinna, bye, bye, so long

Bye, bye, Corinna, bye, bye, so long
Bye, bye, Corinna, have the blues as long as
you're gone

SIDE II, Band 2:

STRANGER BLUES

I laid down last night, turning from my side to
my side
I was not sick, I was just dissatisfied

I got up this morning, blues walking 'round my
bed
I got up to eat my breakfast and the blues in my
bread

CHORUS:

I'm a stranger, stranger here, I'm a stranger
everywhere
I would go on home, but honey I'm a stranger
there

Ain't it hard to stumble when you don't have
no place to fall
Well, I've been rambling, don't have no place
at all

(CHORUS)

Now sister took the Katy, left me a mule to ride
If I catch that woman, I'm going to tan her hide

(CHORUS)

SIDE II, Band 3:

POOR BOY

On a Monday I was arrested, Tuesday I was tried
Wednesday I was convicted, lord, I hung my head
and cried
And I cried (3)

I said to the judge, "What might be my fine?"
Pick and a shovel, go on down to the mine
To the mine (3)
Poor boy

Ninety-nine links of chain around my leg
And on each link the initial of my name
Of my name (3)

I said to my captain, "Leave me alone
'Cause you know I'm just a poor boy and I'm a
long, long way from home"
From my home (3)

My daddy, he was a bad man, and I'm a bad
man too
Now the reason I'm a bad man, lord, there's
nothing else to do
To do (3)

SIDE II, Band 4:

DEEP BLUE SEA BLUES

Well I'm going, yes I'm going, and your crying
won't make me stay

'Cause the more you cry, babe, further you
drive me away

I mean, you drive me away, further you drive
me away

Sure 'nough you drive me away

I wish I was a bullfrog and I was swimming in
the deep blue sea

I'd keep all you good-looking women from fishing
after me

I mean after me, sure 'nough after me

I went up to my baby's house and I sat down on
the steps

She said, "Come on in, Mark, my husband
just now left

I mean he just now left, my husband just now
left

Sure 'nough he just now left."

Oh lord, lord, don't you hear me singing the
blues

I'm walking this old highway in my last pair
of shoes

I mean my last pair of shoes, sure 'nough
my last pair of shoes

Deep blue sea, deep blue sea

SIDE II, Band 5:

JAIL HOUSE NOW

I remember the fascination when our folks were
in action

Trying to get our man for president

Had a brother named Moses, very swell promoter

He was always looking for good advice

So I told him to go right down to the polls

And vote with his whole heart and soul

Instead of voting once he voted twice

Well now he's down in jail with no one to go his
bail

The judge said he should have given life

CHORUS:

He's in the jail house now, (2)

We told that boy before he left home to leave
them politics alone

He's in the jail house now

Now up in New York City folks thought it was a
pity

That the landlords had to raise that rent so high

We hustled around that town in all our houses
'round

But we couldn't raise that rent no way we tried
Now my mama took in the washing, my sister
done the ironing

And I helped her out of town by shining shoes

But my daddy was around - he thought he owned
New York town

Spending mama's money on moonshine booze

CHORUS:

He's in the jail house now (2)

As fast as Ma could make that rent, Pa was
stealing every cent

He's in the jail house now

I went out last Friday with a great big fat girl
name Ily

She thought I was the sweetest man in town

She commenced to call me honey, so naturally

I began to spend my money

We took in every cabaret that could be found

We were drinking every minute, boy, I thought

I was really in it

I was buying Jamaica ginger by the pound

But when I went to pay that man, I found little

Ily's hand

Right in my pocket where my money was

CHORUS:

She's in the graveyard now (2)

I told that judge right to his face, that lady's
hand was out of place

She's in the graveyard now

SIDE II, Band 6:

CHILDREN'S BLUES

CHORUS:

Went to the station and waved my hand bye bye
Mama's gone, Mama's gone (2)

Now Mama had never left us kids before. There
were just three of us, me and my little brother,
and my little sister. And before Mama went
away she said, "Now Mark, you take care of your
little brother and your little sister and your
daddy while I'm gone." I couldn't understand why
she was leaving and I said, "Well Mama, how come
you're going away?" And she said she was going
way out in the country to take care of granmama
because granmama got sick all of a sudden. And
that made us sad.

