

VOLUME ONE

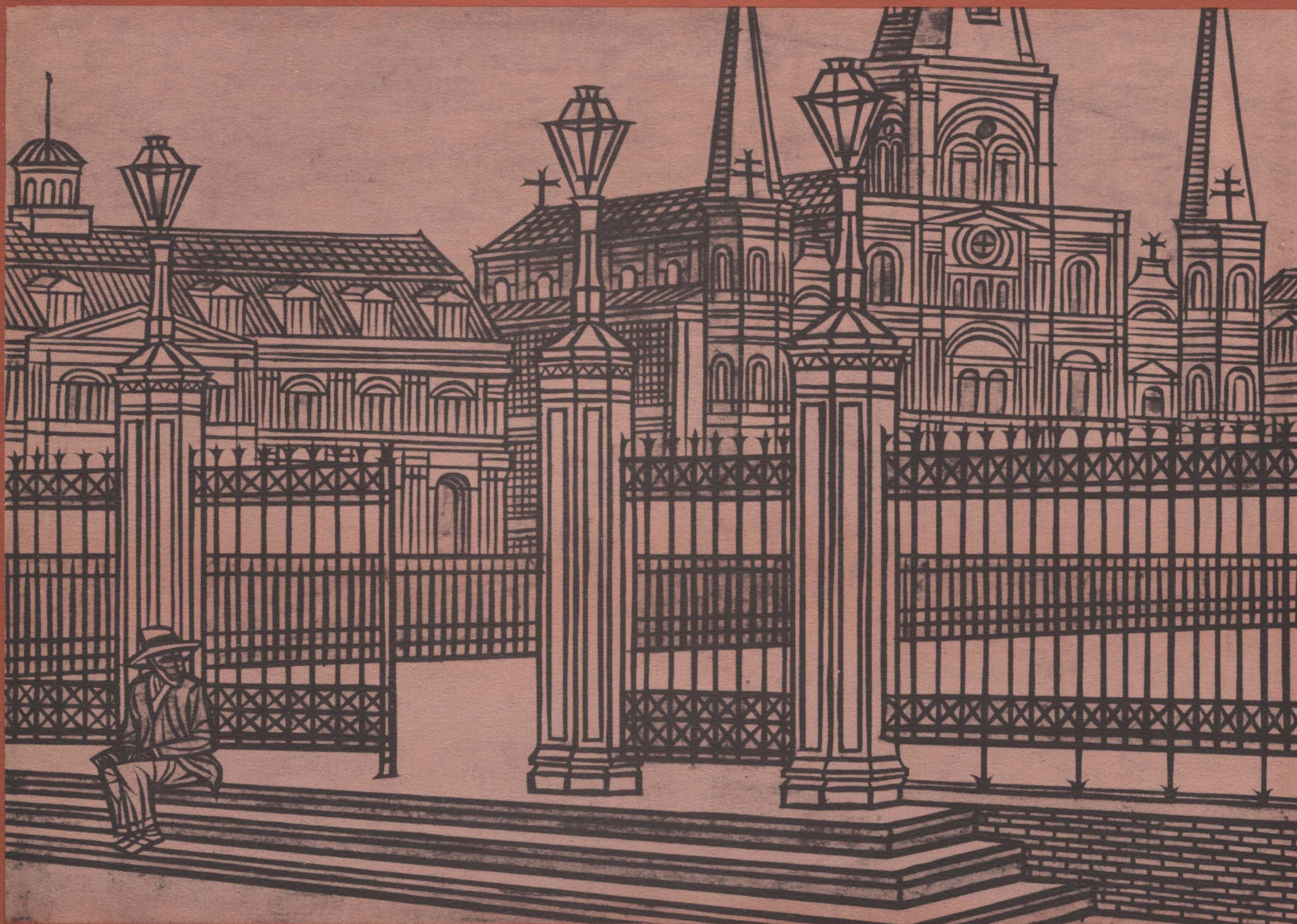
FOLKWAYS RECORDS FA 2461

THE MUSIC OF

NEW ORLEANS

The Music of the Streets The Music of Mardi Gras

RECORDED BY SAMUEL B. CHARTERS



Jackson Square, New Orleans

Ronald Clyne

THE MUSIC OF NEW ORLEANS

DESCRIPTIVE NOTES ARE INSIDE POCKET

Street Calls

Watermelons, Bananas

Leave God's Moon Alone

Times Done Changed

Street Calls

Watermelons, Black Berries, Peaches

Musical Saw

What a Friend, Old Kentucky Home,

When the Saints go Marching Home

Shoe Shine

Shine

Guitar Solo

Lieberstraum

Shoe Shine

Hambone

Voice and Guitar

"Mean Old Frisco"

DAWN: The Indians

"To-wa-bac-a-way"

EARLY MORNING: The Indians

"Red White and Blue Got the Golden Band"

NOON: The Entertainers

"Hank," "On Mardi Gras Day"

LATE AFTERNOON: The Uptown Dances

Bourbon Street Parade

NIGHT:

