

Living Folksongs

AND
DANCE-TUNES
FROM
THE NETHERLANDS

DOCUMENTED
AND SUNG BY

JAAP KUNST

acc. on the piano by ERNST WOLFF





**LIVING FOLKSONGS
AND DANCE-TUNES
FROM THE NETHERLANDS**
documented and sung by
JAAP KUNST

SONGS

1. Fivelgoer Kerstlied (Christmas Song)
2. Heden Is De Grootste Dag
(Today Is The Greatest Of All Days)
3. Daar Nu Het Feest Van Pasen Is. . .
(Because It Is Now The Easter Festival)
4. Vier Fransjes Op De Baan
(Four Frenchmen On The Highway)
5. Drie Schuintamboers
(Three Naughty Drummers)
6. De Wonnerlike Raize (The Miraculous Voyage)
7. Wie Wil Er Mee Naar Wieringen Varen?
(Who Will Go With Me To Wieringen?)
8. Krelis En Betje (Cornelius and Bess)
9. Daar Boven Uit Het Vensterke. . .
(Upstairs, Out Of The Window. . .)
10. Mien Mouder Dei Wol Mie Geev'n. . .
(My Mother Tried To Force Me. . .)
11. Siemenmanj Oet Vrijen
(Manikin Simeon Goes Courting)
12. Het Matrozenmeisje (The Sailor-Girl)
13. Hoe Laat Is 't? — Twaalf Uur
(What Time Is It? — Midnight)
14. 'S Morgens Is Den Riep So Kold. . .
(At Dawn The Hoarfrost Is So Cold. . .)
15. Pinksterliedje (Song Of The Whitsun-Flower)
16. Toen Ik Jong Was. . . (When I Was Young. . .)
17. Ain Boer Wol Noar Zien Noaber Tou. . .
(A Farmer Wanted To Go To His Neighbor. . .)
18. Te Laren, Te Laren, Te Laren Op De Dom. . .
(At Laren, At Laren, At Laren, On The Dam. . .)
19. De Kleren Van De Boer
(The Clothes Of The Peasant)
20. Een Patertje Zou Naar Frankrijk Gaan. . .
(A Pilgrim Set Out For France. . .)

DANCES

21. Flip (Philip)
22. E Le Signon
23. Trij 'Ris Trapje (Stamp Three Times)
24. Jenneke (Jeanny)
25. Waarom Koken De Boeren De Pap Zo Dun. . .
(Why Do The Peasants Make Their Porridge
So Watery. . .)
26. De Marsch Van Bonaparte
(The March of Bonaparte)
27. Boerenploff (The Farmer's Bump)
28. Polka
29. Boer, Wat Zeg Je Van Mijn Kippen?
(Farmer, Do You Like My Chickens?)
30. Skotse Trije (Scottish Three)
31. Swart Laat Hem Scheren. . .
(Mr. Swart Allowed Himself To Be Shaved. . .)

DESCRIPTIVE NOTES ARE INSIDE POCKET

©1956 FOLKWAYS RECORDS AND SERVICE CORP.
701 SEVENTH AVE., N.Y.C., U.S.A.

FOLKWAYS RECORDS FP3576

FOLKWAYS RECORDS Album No. FP 3576

Copyright ©1956 Folkways Records and Service Corp., 165 W 46th St. NYC USA

LIVING FOLKSONGS AND DANCE-TUNES FROM THE NETHERLANDS

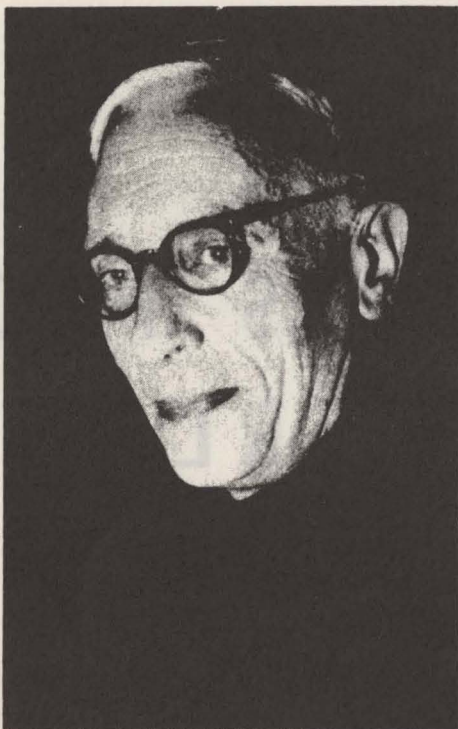


DOCUMENTED
AND SUNG BY

JAAP KUNST

acc. on the piano by ERNST WOLFF

FOLKWAYS RECORDS & SERVICE CORP. N. Y. U.S.A.