(CHORUS)

Monday went by, Tuesday, Wednesday, Thursday,
Friday, Saturday, Sunday. A whole week. We
didn't hear a word from Mama. Then a whole
week. We didn't hear a word from Mama. Then
a whole 'nother week went by. Still didn't hear
a word from Mama. Then one day Daddy came to
us, he said, "Come on kids. We're all going to
the station." Boy, we knew what that meant. We
all jumped in the car, we drove down to the sta-
tion, we got there, we ran 'way out on the plat-
form, we leaned over and looked 'way down the
track. We could barely see the train coming.
Smoke was coming out of the smokestack. The
whistle on the train started to blow, and the
whistle sounded like this. Train started slowing
down as it pulled into the station. Hi, Mama!

SIDE II, Band 7:

THE WAY MY BABY WALKS

NUMERICAL LIST AND ORDER FORM

<p>BR-301 Broadside Vol. 1 BR-302 Broadside Vol. 2 BR-303 The Broadside Singers FA2011 Talking Dust Bowl. FA2022 Cowboy Songs FA2023 Solomon Valley Sgs. FA2036 Mormon Folk Sgs. FA2080 Blds. of Lasalle County FA2106 Bay State Blds. FA2110 Flksgs. & Blds. Virginia FA2128 Texas Folk Songs FA2132 North Star State FA2134 Flksgs & Blds Of Kansas FA2136 Kentucky Ballads FA2151 Blds. Of The Revolution FA2152 Blds. Of The Revolution FA2163 Blds. Of The War of 1812 FA2164 Blds. Of The War of 1812 FA2175 Frontier Ballads Vol. 1 FA2176 Frontier Ballads Vol. 2 FA2187 Ballads Of The Civil War FA2188 Ballads Of The Civil War FA2189 The American Revltn. V. 1 FA2190 The American Revltn. V. 2 FA2191 Heritage USA FA2192 Heritage USA. Vol. 2 FA2215 Penn. Dutch Folk Songs FA2312 Songs Of The Sea FA2354 Sgs. Of A New York Lumberjack. FA2377 New England Harmony FA2404 Asia & Africa - 400 Years of Folk Music FA2405 World Tour FA2448 Bill McAdoo Sings FA2449 Bill McAdoo Sings. 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Camps FG3565 Elliotts Of Birtley FG3568 Sgs Of West Pennsylvania FG3591 Document Of A Dream FS3809 Fine Times At Our House FS3812 Arkansas FS3850 Whaler Out Of New Bedford FS3853 All the Hometown Days FS3862 Rawhide Vol. 1 FS3863 American Music in Strange Places FS3866 The West Colesville Story FS3870 The "Veep" FS3872 Rawhide Vol. 2. FS3873 Rawhide Vol. 3. FS3881 National Anthems Vol. 1 FS3882 National Anthems Vol. 2 FM4003 Songs Dances Of The Great Lake Indians FM4018 Songs of the Great Lakes</p>	<p>FM4036 Songs & Dances of the Netherlands FM4047 Songs & Dncs. From Malta FE4251 Healing Songs of the American Indians FE4334 Music of the Pawnee FE4381 War Whoops & Medicine Songs of the Amer. Indian FE4393 Kiowa FE4394 Hopi Kacina Songs FE4401 Music of the Sioux & Navajo FE4402 Music of Equatorial Africa FE4405 Flk Music Of Ethiopia FE4406 Music of Indonesia FE4408 Folk Music of Palestine FE4409 Folk Music of India FE4414 Folk Music of France FE4416 Music of the Russian Middle East FE4420 Music of the Amer. Indians Of the S.W. FE4421 Music of South Arabia FE4422 Traditional & Classical Music of India FE4423 Music of Southeast Asia FE4424 Flk. & Classical Music of Korea FE4425 Flk. Music of Pakistan FE4426 Spanish & Mexican Flk. Music of New Mexico FE4429 Folk Music of Japan FE4431 Religious Music of India FE4441 Drums of the Yoruba of Nigeria FE4442 Music of the Falashas FE4444 Eskimo Music of Alaska & The Hudson Bay FE4445 Flathead Indian Music FE4449 Japanese Buddhist Rituals FE4454 Flk Music of Greece FE4457 Pygmies of the Ituri Forest FE4464 Indian