The Parade of the Krewe of the Momus

FOLKWAYS RECORDS Album No. FA 2461

Copyright © by Folkways Records & Service Corp. 117 w. 46th st NYC. USA

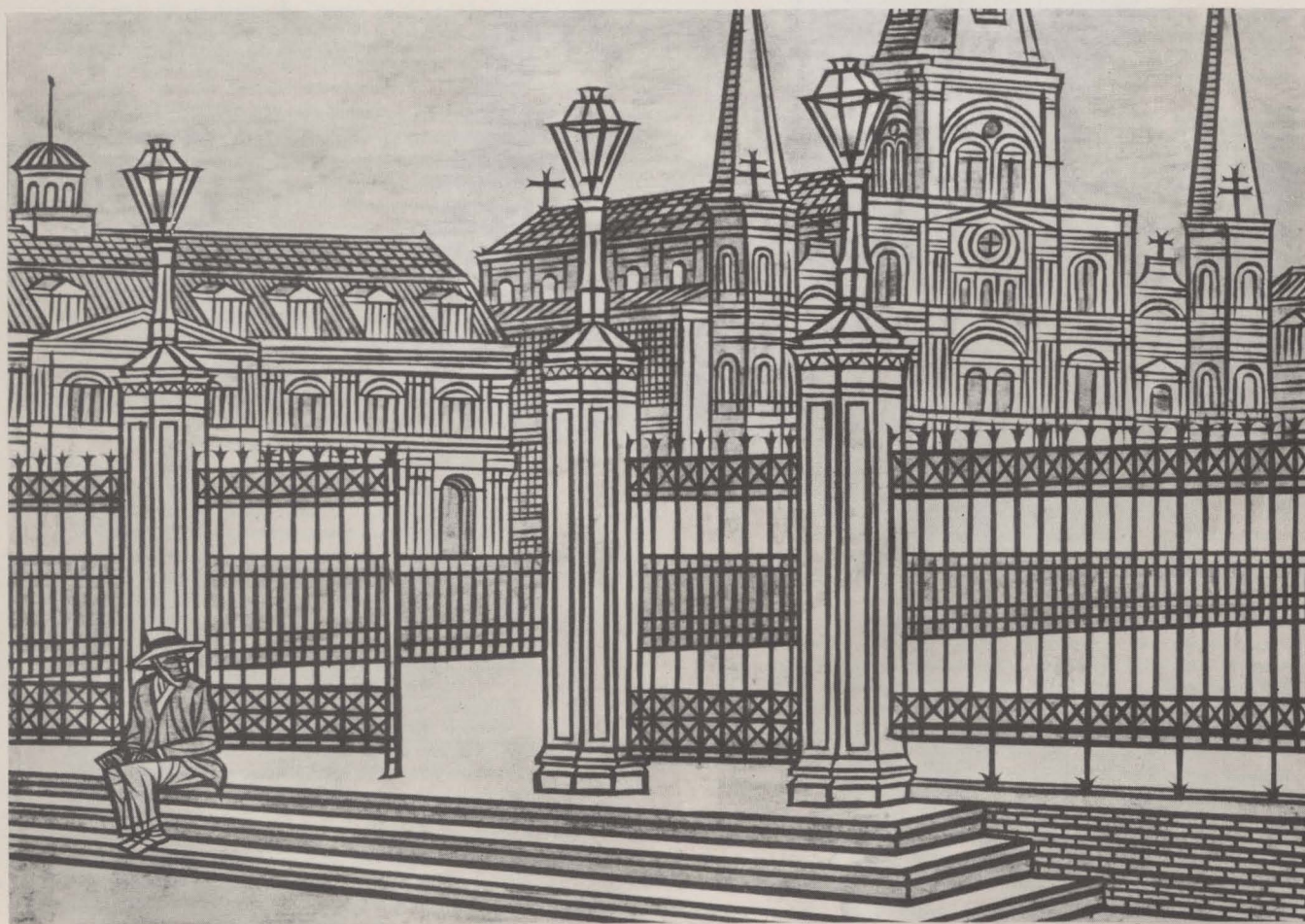
VOLUME ONE

FOLKWAYS RECORDS FA 2461

THE MUSIC OF NEW ORLEANS

The Music of the Streets
The Music of Mardi Gras

RECORDED BY SAMUEL B. CHARTERS



Jackson Square, New Orleans

Ronald Clyne

An Introduction To The Music of New Orleans

Samuel Barclay Charters

New Orleans is a gentle, sprawling city lying between the Mississippi River and Lake Ponchartrain on the Mississippi delta in southern Louisiana. In its early years the city grew beside the river, and against the levees the small streets follow its great crescent curve. There were summer pleasure resorts on Lake Ponchartrain, and through the long weeks of summer excursion trains took the city out to the playgrounds and dance pavilions at the lake front. Excursion boats crossed the lake to other resorts on the north shore. On the river, upstream at the beginning of the river's bend, was a small quiet town called Carrollton. A street car went along St. Charles Avenue, through blocks of trees, out to the Carrollton station. But New Orleans has grown, and Carrollton is inside the city limits. The resorts have closed and beautifully landscaped houses stretch along the lake front. A few of the old weathered houses - "camps" - still sit on pilings along the lake, but they have been pushed to the east and west of the newer neighborhoods.

South of the city, across the river, are the lush bayous and swamps of the lower delta. To the east and west of the city the narrow highways pass through miles of semi-tropical swampland. There is a causeway across the lake now, but the country north of Ponchartrain is quiet farmland. Except for the broad, shining river the city is almost lost in its flat, green delta.

The city has been French, Spanish, and American, and despite 150 years of what is called - on the bronze decorations on the Canal Street lampposts - "American Domination", it is still in many ways an exotic, half-Americanized city. There is an awareness of a romantic past. The two old districts, the French and Spanish Vieux Carre and the American Garden District, are preserved in their original charm and beauty. French is still spoken by many of the older people, and the cities Catholicism has tended to emphasize its latin backgrounds.

The cities remoteness and its colorful past have given it an easy self-assurance and a feeling of continuing tradition that is very different from anything else in America. There is an open disinterest toward contemporary art, music, and culture that dismays the energetic outsider who moves to the city. There is almost as little conscious effort made to preserve the cities own cultural traditions. It is a relatively poor city, but it is a very relaxed city. This may be because even in the poorer neighborhoods the streets are lined with one story wooden houses, rather than large tenements. There is a feeling of spaciousness and sunlight. The weather, despite the hot summers, is beautiful. There is little of the slum tension that is very much a part of the temper of the average large city. Living is relatively cheap, and between the docks and the tourists there is usually some kind of job around. An old musician, laughing, said once, "It used to be if you had a mind to, you could go any place in the city and get a job on Monday morning because you'd be the only person around that felt like working."*

In the nineteenth century the city was filled with music. There were brass bands, string orchestras, amateur symphonies, and wandering street singers. Dozens of little orchestras played for the endless social gatherings in the Vieux Carre. Rougher bands played in the dance halls near the river for the longshoremen and the men off the ships. With the social life, the long summers, and the dozens of resorts there was probably more music in New Orleans than in any city in the country. The music

does not seem to have entirely distinctive. The musicians relied on standard orchestrations from the New York publishing houses. The French community carried on some of the French musical tradition, centered around its French Opera House, but unlike the bitter, resentful Acadians west of the city who rejected any non-French culture, the Vieux Carre was as much concerned with being "cultured" as it was with being simply French.

In the last years of the century and until about the time of the first World War the city was troubled with far reaching changes in its social structure. Because of an influx of new families there was for several years an overcrowded tenement condition in some of the poorer Negro neighborhoods on the upriver side of Canal Street, the Creoles of Color - french speaking mixed bloods - were included in the general restrictions of legislated segregation, and a large district near the downtown business district was opened for prostitution and gambling. Each of these factors contributed to the development of a local orchestral dance style that was to be the heart of American jazz music.