Dutch musicologist and ethnologist, Jaap Kunst was born in Groningen, Holland in 1891. His education included training in music (from his father, and lessons in violin-playing from Dene, Clemens Schroner and Zimmermann), and law. After taking his degree as Master of Law, he was for a time, a municipal official in Amsterdam, and in 1919 he began a tour of the Netherlands Indies as violinist and lecturer, where he made an intensive study of Indonesian music for several years while in Government service.

In the years 1915 through 1947 he visited and revisited the island Terschelling, in north Holland and during this time he published two important works on the folk music of the Netherlands: Terschellinger Volksleven, 1915, 1937, 1951) and Het Levende Lied van Nederland (1918, 1938, 1947). In 1948 the "Leeuwarder Courant" wrote about a concert he gave, "One could not imagine or wish for a better lecturer than this man, who for years has learned to know and understand the people in their most inviolate condition in many parts of the world and is (to use his own words) 'at home' there. Then he comes straight from the island Terschelling, just as he was, in a rough jersey, a violin under his arm, full of music and poetry. The enthusiastic manner in which he 'lets go' and relates, sings and dances, is inimitable! As if he were still a young fellow he carries us along with him in a breathless adventure, an adventure that for many years has been the fulfillment of his life."

Other comments, from the "De Kroniek" in 1937, ". . . . the song was not just a formula to be analysed but a living organism of word and melody. . . . he laid his notes aside, took up his violin and played the melodies, sang for us the songs he had noted down from the people themselves with such ardor that his audience could remain quiet no longer; they joined him spontaneously in his songs. . . . the liberating joy of the music that, especially in folksongs, so often has taken such an unspoiled and imperishable form."

"The Amersfoortse Dagblad" in 1940, ". . . . a wonderful and most admirable many-sidedness, that has the love of the island of Terschelling and its inhabitants as 'Leitmotive'." "The Nieuwsblad van het Noorden" in 1941, "If there is one person who can prove to us that the Netherlands still possess fresh and merry folk songs, that are truly worth knowing, that person is most certainly Jaap Kunst." The "Morning - paper" the Hague, in 1941, ". . . Jaap Kunst is capable of awakening the interest of the most in-culture-stiffened people for the natural, healthy folk songs. . . ."

In 1930, after years of study, traveling and lecturing, he was appointed Government musicologist for the Netherlands Indies Archipelago, and spent three years touring the Indian Archipelago collecting instruments, photographs, phonograph records and musicological information. He and his wife started Musicological Archives which were later transferred to the Koninklijk Bataviaasch Genootschap. By 1936 when he became Curator for the Department of Anthropology of the Colonial Institute (now the Royal Tropical Institute) in Amsterdam, he had studied, lectured and toured on the Continent, in England and many parts of South and North America including the United States. By the time of the occupation, the scope of his research and publications in the field of ethno-musicology had established his reputation as one of the major authorities. In spite of his declaration, in 1942, against the Nazis, he was permitted to lecture at the University of Amsterdam.

As Curator, still, for the Department of Anthropology of the Royal Tropical Institute and author of innumerable solid works in music and ethnology, as intrepid lecturer and performer, he brings to life, with spirit and zest, the folk music of his people in these recordings that he made in the year 1955.

The latest publication by Jaap Kunst in 1955: "Ethno-Musicology" A Study of its Nature, its Problems, Methods and Representative Personalities, to which is added a Bibliography. (Martinus Nijhoff, the Hague).

LIVING FOLKSONGS AND DANCE-TUNES FROM THE NETHERLANDS

Once there was a time that the Netherlands sung and played when happy and when sad; at the cradle and in the nursery; at wedding parties and harvest-"homes"; at fairs and on other festive days; when dancing or drinking; when sailing out to sea or walking at the capstan; at lace-making; when spinning or weaving; when working in the ropery; at home and in the garden; around the May-tree, the Easter- and Whitsun-bonfires; at Christmas and at Twelfth-night.

That merry old age is gone forever; the Netherlands folk-spirit has grown silent. The stern Calvinism of the 17th and 18th centuries, hostile to the natural joy of living; modern labour-methods ousting home-industry; the disintegration of the static village-communities; the deepening of social differences; the replacement of sailing-by steam- and motor-craft; the traffic that opened outlying rural districts; the petty norms of behavior - the "Victorianism" - of certain classes in the 19th century; gramophone and radio: they all caused folksinging to grow more and more impossible or, at least, unnecessary, undesirable, oldfashioned and dispensable. And so, about 1912, a professor of Dutch philology could tell me *ex cathedra* that, with the exception of two or three songs, Dutch folksong practically didn't exist any longer -- we had lost our rich heritage of traditional songs.