Music of the Canadian Plains FE4470 Tuareg Music of Southern Sahara FE4480 Arabic & Druse Music FE4483 Music of the Ituri Forest People FE4486 Songs & Music of Tibet FE4487 Music of the !Kung Bushmen FE4500 Negro Music of Africa & America FE4501 Flk. Music of the Mediterranean FE4502 African & Afro-American Drums FE4503 Africa So. of the Sahara FE4504 Music of the World's People - 1 FE4505 Music of the World's People - 2 FE4506 Music of the World's People - 3 FE4507 Music of the World's People - 4 FE4508 Music of the World's People - 5 FE4525 Man's Early Musical Instruments FE4530 Folk Music U.S.A. FE4535 Flk. Music of the U.S.S.R. FH5001 Blds. 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Activities FD5541 Careers in Selling FD5558 New York 19 FD5559 Nueva York FD5560 Millions of Musicians FD5562 The World in My Mail Box FD5580 A Dog's Life FD5581 Music in the Streets FD5582 Stepping On My Shadow FD5589 Street & Gangland Rhythms FD5590 The Nashville Sit-In Story FD5591 We Shall Overcome FH5592 We Shall Overcome FD5593 The Story of Greenwood Mississippi FH5710 The Patriot Plan FH5717 Songs of the Civil War FH5723 The Cowboy FH5801 American History In Song FD5802 American History in Song Vol. 2 FD5901 Sounds of London FX6007 The Science of Sound FX6100 Sounds of Frequency FX6136 Science of Sound FX6141 International Morse Code FX6151 Sounds of a South African Homestead FX6161 Here At The Water's Edge FX6200 Sounds of the Satellites FX6201 Man In Space FD6510 No. Amer. Indian Dances FW6812 Chinese Classic. FC7025 Gosh What A Wonderful World! FC7026 Sgs. For All Year Long FC7027 This Land Is My Land FC7070 The Downtown Story FC7071 The Laundry & Bakery Stry FC7102 Flk Tales from Indonesia FC7103 Flk Tales from West Africa FC7108 Klondike Gold Rush FC7109 Ride With The Sun FC7110 Ashanti Flk Tales from Ghana FC7114 Negro POETRY For Young Peoples</p>	<p>FC7125 The Real Story of Davy Crockett FC7312 The Story of Jazz FC7340 Rhythms of the World FC7341 Sounds of My City FC7350 Supreme Court Justice William O. Douglas FC7352 Senator Margaret Chase Smith FC7353 Al Capp FC7354 Margaret Mead FC7355 Jim Farley FC7406 Follow the Sunset FC7431 The World of Man Vol. 1 FC7432 The World of Man Vol. 2 FC7560 Musical Plays for Special Days FC7566 Call of Freedom FC7752 The Glory of Negro History FW8552 Sounds of Jerusalem FW8708 British Broadside Ballads FW8718 Australian Flksgs & Balads. FW8719 Flk. Songs and Ballads of The British Isles FW8728 Revival In Britain FW8732 New Briton Gazette FW8750 Hawaiian Chant FW8756 Sgs of Two Rebellions FW8759 Bothy Sgs of Scotland FW8760 Traditional Songs and Ballads of Scotland FW8776 The Borders FW8850 Indian Music of Amer. SW FW8852 African Music FR8901 Urban Holiness Service FR8903 Yoga Music of India FR8910 Psalms Sung in the Camerouns FR8916 Cantorials FR8917 Friday Night Services FR8921 Yemenite Passover FR8922 Call Of The Shofar FR8923 Cantorials, Vol. 2 FR8924 Cantorials Vol. 3 FR8930 Victory Sgs of the Bible FR8942 Sufi & Rifa Ceremonies FR8943 Islamic Liturgy FR8951 Easter in Jerusalem FR8954 Gregorian Chants FR8960 Coptic Music FR8961 Ceremonies of the Spanish & Portuguese Synagogue FR8970 The Snds. of Yoga-Vedanta FR8972 The Doukhobors FR8975 Mazatec Mushroom Ceremony of Mexico FL9728 The Lottery. The Deamon Lover FL9730 The Song of Hiawatha FL9740 Bret Harte. 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