As was said earlier New Orleans has a sense of continuing tradition, and the wealth of music from the nineteenth century has left its trace on the musical life of the city today. From the first moment a "jazz band" played in the city the city was very conscious of having created a new musical style, and, as have other traditions, the tradition of instrumental jazz has continued as a part of the cities musical life. Very much as a part of the cities casual approach to its own past the tradition is a haphazard one, without critical direction, but the vitality and excitement is still very much there.

The aim of this group of recordings - done in the city in the seven years between 1951 and 1958 - was to find and preserve as much of the cities musical tradition as possible. The music that somehow captured some of this relaxed, romantic past. Here is the music of the brass bands, the dance halls, Mardi Gras, and the music of the streets themselves. The music of shoe shine boys, vegetable criers, guitar players, and street evangelists. The music that was recorded was as much as possible the distinctive music of the city.

It was felt that any recording of the New Orleans churches would to some extent duplicate the fine recording of the Morning Star Baptist Church - on Burgundy Street in the Vieux Carre - done by Frederic Ramsey Jr. in 1954 and included in his magnificent Folkways series Music From The South; so the series is largely given over to secular material. An entire album is devoted to the music of the Eureka Brass Band, the last of the cities great brass bands. The Eureka in many ways sums up the essence of New Orleans music. There is a relaxed informality, a stunning individual brilliance, and a complete identification of the music with its audience. The music of the Eureka, too, is a definitive statement of the jazz heritage New Orleans has given the world. The final volume, through interviews with pioneer jazz musicians and musical examples, discusses at length this rich heritage.

Most of the performers are at least in outlook professional entertainers. The cities musical tradition is one of more or less professional, rather than group, musical activity, and it is these veteran performers who have best carried on the older styles. In each case the material used was chosen for its musicality as well as its place in the structure of New Orleans music. The intent was to include a fairly extended example of the various musicians, rather than a hurried moment of sound, so that their individuality and personal style could come through. If you'd like, think of this collection of material as a kind of musical set of postcard views of this city in the crescent of the Mississippi River. Here in all its variety and glory is the music of New Orleans.

* Richard Alexis - in an interview in 1955.



THE MUSIC OF THE STREETS

The street serenaders of New Orleans are a colorful part of the cities life. They walk through the streets in the bright sunlight singing and playing, or stand in the evening shadows shouting spirituals. The shoe shine boys make up little songs to go with the rhythm of their shoe shine rags. The vegetable men, lazily leaning against a post on their mule-drawn wagons, make songs out of their advertising calls. A heavy afternoon rain will send most of the singers indoors, but throughout the year, winter and summer, on a bright, clear day, the streets ring with music.

The picturesque Vieux Carre is the most popular neighborhood for most of the singers. They sing along Royal Street, St. Peter Street, and Bourbon Street, for the crowds of tourists. The shoe shine boys usually stay around Pirates Alley, behind the St. Louis Cathedral. Two blocks away, on Burgundy Street, there are vegetable peddlers and religious singers shouting for the crowded Negro apartment buildings and the families sitting in the sun on the warm afternoons. The corner of Canal and South Rampart Street is a transfer point for most of the busses going into the Negro neighborhoods, and for years the religious singer, Dave Ross, who has recorded for the Folkways l.p. Blind Willie Johnson and for Frederic Ramsey Jr.'s Folkways series Music from the South, sat on a camp stool under the drugstore awning singing for the crowds that passed him. Along Dryades Street there are singers mingling with the country people in town to shop at the cheap clothing stores and markets that line the street.

Singing on the streets is lonely, hard work. People hurry past, barely seeing you, jostling you as they pass. If you sing well enough to attract a crowd the police will tell you to move along. A stretch of bad weather will leave you without a dime. The music of most street performers becomes a mechanical repetition of familiar material that no one really listens to. It's hard to hear yourself, no one pays attention, and the amount even a good singer can collect is very low. One of the greatest of the street singers, Blind Lemon Jefferson, sang years ago,

"I stood on the corner . . . almost bust my head . . . I couldn't earn me enough money to buy me a crust of bread."

All of the performers on this recording are or were playing on the streets of New Orleans between 1954 and 1958. They were recorded in their own homes, rather than on the street, and the novelty of performing for an attentive audience has given a vitality and richness to their music. The variety of the music is characteristic of this city of varied backgrounds and peoples. All the performers are Negroes, and, except for the young boy singing the "Hambone" and the vegetable peddlars on Band 1., are middle-aged and from the city, but here are religious shouts, country blues, and light classics, all from the streets of New Orleans.

SIDE I, Band 1: STREET CRIES

Vegetable peddlers, the youngest about 12 years old. Recorded in Algiers, La. (across the river from New Orleans) August 26, 1957. (time 35")

These peddlers are typical of the young men who drive the vegetable wagons as a part-time or summer job. The shouting is simple and direct. They knew of the older, more musical cries of peddlers like Percy Randolph (Band 4.), but were unfamiliar with the vocal technique involved. One of the men held his hand against his cheek to "direct" the sound, but there was no other attempt to do anything but should loud.

SIDE I, Band 2: LET GOD'S MOON ALONE

SIDE I, Band 3: TIMES DONE CHANGED

Sister Dora Alexander, vocal and tambourine. Recorded at 638 St. Peter St., March 8, 1958.



SISTER DORA ALEXANDER
PHOTO BY LEONARD FLETTRICH

Sister Dora Alexander is a colorful street evangelist who makes a meager living singing on the streets of the Vieux Carre. Her songs are her own compositions, and she accompanies herself vigorously on a battered tambourine. The songs are in rough binary form; the "verse" an irregular chanted set of phrases contrasted with the more melodious singing of the "chorus." Times Done Changed has been in her repertoire for several years, but the impassioned Russia, Let God's Moon Alone was written the day after the launching of the Russian earth Satellite.

SIDE I, Band 4: STREET CRIES

Percy Randolph. Recorded in New Orleans in January, 1958 by Harry Oster. (time 1'35")

This is a superb street crier, with subtle vocal control, and a considerable repertoire of rhythmically complete cries. The cries are made with the front of the mouth, with very little lip movement. On first hearing they are difficult to understand, but the products he is selling are - in this order - coal, watermelon, freestone peaches, blackberries, and bananas.