So you can imagine how I was thrilled when, in the summer of 1913, on the island of Terschelling, where for some years I had passed my holidays, I found out one day that this people knew literally hundreds of wonderful songs and dance-tunes, some of them very ancient.

Of course, I hastened to note them down, and afterwards studied the history of their melodies and texts. Many of them I harmonized, as I did later on with the folksongs and dance-melodies I collected in other parts of our country, where at least something of the flavor of olden times had survived. They were published in an album titled "Het Levende Lied van Nederland". It is from this collection that the songs and tunes recorded here have been taken.



A. SONGS.

I. FIVELGOER KERSTLIED (Christmas song from the Fivelgo district, province of Groningen).

This beautiful sacred song was performed by an old man who went from house to house and was given some money for his singing. Text and melody are rather old, but slightly modernized. Yet some oldfashioned words, no longer in use, have been preserved, such as huisman instead of boer (farmer); doeken instead of luiers (swaddling-clothes).

The melody has alternating meters of 5/4 and 6/4.

1. Wilt achten, waarde huisman schoon,
Wat ik U zal verhalen;
Hoe dat God Zijn eigen Zoon
Voor ons deed nederdalen.
2. The Bethlehem al in een stal,
Daar lag het Kind in doeken,
Een wonder voor ons mensen al;
Och, mochten wij Hem zoeken.
3. Nu wens 'k U, huisman schoon en vrouw,
Dat God ook U mag zijn getrouw;
Nu wens ik U tezamen
Geluk en voorspoed. Amen.

(Translation)

1. Harken, ye dear and fair farmer,
What I will tell you;
How Our Lord caused His son
To come to earth to save mankind.
2. At Bethlehem, in a stable,
The Child was lying wrapped in swaddling-clothes,
A wonder for all of us, mortals;
Oh, that we might follow Him!
3. Now, fair farmer, and also your wife,
I wish that God may protect you;
And that He will grant you
Happiness and prosperity. Amen.

II. HEDEN IS DE GROOTSTE DAG. (Today Is The Greatest Of All Days).

An Easter-song, sung all around the Easter bonfires in the Northeast part of the province of Overijssel, especially in and around the towns of Ootmarsum and Denekamp. It is also performed during the so-called "vloggelen", i.e., a procession, formed by all the inhabitants of Ootmarsum, who, on the morning of the first Easterday, join hands and so, in a long, long line, move through the town along a route hallowed by tradition. This song has many stanzas; the record gives only the first one. x)

The melody is old and in an ecclesiastical mode: (transposed) Aeolian.

Heden is de grootste dag
Dat Christus opstond uit het graf
's Morgensvroeg om deze tijd,
Tot heil der ganse Christenheid.
Daarom, kommet, daarom stervelingen
Halleluja, halleluja laat ons zingen.

(Translation)

Today is the greatest of all days
That Christ arose from the grave
In the morning about this same time,
For the salvation of all Christianity.
Therefore, cometh, ye mortals all,
And let us sing hallelujah, hallelujah!

III. DAAR NU HET FEEST VAN PASEN IS... (Because It Is Now The Easter Festival...).

This hymn is sung in the same places and under the same circumstances as No. II. Every time I sing this beautiful melody, I am caught anew by the ecstasy of the last bars.

Only two stanzas have been recorded.

1. Daar nu het feest van Pasen is,
Halleluja!
Wij zingen van Heer Jesu Christ,
Halleluja! (3 x)

(Translation)

1. Because it is now the Easter Festival,
Hallelujah!
We sing of the Lord Jesus Christ,
Hallelujah! (3 x)
2. Halleluja, wij heffen 't aan,
Halleluja!
De Heer is waarlijk opgestaan,
Halleluja! (3 x)

(Translation)

2. Hallelujah we intone,
Hallelujah!
The Lord has risen indeed,
Hallelujah! (3 x)

x) For stanzas not recorded I may refer to two of my books: a) Het Levende Lied van Nederland (5th ed., Paramaribo, 1956) and b) Terschellinger Volksleven, (3rd. ed., The Hague, 1951).