SIDE I, Band 5: WHAT A FRIEND WE HAVE IN JESUS, MY OLD KENTUCKY HOME, WHEN THE SAINTS GO MARCHING IN.

James Mitchell, musical saw. Recorded at 2113 S. Liberty St., August 7, 1957. (time 3'10")

James Mitchell is a blind man, large and proud, who plays in front of Kauffman's department store in the

colored district on Dryades Street every Saturday afternoon. His saw is an expensive cross cut hand saw, carried in a leatherette case; his violin bow is kept in beautiful condition, and he uses the best resin he can buy at the Werlein Music Store. He has a large repertoire which he plays throughout the afternoon. The saw, held across the knees and stroked with a violin bow has been from time to time a very popular folk instrument. It is limited, but a skilled player can play a chromatic octave, and Mitchell, at least, is able to play with a vibrato by shaking the knee that is pressed against the handle of the saw. He has been playing since about 1927.

SIDE I, Band 6: SHINE

Percy Randolph, vocal and shoe shine cloth. Recorded in New Orleans in January, 1958, by Harry Oster. (time 1')

Percy Randolph, the street crier of Band 4, works as a shoe shine boy, vegetable peddler, and itinerant harmonica player. For many years southern shoe shine boys have been famous for their rhythmic shoe shining and the little songs made up to go along with it. This is not so much a song as it is glorious self-advertisement. After hearing the exuberant description of this most excellent shoe-shine who could resist the cry "Shine!"

SIDE I, Band 7: LIEBESTRAUM

Frank Amica, guitar. Recorded at 2520 2nd St., February 28, 1958. (time 5'50")

Amica began playing for tips as a boy on the streets of the old restricted district, Storyville, during the first World War. The flavour of an older, more pretentious New Orleans is in his playing, but there is with it a wonderful relaxed rhythmic swing.

Amica only plays occasionally, usually in the Vieux Carre. "Liebestraum" is very popular with itinerant guitar and ukelele players, probably because the melody is very simple, and the chord changes are distinctive.

SIDE I, Band 8: HAMBONE

Shoeshine boy, vocal and hand slapping. Recorded at the corner of Pirates Alley and Exchange Alley, September 3, 1957. (time 1')

The Hambone is a very popular rhythm dance done by show shine boys for the tourists in the Vieux Carre. The slapping is a complicated pattern done with both hands on the legs and chest, beginning with the backs of both hands slapping the left thigh. This boy, who was afraid to give his name, sang one of the standard sets of words which have a wide background in the American folk tradition.

SIDE I, Band 9: MEAN OLD FRISCO

Blind Snooks Eaglin, vocal and guitar. Recorded in New Orleans in February, 1958 by Harry Oster.

Eaglin is an exciting performer, with a fine voice and a brilliant guitar style. Most of his songs have been learned from recordings over a period of many years, but he has sung and played his music until the style is his own. He plays the guitar without picks, using the back of his nails to strum the beat, picking the lead with his first finger, the bass with his thumb. The song is widely known in the South, but there is still considerable confusion as to the exact reference "Mean Old Frisco." Possible it is an early train lament, but years of repetition have dimmed its original meaning. This performance of Eaglin's is a superb example of mature vocal-guitar blues.



MARDI GRAS - NIGHT PARADE
PHOTO BY S.B.CHARTERS.



THE MUSIC OF MARDI GRAS

"Fat Tuesday" - a portrait of Mardi Gras Day.

Mardi Gras, creole french for "fat Tuesday", is the cities great carnival. Despite the thousands of tourists that come to see it Mardi Gras is a very personal, special season, and most of the tourists leave feeling vaguely disappointed, as though they'd missed something. Every spring, the day before Lent, New Orleans noisily rises to shout its individuality.

Though the parades last only about a week and a half the formal carnival balls and parties begin early in the year, and the season lasts with mounting excitement until the moment before midnight on Mardi Gras night when the court of King Rex, the Lord of Misrule, and the court of the Krewe of Momus, traditionally the last club to have its parade, meet and officially end Mardi Gras. The day begins early in the morning, with the arrival of Rex on the river. As the whistles and fireworks are going off to celebrate his arrival his colored counterpart, King Zulu, begins his parade from the foot of Canal Street. In the uptown districts the Carnival clubs are out marching from bar to bar with their pick-up jazz brass bands. Bands of young colored men are roaming the streets dressed in Indian costumes, singing with tambourine accompaniment the traditional songs of Mardi Gras.

As the morning passes the crowds begin to gather on Canal Street to wait for the lavish Rex parade. The people from the Vieux Carre and a few of the tourists wear elaborate, impractical costumes; the New Orleanians loose practical outfits that can have two sweaters or a bathing suit under them, depending on the weather. In the crowd are street entertainers playing for dimes and nickels. By the late afternoon the parades have passed, and the uptown marching clubs are dancing to the ragged music of their thoroughly winded brass bands. With the early evening comes the Momus parade; then, as the city slowly falls silent, the crowds begin to disappear. Some of them pass by the auditorium to see the costumes of the colorful, jammed Rex Ball.

This is a musical portrait of a Mardi Gras day. The Indians, out on the streets at dawn, the street entertainers in the crowds at noon, the late afternoon dancing in the uptown neighborhoods, and the Krewe of Momus parading through the Vieux Carre. Mardi Gras day, Tuesday, March 5, 1957.

DAWN AND EARLY MORNING - THE INDIANS

SIDE II, Band 1: TO-WA-BAC-A-WAY

THE INDIAN RACE



INDIANS
INDIAN

PHOTOS BY CHARLES MCNETT JR.

SIDE II, Band 2: RED, WHITE, AND BLUE GOT
THE GOLDEN BAND

Principal singer, Jerome Payne, 2nd Ward Hunters. Other singers, Joe DeGrait, 2nd Ward Hunters; Newton Brown, Pocohantus; Louis Wilson, 3rd Ward Terrors; William Harris, 3rd Ward Terrors; Simon Reddix, White Eagles. Recorded at 638 Royal St., October 25, 1956. (times 2'30", 2', and 5')

The Indians are loosely organized clubs of younger colored men that parade on Mardi Gras day, and present an annual dance on St. Josephs Eve, usually held at San Jacinto Hall on Dumaine Street. Anyone that can afford to rent one of the costumes can join one tribe or another, and there is no real year around activity. The average age is from about 18 to 25, but there are a few older men in some of the better known tribes. They have in common a group of songs that have been a part of the Mardi Gras tradition for generations and a group of costumes that are rented from Costume rental shops along Dryades Street. The costumes are fantastically ornate, with great gaudy, sequined jackets, head-dresses two or three feet high, trains of dyed feathers reaching to the ground. Most of the men paint their faces and bodies.

At dawn, Mardi Gras day, the tribes are out on the streets searching for each other, as Jerome Paynes describes on Band 2, but by the afternoon the Indians are wandering the streets in groups of two or three, surrounded by honorary princesses and enthusiastic tambourine players, each group a drunken joyous parade in itself.

It was impossible to record the groups successfully on the street; they were just not very coherent. Joe DeGrait, of the 2nd Ward Hunters, gathered this group of singers together, and they met me on a dark, windy night at the corner of Canal and Rampart Streets. As we walked up Burgundy Street toward my apartment they began singing To-Wa-Bac-A-Way. Heads appeared out windows; little children came running out of doors. Voices were shouting, "It's the Indians!" By the time we'd gone two blocks there was a small parade following us through the winter darkness.

The songs of the Indians have been known in New Orleans for many years. The New Orleans pianist, Jelly Roll Morton, remembered hearing them as a boy, and recorded a version of To-Wa-Bac-A-Way for the Library of Congress. The rhythm, a strongly accented Habanera beat, sounds characteristically West Indian, and there was considerable travel between the two areas in the 19th century. The responsive elements, the leaders cry and the chorus response, are certainly not characteristic of New Orleans musical styles, but are found in rural areas, especially in rural work song. The boys who were members of these tribes had an extensive knowledge of the state prison farm at Angola, La., and sang songs from the prison which were quite similar to the Indian material. The Indian songs are probably work song material which has been preserved in New Orleans for a long enough time to lose many of the rhythmic characteristics of the work song and to gain many of the rhythmic elements of the dance. The form, a simple call-response, has been carried on intact. The repertoire is extremely limited, but any of these songs can be sung without interruption for hours, if the lead singer has an imaginative flair. The "wards" mentioned in Red, White, and Blue Got The Golden Band are the districts of the city.

NOON

THE SIDEWALK ENTERTAINERS

SIDE II, Band 3: ON MARDI GRAS DAY

Vocal with accompaniment on home-made drum set. Singer known only as "Hank", recorded at the corner of Thalia and Liberty about noon March 5, 1957. (time 3'50")

This is a typical performance by one of the dozens of similar singers that entertain on the streets on Mardi Gras day. The drummer and singer, who was too drunk to remember his last name, played with considerable skill on a collection of beer cans nailed to a chicken coop, playing with rungs from a kitchen chair. The verse beginning, "Who's that man ridin' that horse? Don't know his name but they call him the boss" is a work song element, which like the Indian material, has been used in New Orleans during the Mardi Gras season for many years. The phrase "Everybody wants to go to heaven, but nobody wants to die", is widely known throughout the South.

LATE AFTERNOON

THE BRASS BANDS

SIDE II, Band 4: BOURBON STREET PARADE

Brass Band. Recorded on Tchoupitoulas Street about 5 p.m. March 5, 1957. (time 3')

By the end of the afternoon the brass bands have marched with their neighborhood Carnival club for about eight hours. The club marches to their headquarters and dances until about 6:30, when the members begin drifting home for dinner. The parades of the uptown clubs are a little known part of Mardi Gras Day, but the oldest of the clubs, the Jefferson City Buzzards, has marched since 1892. Their first float was a hearse pulled by a bunch of young men from uptown with signs on it reading, "Died this year, but I'll vote three times next year." The clubs are neighborhood groups; some, like the Eleanore Club, named for their street. About twenty musicians had been with the club where this recording was done, making up two brass bands, but only about eight of the musicians were still able to

play by the time the lodge finally reached its headquarters. These are hard jobs, but the pay is usually between \$35 and \$50 a man for the days marching.



PARADE OF THE GARDEN DISTRICT CARNIVAL CLUB

MUSICIANS VISIBLE - RICHARD MCLEAN, TRUMPET; ED SPEARS, TENOR; LOUIS KEPPARD, SOUSAPHONE; CAL BLUNT (LEFT) AND EDDIE MORRIS, TROMBONES.
PHOTO BY CHARLES MCNETT JR.

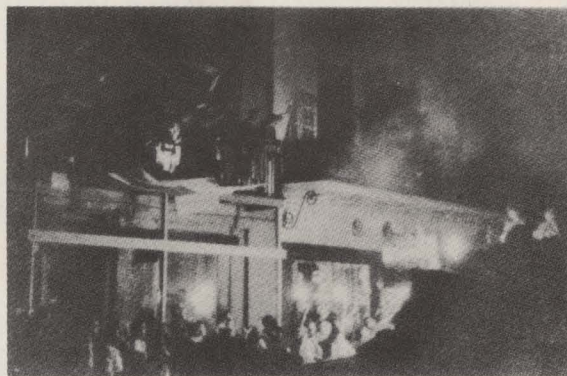
NIGHT

SIDE II, Band 5: THE PARADE OF THE KREWE OF MOMUS

WHEN THE SAINTS GO MARCHING IN, MARGIE, AND SOUTH RAMPART STREET PARADE.

Recorded on Royal Street about 8 p.m., March 5, 1957. (time 2'30")

Royal Street is filled with shouting, waving crowds, dimly lit by the light of the oil torches - flambeaux - in the parade. The brass bands march by; some of the high school musicians wearing strings of beads thrown from the floats. The music comes to a ringing climax as the last band passes. At the end of the parade an Indian was stumbling along with the crowd, his clothes still soaked from an afternoon shower, his magnificent headdress in ruins. He was almost so drunk he couldn't walk, but he was moving through the streets smiling, singing to himself, "Hey . . hey . . to-wa-bac-a-way." Mardi Gras was over.