IV. VIER FRANSJES OP DE BAAN (Four Frenchmen on the Highway).

A song from Flanders, sung at fairs. It tells us the story of a noble lady who, returning with her servant from the town of Namen to her father's castle, is assaulted by four French highwaymen. At the crucial moment -- the scoundrels have already killed the servant and are now attacking the lady herself -- a Spanish knight appears on the scene and, in a fierce struggle, in which he is severely wounded, he succeeds in killing all four highwaymen. The lady brings him to her father's castle, nurses him till he has recovered, and the end, of course, is a wedding party. The fine archaic melody, in alternately 4/4 and 2/4, is pure Dorian. The record gives only the first two stanzas.

1. Wel vrienden, blijft eens staan
En hoort dit lied eens aan,
't Geen ik U zal verklaren,
Hoe dat een schoon madam
Buiten Namen is gevaren,
Die om vermaak daar kwam.
2. Met haren serviteur
Dacht zij aan geen getreur,
Maar raakte in groot lijden:
Vier Fransjes op de baan
Sprongen uit het bos bezijden,
Vielen deez' jonkvrouw aan.

(Translation)

1. Friends, halt a moment
And hear my song
That tells you
How a beautiful lady
Came from the town of Namen
That she visited on a pleasure trip.
2. Accompanied by her servant,
She was quite unconcerned,
But she got in a fearful predicament,
For, at once, four French highwaymen
Sprung out of the bush
And assailed this young lady.

V. DRIE SCHUINTAMBOERS (Three Naughty Drummers).

This song originated in Franche Comté and its title and first line ran then: "Trois jeunes tambours". From there it came to German speaking countries, and the initial words changed into "Drei schöne Tamburn". Then it came to the Netherlands, and again the text was translated. The original "jeunes" (young), that changed into the German "schön" (beautiful), became now "schuin" (equivocal, indecent, naughty).

There are some more stanzas than those recorded, in which the exalted position of the principal drummer's father, and the rather discreditable profession of his mother are unveiled; they have been omitted here for decency's sake.

The captivating melody dates from the 19th century and is in the major mode, as are the majority of the songs of this collection.

Text and tune were recorded at Midsland, Terschelling.

1. Drie schuintamboers
Die kwamen uit het Oosten;
Zij kwamen aan de wal
Om zich wat te vertroosten
En rombom, wat maal ik erom,
Om zich wat te vertroosten,
Rombom.
2. Een van die drie
Zag daar een knappe deern:
"Zeg, meisjelief,
Mag ik met jou verkeren?
En rombom, wat maal ik erom,
Mag ik met jou verkeren,
Rombom."
3. "Zeg, jongeman,
Dat moet je mijn vader vragen.
Als die zegt van ja,
Dan kun je mij behagen
En rombom, wat maal ik erom,
Dan kun je mij behagen,
Rombom."
4. "Zeg, oude heer,
Mag ik jou dochter trouwen?
Want z'is in mijn oog
De schoonste aller vrouwen,
En rombom, wat maal ik erom,
De schoonste aller vrouwen,
Rombom."
5. "Zeg, jonge man,
Zeg, mij, wat is jou rijkdom,
Zeg, jonge man,
Zeg mij wat is jou rijkdom,
En rombom, wat maal ik erom,
Zeg mij wat is jou rijkdom,
Rombom."
6. "Mijn rijkdom is,
Daar wil ik niet om jokken,
Mijn rijkdom is
Een trommel en twee stokken,
En rombom, wat maal ik erom,
Een trommel en twee stokken,
Rombom."

7. "Zeg, jonge man,
Dan mag je mijn dochter niet trouwen."
"Zeg, oude heer,
Dan mag je haar behouden,
En rombom, wat maal ik erom,
Dan mag je haar behouden,
Rombom."

(Translation)

1. Three naughty drummers
Came from the East;
They came ashore
To have a jolly good time
And rombom, I don't bother,
To have a jolly good time,
Rombom.
2. One of those three
Saw there a nice girl:
"Hey, dear lassie,
May I be your lover?
And rombom, I don't bother,
May I be your lover,
Rombom."
3. "That, young man,
You should ask my father.
If he agrees,
Then I am willing to accept you
And rombom, I don't bother,
Then I am willing to accept you,
Rombom."
4. "I say, Gov'ner,
May I marry your daughter?
For, in my eyes, she is
The most charming of all women,
And rombom, I don't bother,
The most charming of all women,
Rombom."
5. "Please, young man,
Tell me first, what are your possessions,
Please, young man,
Tell me first, what are your possessions,
And rombom, I don't bother,
Tell me first, what are your possessions,
Rombom."
6. "My possessions are -
I will not lie about this -
My possessions are
A drum and two sticks,
And rombom, I don't bother,
A drum and two sticks,
Rombom."
7. "Well, young man,
Then you may not marry my daughter."
"Well, Gov'ner,

You can keep her,
And rombom, I don't bother,
You can keep her,
Rombom."