MOSES ASCH - PRODUCTION DIRECTOR

NEW NUMERICAL LISTINGS

Old Numbers are in Brackets ()

FOLKWAYS RECORDS

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

AMERICANA 10"

FA2001 (1)	Square Dances, Plute Pete	FJ2801 (53)
FA2002	Christmas Carols, Summers	FJ2802 (55)
FA2003 (3)	Darling Corey, Seeger	FJ2803 (57)
FA2004 (4)	Take This Hammer, Leadbelly No. 1	FJ2804 (59)
FA2005	American Folk Songs, Seegers	FJ2805 (61)
FA2006 (4)	Washboard Band, Terry	FJ2806 (65)
FA2007	Cumberland Mountain, Clayton	FJ2807 (67)
FA2008 (9)	All Day Singin', Van Wey	FJ2808 (69)
FA2010 (10)	Lonesome Valley, Folkways	FJ2809 (71)
FA2011 (11)	Dust Bowl Ballads, Guthrie	FJ2810 (73)
FA2013 (13)	Railroad Songs, Houston	FJ2811 (75)
FA2014 (14)	Rock Island Line, Leadbelly No. 2	
FA2019 (19)	Sea & Logger Songs, Eakin	
FA2021 (21)	Seeds of Love, Summers	
FA2022 (22)	Cowboy Ballads, Houston	
FA2023 (23)	Salomon Valley, Jamison	
FA2024 (24)	Leadbelly Legacy, No. 3	
FA2025 (25)	Ohio Valley, Buckley	
FA2026 (26)	Get On Board, Folkmasters	
FA2030 (30/2)	Blues, Brownie McGee	
FA2034 (34)	Easy Rider, Leadbelly No. 4	
FA2035 (35)	Harmonica & Vocal Solos, Terry	
FA2036 (36)	Mormon Folk Songs, Milton	
FA2037 (37)	Anglo-American, Nye	
FA2038 (38)	Negro Spirituals, Lee, Reed	
FA2039 (39)	Songs of Joe Hill, Glasser	
FA2040 (40)	Smoky Mountains, Lunsford	
FA2041 (41)	Lady Gay, Summers	
FA2042 (42)	Hard Travellin', Houston	
FA2043 (43)	Sampler, Seeger	
FA2044 (44)	False Lady, Summers	
FA2045 (43/2)	Goofing-Off Suite, Seeger	
FA2046 (46)	North West Ballads, Robertson	
FA2047 (47)	Courtin' & Comin' Peggy 5.	
FA2049 (36/2)	Suite from Little Fugitive	

SONGS OF THE STATES 10"

FA2104 (47/2)	Massachusetts, Clayton
FA2110 (47/3)	Virginia, Clayton
FA2112 (48/2)	North Carolina, Moser
FA2128 (47/1)	Texas, Nye
FA2134	Kansas
FA2136	Kentucky, English

AMERICAN HISTORICAL 10"

PH2181 (48/1)	Revolution 1767-76, House
PH2182 (48/2)	Revolution 1774-84, House
PH2143 (48/3)	War 1812 No. 1, House
PH2164 (48/4)	War 1812 No. 2, House
PH2175 (48/5)	Frontier Ballads, Seeger
PH2176 (48/6)	Frontier Ballads, Seeger
PH2187 (48/7)	Civil War No. 1, Nye
PH2188 (48/8)	Civil War No. 2, Nye
PH2191 (48/11)	Heritage Speeches, Kurian
PH2192 (48/12)	Heritage Speeches, Kurian

MUSIC U.S.A. 10"

FA2201 (401)	Country Dances, Seeger, Terry
FA2202 (402)	Creative Songs, Van Wey
FA2204 (403)	Spanish Songs, New Mexico
FA2218 (415)	Dutch Songs from Pennsylvania
FJ2230 (30)	Drums, Baby Dodds
FJ2272 (32)	Mary Lou Williams, Rehearsal
FJ2273 (33)	Art Tatum, Trio

AMERICANA 12"

FA2305	Ballads Reliques, Nye
FA2310	Anglo-Am. Ballads, Clayton
FA2312	Songs of the Sea, Mills
FA2314	Banjo, Scruggs style
FA2315	Stoneman Family, Banjo etc.
FA2316	American Ballads, Seeger
FA2320	Favorite American, Seeger
FA2324	Walk in the Sun, Robinson
FA2326	Country Blues, Broosy
FA2333	Women's Love Songs, Marshall
FA2334	Men's Love Songs, Ross
FA2356 (54)	Old Harp Singing
FA2361 (61)	Hymns & Carols, Summers
FA2364 (64)	Unquiet Grave, Summers
FA2372 (72)	Sink Jubilee Singers
FA2382 (85/2)	Sing, with Pete Seeger
FA2383 (86/3)	Love Song, Seeger
FA2381 (78/1)	Bound for Glory, Guthrie

MUSIC U.S.A. 12"

FA2401	South Jersey Band
FA2408	One-Man Band, Blackman
FA2410	American Skiffle Bands
FA2460 (460)	Music from the South No. 1
FA2461 (461)	Music from the South No. 2
FA2462 (462)	Music from the South No. 3
FA2463 (463)	Music from the South No. 4
FA2464 (464)	Music from the South No. 5
FA2465 (465)	Music from the South No. 6
FA2466 (466)	Music from the South No. 7
FA2467 (467)	Music from the South No. 8
FA2468 (468)	Music from the South No. 9
FA2469 (469)	Music from the South No. 10
FA2471 (471)	6 & 7/8 String Band

JAZZ SERIES 12"

FA2401 (53)	Anthology No. 1, The South
FJ2402 (55)	Anthology No. 2, Blues
FJ2403 (57)	Anthology No. 3, New Orleans
FJ2404 (59)	Anthology No. 4, Jazz Singers
FJ2405 (61)	Anthology No. 5, Chicago 1
FJ2406 (65)	Anthology No. 6, Chicago 2
FJ2407 (67)	Anthology No. 7, New York
FJ2408 (69)	Anthology No. 8, Big Bands
FJ2409 (71)	Anthology No. 9, Piano
FJ2410 (73)	Anthology No. 10, Boogie, K. C.
FJ2411 (75)	Anthology No. 11, Addenda

AMERICANA 2-12"

FA2491 (241)	Leadbelly Legacy No. 1
FA2492 (242)	Leadbelly Legacy No. 2
FA2493 (243)	Am. Folk Music, Vol. 1
FA2494 (244)	Am. Folk Music, Vol. 2
FA2495 (245)	Am. Folk Music, Vol. 3

WORLD HISTORICAL AND SPECIALTY — 12"

FW3001	O'Canada, Mills
FW3002	Irish Rebellion, House
FW3006	Scottish War Ballads, Dunbar
FW3502	Recording Canadian Indians, Barbeau
FW3505	Ballads of Newfoundland, Peacock
FW3508	American Folk Songs, John Leach
FW3515	Folk Songs from Sussex England
FW3530	Indian Ragas, Songs of India
FW3540	Songs of French Canada, Labrecque
FW3574 (74/1)	Netherlands Songs, Kunst
FW3585	Blind Willie Johnson, story of
FW3586	Big Bill Broonzy, special 12"

FOLKWAYS STORY 12"

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

ETHNIC MONOGRAPH LIBRARY 12"

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

ETHNIC FOLKWAYS LIBRARY

FE4401 (401)	Slaus & Navajo Music
FE4402 (402)	Equatorial Africa
FE4403 (403)	Drums of Haiti
FE4404 (404)	Music of Turkey
FE4405 (405)	Folk Music of Ethiopia
FE4406 (406)	Music of Indonesia
FE4407 (407)	Folk Music of Haiti
FE4408 (408)	Folk Music of Palestine
FE4409 (409)	Music of India
FE4410 (410)	Cult Music of Cuba
FE4411 (411)	Folk Music of Spain
FE4412 (412)	Indian Music of Mexico
FE4413 (413)	Folk Music of France
FE4414 (414)	Music of Peru
FE4415 (415)	Music of the Russian Middle East
FE4416 (416)	Negro Music of Alabama, seeger
FE4417 (417)	Negro Music of Alabama, religious
FE4418 (418)	Folk Music of Rumania
FE4419 (419)	Music of the Balkans
FE4420 (420)	American Indians of the S. W.
FE4421 (421)	Muslims of Southeast Asia
FE4422 (422)	Traditional Music of Korea
FE4423 (423)	Music of Southeast Asia
FE4424 (424)	Folk Music from India
FE4425 (425)	Folk Music of Pakistan
FE4426 (426)	Spanish Music of New Mexico
FE4427 (427)	Music of the Western Congo
FE4428 (428)	Songs of the Watutsi
FE4429 (429)	Folk Music of Japan
FE4430 (430)	Songs and Pipes of the Hebrides
FE4431 (431)	Religious Music of India
FE4432 (432)	Songs and Dances of Haiti
FE4433 (433)	Maori Songs of New Zealand
FE4434 (434)	Folk Music of Yugoslavia
FE4435 (435)	The Black Caribs of Honduras
FE4436 (436)	Folk Music of the Balkans
FE4437 (437)	Piemonte Music of Andalusia
FE4438 (438)	Cajun Songs from Louisiana
FE4439 (439)	Tribal Music of Australia
FE4440 (440)	Religious Songs of the Bahamas
FE4441 (441)	Drums of the Yoruba of Nigeria
FE4442 (442)	Music of the Paloshas
FE4443 (443)	Music of the Ukraine
FE4444 (444)	Estimps, Alaska & Hudson Bay

FE4445 (445)	Flathead Indians of Montana
FE4446 (446)	Music from the Mato Grosso
FE4447 (447)	Music from South Asia
FE4448 (448)	Folk Music of the Amami Islands
FE4449 (449)	Japanese Buddhist Rituals
FE4450 (450)	Songs from Cape Breton Island
FE4451 (451)	Bulu Songs from the Comeroons
FE4452 (452)	Folk Music of Jamaica
FE4453 (453)	Folk Music of Greece
FE4454 (454)	Indian Music of the Upper Amazon
FE4455 (455)	Tamir Dream Songs from Malaya
FE4456 (456)	Jamaican Cult Rhythms
FE4457 (457)	Wolf Music of Senegal & Gambia
FE4458 (458)	Indians of the Canadian Plains
FE4459 (459)	Folk Music of Liberia
FE4460 (460)	Hanunua Music of the Philippines
FE4461 (461)	Folk Dances of Greece
FE4462 (462)	Kurdish Music from Iraq
FE4463 (463)	Negro Music of Alabama, Vol. 3
FE4464 (464)	Negro Music of Alabama, Vol. 4
FE4465 (465)	Negro Music of Alabama, Vol. 5
FE4466 (466)	Negro Music of Alabama, Vol. 6
FE4467 (467)	Negro Prison Camp Work Songs
FE4468 (468)	Boole Music of the Ivory Coast
FE4469 (469)	Arabic & Druse Music
FE4470 (470)	Music of French Canada
FE4471 (471)	Music of the Huron Forest People
FE4472 (472)	American Folk Songs, John Leach
FE4473 (473)	Folk Songs from Sussex England
FE4474 (474)	Indian Ragas, Songs of India
FE4475 (475)	Songs of French Canada, Labrecque
FE4476 (476)	Netherlands Songs, Kunst
FE4477 (477)	Blind Willie Johnson, story of
FE4478 (478)	Big Bill Broonzy, special 12"

ETHNIC FOLKWAYS LIBRARY 2-12"

FE4500 (500)	Negro Music of Africa & America
FE4501 (501)	Music of the Mediterranean
FE4502 (502)	African & Afro. American Drums
FE4503 (503)	African Music South of Sahara
FE4504 (504)	Music of the World's People, Vol. 1
FE4505 (505)	Music of the World's People, Vol. 2
FE4506 (506)	Music of the World's People, Vol. 3
FE4507 (507)	World's Vocal Arts
FE4508 (508)	Folk Music from Italy
FE4509 (509)	Man's Early Musical Instruments

AMERICAN HISTORICAL 2-10"

FH5001	Ballads of the Revolution
FH5002	Ballads of the War of 1812
FH5003	Ballads of the War of 1812
FH5004	Ballads of the Civil War
FH5005	Ballads of the Civil War
FH5006	Heritage Speeches, Vol. 2

AMERICAN HISTORICAL AND DOCUMENTARY 12"

PH5251	American Industrial Ballads, Seeger
PH5255	Days of the '49 Gold Rush, English
PH5256 (55/1)	Union Songs, Seeger
PH5257 (55/2)	The Unhappy Politician
PH5258 (58)	New York 19, Doc. Schwartz
PH5259 (58/2)	Nueva York, Doc. Schwartz
PH5260 (60)	Millions of Musicians, Doc. Schwartz
PH5261 (61)	Exchange, Doc. Schwartz

SCIENCE SERIES 12"