VI: DE WONNERLIEKE RAIZE (The Miraculous Voyage).

A so-called lying-song, in the dialect of the province of Groningen. It relates of impossible things and situations. Only three stanzas have been recorded.

The melody is one of the few I found in the minor mode; without doubt it is fairly old, which fact also accounts for the intermingling of 4/4 and 3/4 bars.

1. Dou ik ainmoal in zeuy'n doag'n
De haile wereld rond gong joag'n
Al op ain ezel zunder steert, (2 x)
2. Dou kwam ik doar in 't Land van Hoorn.
Doar zat ain raiger op 'e toor'n
Te visken met ain meulen-rou. (2 x)
3. Ain ezel was zien polsstok-droager,
Moar och, wat was dat baissien moager!
Hai vrat ook niks as kikkerrit. (2 x)

(Translation)

1. Once, that I, in seven days,
Went around the earth,
Mounted on a tail-less donkey, (2 x)
2. I came to the town of Hoorn.
There I saw a heron on the steeple,
Fishing with a mill-rod. (2 x)
3. A donkey was its jumpingpole-bearer
But oh, how awfully thin it was!
No wonder: it ate only frog-spawn. (2 x)

VII: WIE WIL ER MEE NAAR WIERINGEN VAREN? (Who Will Go With Me To (The Island Of) Wieringen?)

A nice, witty song of Wieringen. Its melody, in the major mode, is akin to the 18th Century French song, "Jean de Nivelles", that in the 'Seven Years' War played the role that in World War I was played by "Tipperary".

1. Wie wil er mee naar Wieringen varen,
's Morgensvroeg al in de dauw,
Met een mooi meisje van achttien jaren,
Dat zo graag naar Wieringen wou.

Schipper, ik hoor de hanen kraaien,
Schipper, ik zie de vlaggetjes waaien,
Stuurman, laat er je roer maar gaan,
Dan zullen we weldra op Wieringen staan.



"Op'e rid", the famous Ternhelling traditional summer-festival.



Jan Bakker, the great Ternhelling "speelman" and Jaap Kunst in action.



Ternhelling women, guardians of the traditional songs. photo Jaap Kunst.

2. Toen wij daar op Wieringen kwamen,
Zagen wij zoveel boeren staan,
Die hun spek met lepels aten:
Daar zou je om naar Wieringen gaan.

Schipper, enz.

(Translation)

1. Who will go with me to Wieringen,
Early in the morning when the dew lies on the
fields,
Together with a young girl of eighteen years,
That yearned to go to Wieringen.

Skipper, I hear the roosters crowing,
Skipper, I see the flags flying in the wind,
Helmsman, let go your wheel,
Then we soon shall be standing on Wieringen.
2. When we arrived on Wieringen,
We saw so many farmers
Who ate their bacon with spoons:
For that reason alone one should visit Wieringen.

Skipper, etc.

VIII: KRELIS EN BETJE (Cornelius and Bess)

This song was so popular in 17th Century Holland, that it was generally called "La chanson hollandaise", the Dutch song. It tells of a young man, who wants to pass the night with the girl he is in love with. He goes to her house, knocks at the door, but is not admitted, because somebody else she prefers is already in.

The text has very ancient affinities, but was modernized in the beginning of the 19th Century. Only three stanzas have been recorded.

The enigmatic words, with which the song starts, "So often I have gone the greenland's roads to the very end", impart, in a cryptic way, that the singer often has made love, going pretty far; for "groen" (green) has, in the secret language of mediaeval folk-songs, the hidden secondary meaning of: rousing passion.

The melody is, again, in the major mode.

Text and melody I recorded at Midsland, Terschelling.

1. Ik ben er de groeneland's straatjes
Zo dikwijls ten einde gegaan.
Daar heb ik mijn liefje verloren,)
Dat hebben mijn vrienden gedaan.) (2 x)

2. Niet langer dan gisterenavond
Stond ik voor mijn zoetelief's deur;
Ik zeide: "Wel Betje, doe open,)
Doe open, want ik sta d'r veur.") (2 x)

3. "En ik laat je, voorwaar, d'r niet binnen
En ik laat je, voorwaar, d'r niet in;
Ga naar d'r jou kuisje te slapen;)
Er is al een ander lief in.") (2 x)

(Translation)

1. So often I have gone the greenland's roads
To the very end.
There I have lost my sweetheart,)
Through (the treacherous behavior of)) (2 x)
my friends.)
2. Only yesterday night
I was standing at the door of my sweetheart;
I called her: "My love, show me in,)
Show me in: it is I who stand behind) (2 x)
the door.")
3. "I will not open the door,
I will not let you in;
Go to sleep in your own house:)
Somebody else has received my) (2 x)
favours.")

IX. DAAR BOVEN UIT HET VENSTERKE... (Upstairs, Out Of The Window...).

This pretty song tells us of a young maiden, who is looking out of the window. All kinds of aspirant-lovers pass her house, and they are all asking the same: "Am I the chosen one?" First comes a blacksmith, then, successively, a cobbler, a baker, a tailor, a carpenter, but she sends them all to the right-about. Finally, a fair and sturdy sailor appears, asking her the same question, and, with much gusto, she accepts him. Three stanzas only are recorded.

The melody is quite in harmony with the snappy text.

This song, again, hails from Midsland, Terschelling.

1. Daar boven uit het vensterke,
Daar lag een mooi meisje fijn.
Meteen kwam daar een smid voorbij,
Sprak: "Meisje, meen je mijn?"
"Neen", zeide zij, "lelijke zwarte smid,
Mijn vel dat is voor jou te wit;
Jij zult er mijn man niet zijn." (2 x)

2. Daar boven uit het vensterke,
Daar lag een mooi meisje fijn.
Meteen kwam daar een snijder aan,
Sprak: "Meisje, meen je mijn?"
"Nee", zeide zij, "lelijke kamerhuis,
Jij zit mij veel te veel in huis;
Jij zult er mijn man niet zijn." (2 x)

3. Daar boven uit het vensterke,
Daar lag een mooi meisje fijn.
Meteen kwam daar 'n matroos voorbij,
Sprak: "Meisje, meen je mijn?"
"Ja", zeide zij, "mooie blanke matroos,
Ik wil je wel hebben voor nu en altoos;
Ik wil er je vrouw wel zijn." (2 x)

(Translation)

1. Upstairs, out of the window,
A pretty maid was looking.
A blacksmith passed and asked her:
"Dear girl, do you mean me?"
"No", she said, "ugly blacksmith,
My skin is too white for you;
You shall not be my husband." (2 x)
2. Upstairs, out of the window,
A pretty maid was looking.
A tailor passed and asked her:
"Dear girl, do you mean me?"
"No", she said, "ugly chambermouse,
I can't bear you being always at home;
You shall not be my husband." (2 x)
3. Upstairs, out of the window
A pretty maid was looking.
A sailor passed and asked her:
"Dear girl, do you mean me?"
"Yes", she said, "beautiful fair sailor,
I love you now, and always will;
I shall enjoy being your wife." (2 x)

X. MIEN MOUDER DEI WOL MIE GEEV'N ... (My Mother Tried To Force Me...).

The content of this song is the same as that of the preceding one. A powerful melody with strong counter-accented enhances the pithiness of the text. Only two stanzas are recorded.

1. Mien mouder dei wol mie geev'n
Ain smid al met geweld,
Ain smid om met te leev'n
En dat allain om 't geld.
O nee, o nee, zo'n zwadde smid,
Dei is moar ainmaal in de weke wit,
En dan, en dan, en dan,
Wat dou ik met zo'n man!

2. Mien mouder dei wol mie geev'n
Ain schipper al met geweld,
Ain schipper om met te leev'n
En dat allain om 't geld.
Zo'n schippertje, zo'n wippertje,
Dei heb ik al zo laif, zo laif;
Ik heb veul laiver 'n schippertje,
As zo ain bürgerlaif.

(Translation)

1. My mother tried to force me
Into marrying a blacksmith,
A blacksmith to live with
And that only because of his money.
Oh no, oh no, such a blacksmith,
Only once a week he is white,
And, after all,
What am I to do with such a creature?
2. My mother tried to force me
Into marrying a skipper,
A skipper to live with
And that only because of his money.
But such a nice skipper
I am quite willing to accept;
I, by far, prefer a skipper,
To such a middle-class fellow.

XI. SIEMENMANJ OET VRIJEN (Manikin Simeon Goes Courting).

The story of a boy who is very timid and is afraid of love making. His father encourages him to meet a girl and, at the end, he gives in. The girl, however, is rather inviting and full of initiative. The boy soon gets confused, doesn't quite understand what she is expecting from him. Finally he feels himself in such a scrape that he takes to flight: "as a cow in a vernal fit of madness" says the poem, given here in its Groningen dialect version.

The melody, remarkable for the fact that no two consecutive bars are in the same meter, reminds one of the well-known German student song "Gaudeamus Igitur". Only two of the 28 stanzas are recorded here.