FX6100 (100)	Sounds of Frequency, Peter Bartok
FX6101 (101)	Science in Our Lives, Coldest
FX6102 (102)	Sounds of South Am. Rain Forest
FX6103 (103)	Sounds of the American Southwest
FX6104 (104)	Vox Humana, vocal extension
FX6105 (105)	Sounds of Animals, zoo & farm
FX6106 (106)	Sounds of Sea Animals
FX6107 (107)	Sounds of Carnival
FX6108 (108)	Sounds of Medicine Operation, Body
FX6109 (109)	Sound Patterns, Nature, Man Made
FX6110 (110)	Sounds of Sports Car Races
FX6111 (111)	Sounds of South African Homestead
FX6112 (112)	Sounds of Steam Locomotives, No. 1
FX6113 (113)	Sounds of Steam Locomotives, No. 2
FX6114 (114)	Sounds of New Music

INTERNATIONAL SERIES 10"

FW6802 (802)	Chinese Folk Songs & Dances
FW6803 (803)	Folk Songs of Hungary
FW6804 (804)	Folk Music of Colombia
FW6805 (805)	Songs and Dances of Yugoslavia
FW6806 (806)	Songs and Dances of Armenia
FW6807 (807)	Songs and Dances of Switzerland
FW6808 (808)	Calypto & Merengues
FW6809 (809)	Jewish Folk Songs
FW6810 (810)	Argentine Folk Songs
FW6811 (811)	Haitian Folk Songs
FW6812 (812)	Chinese Classic Music
FW6813 (813)	Songs & Dances of Greece

FW6815 (815)	Songs of Mexico
FW6816 (816)	Spanish Guitar Solos, Montoya
FW6817 (817)	Scottish Bagpipe Tunes, McLeellan
FW6818 (818)	Irish Popular Dances
FW6819 (819/2)	Irish Jigs & Reels
FW6820 (820)	Russian Folk Songs, Pionitsky Chorus
FW6821 (821)	Canadian Folk Songs, Hemsworth
FW6822 (822)	Haitian Guitar, Casseus
FW6823 (823)	English Folk Songs, House
FW6824 (824)	Goat Songs, Bahamas
FW6825 (825)	Contortis, D. Kusevitsky
FW6826 (826)	Jewish Folk Songs, Olf
FW6827 (827)	Jewish Folk Songs, Vol. 2, Olf
FW6828 (828)	Ukrainian Christmas Songs
FW6829 (829)	Songs Dances of the Basque
FW6830 (830)	Folk Songs of Newfoundland, Mills
FW6831 (831)	French Folk Songs
FW6832 (832)	Carnole Songs of Haiti
FW6833 (833)	Spanish Music of Honduras
FW6834 (834)	Welsh Folk Songs, Evans
FW6835 (835)	Christmas Songs of Spain
FW6836 (836)	Haitian Piano
FW6837 (837)	Dutch Folk Songs, Noorman
FW6838 (838)	Rabin Hood Ballads, House
FW6839 (839)	Caribbean Dances
FW6840 (840)	Shepherd, other Songs Israel
FW6841 (841)	Songs of the Bible, Hillal, Aviva
FW6842 (842)	German Folk Songs, Schlemmer
FW6843 (843)	Swedish Folk Songs, Sven-B. Taube
FW6844 (844)	Christmas Songs of Portugal
FW6845 (845)	Jamaican Folk Songs, Bennett
FW6846 (846)	Songs of Israel, Hillal, Aviva
FW6847 (847)	Polish Songs, Dances
FW6848 (848)	Mein Folk Songs
FW6849 (849)	Finnish Folk Songs
FW6850 (850)	Danish Folk Songs
FW6851 (851/2)	Songs of Ireland, at Ghaurim
FW6852 (852)	Steel Band of Trinidad
FW6853 (853)	Man of the Wide World, Samuels
FW6854 (854)	Songs of Four Continents, Swappers
FW6855 (855)	Bantu Choral Folk Songs, Swappers
FW6856 (856)	Mexican Corridos
FW6857 (857)	Calypto with Lord Invader
FW6858 (858)	Italian Folk Music, Songs
FW6859 (859)	Folk Music of Middle East
FW6860 (860)	Russian Folk Songs, Coppard
FW6861 (861)	Music of the World's People, Vol. 3
FW6862 (862)	World's Vocal Arts
FW6863 (863)	Folk Music from Italy
FW6864 (864)	Man's Early Musical Instruments

CHILDREN'S AMERICANA SERIES 10"

FW7001 (701)	American Folk Songs, Seeger
FW7002 (702)	Street Songs of New York City
FW7003 (703)	Alabama Ring Games
FW7004 (704)	Songs to Grow On, Vol. 1, Nursery
FW7005 (705)	More Songs to Grow On, Mills
FW7006 (706)	Birds Bugs & Little Fishes, Seeger
FW7007 (707)	Birds, Bugs & Bigger Fishes, Seeger
FW7008 (708)	Songs to Grow On, Vol. 2, Guthrie
FW7009 (709)	French Songs in English, Mills
FW7010 (710)	Songs to Grow On, Vol. 3, School
FW7011 (711)	Animal Songs, Vol. 1, Mills
FW7012 (712)	Animal Songs, Vol. 2, Mills
FW7013 (713)	Activity Songs for Kids
FW7014 (714)	Songs for All Year Long
FW7015 (715)	Songs to Grow On, Vol. 3, My Land
FW7016 (716)	Camp Songs, Seeger, Others
FW7017 (717)	Skip Rope Games
FW7018 (718)	Folk Songs for Camp, Waggoners
FW7019 (719)	Southern Mountain Songs, Ritchie
FW7020 (720)	Songs to Grow On, Vol. 4, School
FW7021 (721)	Animal Songs, Vol. 1, Mills
FW7022 (722)	Animal Songs, Vol. 2, Mills
FW7023 (723)	Activity Songs for Kids
FW7024 (724)	Songs for All Year Long
FW7025 (725)	Songs to Grow On, Vol. 3, My Land
FW7026 (726)	Camp Songs, Seeger, Others
FW7027 (727)	Skip Rope Games
FW7028 (728)	Folk Songs for Camp, Waggoners
FW7029 (729)	Southern Mountain Songs, Ritchie
FW7030 (730)	Songs to Grow On, Vol. 4, School
FW7031 (731)	Animal Songs, Vol. 1, Mills
FW7032 (732)	Animal Songs, Vol. 2, Mills
FW7033 (733)	Activity Songs for