1. Mien voader zee lest teeg'n mie:
"Ik wait ain guie vrouw veur die,
Mien jong, dou most goan trauwen." (2 x)
2. "Och, voader", zee ik teeg'n hom,
"Ik ben zo dom, zo aibels dom
In al dei vroulu zoaken." (2 x)

(Translation)

1. My father told me the other day:
"I know a good wife for thee;
My boy, you should be married." (2 x)

2. "Oh, father", I said to him,
 "I am so stupid, so utterly ignorant
 In all matters concerning women and love." (2 x)

XII. HET MATROZENMEISJE (The Sailor-Girl).

A well-known 18th century shanty, relating an historical fact. An enterprising and love-sick Dutch girl - whose name has been handed down to us: Grietje van Dijk x) - follows her sweetheart, who happens to be a captain, aboard his ship, unknown to him, and disguised as a sailor. She is ordered to fasten some sails, but being only a frail woman, she does it not all too solidly. So, when the ship meets with foul weather, the sails come down and she is strapped to the mast to be given a thrashing. She cries and tells the men, that she is a girl. The captain recognizes his sweetheart, immediately orders her to be released and, as the text very modestly informs us, "gently touched her with a kiss."

Some few stanzas which are not essential have been left out. The melody given is the most popular Terschelling version; on the "continent" one hears usually another melody, which, to my ears, is inferior to the insular one.

x) One of the yards (Dutch: ra) of a sailing vessel is said to be called after her - the "Grietjes-ra".

1. Daar was eens een meisje loos,
 Dat wou gaan varen, (2 x)
 Daar was eens een meisje loos,
 Dat wou gaan varen als matroos.
2. Zij moest klimmen in de mast,
 Maken de zeilem, (2 x)
 Zij moest klimmen in de mast,
 Maken de zeilen met touwentjes vast.
3. Maar bij storm en lelijk weer,
 Sloegen de zeilen, (2 x)
 Maar bij storm en lelijk weer,
 Sloegen de zeilen van boven neer.
4. Ze werd gebonden aan de mast
 Met hare handen, (2 x)
 Zij werd gebonden aan de mast
 Met hare handen en voeten vast.
5. "Kapiteintje, sla mij niet:
 Ik ben je liefje, (2 x)
 Kapiteintje, sla mij niet:
 Ik ben je liefje, zoals je ziet."
6. En daad'lijk werd zij losgemaakt
 En met een zoentje, (2 x)
 En daad'lijk werd zij losgemaakt
 En met een zoentje aangeraakt.

(Translation)

1. Once there was a clever young girl,
 That liked to be a sailor, (2 x)
 Once there was a clever young girl,
 That liked to be a sailor.
2. She was ordered to climb the mast,
 And fasten the sails, (2 x)
 She was ordered to climb the mast,
 And fasten the sails with ropes.
3. But, when storm and foul weather assailed the ship,
 The sails fell down, (2 x)
 But, when storm and foul weather assailed the ship,
 The sails fell down from above.
4. She was strapped to the mast
 With her hands, (2 x)
 She was strapped to the mast
 With her hands and feet strongly tied.
5. "Captain, dear captain, don't beat me:
 I am your sweetheart, (2 x)
 Captain, dear captain, don't beat me:
 I am your sweetheart, as you see."
6. And directly he ordered her to be released
 And gently he touched her, (2 x)
 And directly he ordered her to be released
 And gently he touched her with a kiss.

XIII. HOE LAAT IS 'T? - TWAALF UUR (What Time Is It? - Midnight).

XIV. 'S MORGENS IS DEN RIEP SO KOLD ... (At Dawn The Hoarfrost Is So Cold...).

Two beautiful cradle-songs, the first one from Surhuisterveensterheide in the mid-eastern part of the province of Friesland; the second one from Enschedé, a town in the east of the province of Overijssel.

1. Hoe laat is 't? -
 Twaalf uur. -
 Wie is bij de meid?
 Waar is zij? -
 In de keuken. -
 Wat doet zij? -
 Zij breit. -
 Voor wie, voor wie? -
 Voor de kleine poppedijne
 En de grote bimbam.
2. (a) 's Morgens is den riep so kold, riep so kold,
 Joagden, hopsasa, fivela, falderaldera,
 Reden dreej ruterkes vuur mien duur.

- (b) Doar zoaten dreej zoete - liefkes veur, -
liefkes veur ...

(Translation)

1. What time is it? -
Midnight. -
Who is with the servant?
Where is she? -
In the kitchen. -
What is she doing? -
She is knitting. -
For whom? For whom? -
For the little popsy-wopsy
And her big brother.

2. (a) At dawn the hoarfrost is so cold, so cold;
There rode, hopsasa, fivela, falderaldera,
Three horsemen in front of my door.

- (b) There were seated three sweet young girls, sweet
young girls...

Because of the fact that the second stanza is defective,
this cradle-song is played on the violin.

XV. PINKSTERLIEDJE (Song of the Whitsun-Flower).

A Whitsun-song from the island of Terschelling. On the first Whitsun-day in the village of Westerschelling, a little girl was dressed in her most beautiful white clothes and then decorated with all the silvery things the family possessed: spoons, forks, medals, rings, brooches, etc. Then she was covered with a shawl and put under a canopy, made of a hoop decked out with branches of fir, flowers and Christmas-roses, that was held and carried by her companions. The group went round through the village, dancing, and singing this song, and everybody who gave some money was allowed to see the beautiful silvery things under the shawl. For the money received the children bought sweets.

Hier is onze fiere Pinksterblom
En ik zou hem zo graag eens wezen,
Met zijn mooie kransen om het hoofd
En met zijn klinkende bellen.
Recht is recht,
Krom is krom,
Gelief j'ook wat te geven
Voor de fiere Pinksterblom,
Want de fiere Pinksterblom moet voort.

(Translation)

Here is our proud Whitsun-flower;
How I wish I could be her,
With her beautiful garlands around the head
And her tinkling bells!

Straight is straight,)
Bent is bent,)
Are you disposed to give)
Something to the proud Whitsun-flower?)
For she must go on now.) (2 x)

XVI. TOEN IK JONG WAS ... (When I Was Young...)

This little song, that I got from a skippers-daughter in Ten Boer, in the province of Groningen, pictures in a few words the state of things before and after marriage.

1. Toen ik jong was en nog niet 'trouwd was,
Och, wat meisje was ik toen!
'k Liep met ringetjes om mijn vingertjes
En met strikjes op de schoen.
2. Nou ik oud ben en getrouwd ben,
Och, wat wichtje ben ik nou!
'k Loop met gaten in m'n kousen
En met elboog door de mouw.

(Translation)

1. When I was young and not yet married,
Oh, what a pretty girl I was then!
I wore rings on my fingers
And pompons on my shoes.
2. Now that I am old and married,
Oh, what a poor woman I am!
I wear holes in my stockings
And my elbow peeps through my sleeve.

XVII. AIN BOER WOL NOAR ZIEN NOABER TOU... (A Farmer Wanted To Go To His Neighbor...).

One of the most popular dialect-songs in the rural districts of the province of Groningen. The text speaks for itself.

The pithy melody is extremely well fitted to the drastic words and the hammering refrains.

1. Ain boer wol noar zien noaber tou,) (2 x)
Hai boer hai!)
Zien wief dat wol met hom goan,) (2 x)
Dom dom dom dai!)
2. "Nee wief, dou most toes bliev'n,) (2 x)
Hai boer hai!)
Most spinnen en naaien van) (2 x)
Dom dom dom dai!")
3. Dou boer weer in hoes kwam,) (2 x)
Hai boer hai!)
Zee 'e: "Wief, wat hestou wel doan?) (2 x)
Dom dom dom dai!")

4. Moar 't wief kreeg tou berestok,) (2 x)
 Hai boer hai!)
 En sloug hom dou op zien kop,) (2 x)
 Dom dom dom dai!)
5. En boer gong noar zien noaber kloag'n,) (2 x)
 Hai boer hai!)
 "Mien wief het mie op kop sloag'n,) (2 x)
 Dom dom dom dai!")
6. En noaber zee: "Net ziezoo,) (2 x)
 Hai boer hai!)
 Mien wief dai dut krek ziezoo,) (2 x)
 Dom dom dom dai!)

(Translation)

1. A farmer wanted to go to his neighbor,) (2 x)
 Hey, farmer, hey!)
 His wife asked him to take her with him,) (2 x)
 Dom dom dom dey!)
2. "No, wife, you must stay at home,) (2 x)
 Hey, farmer, hey!)
 You must spin and sew,) (2 x)
 Dom dom dom dey!")
3. When the farmer came home) (2 x)
 Hey, farmer, hey!)
 He asked his wife: "What have you been doing?")
 Dom dom dom dey!")
4. But his wife took to the bedstick,^{x)}) (2 x)
 Hey, farmer, hey!)
 And beat him on his head,) (2 x)
 Dom dom dom dey!)
5. And the farmer went back to his neighbor) (2 x)
 Hey, farmer, hey!)
 "My wife has beaten me on the head,) (2 x)
 Dom dom dom dey!")
6. And the neighbor said: "Just so,) (2 x)
 Hey, farmer, hey!)
 My wife does the same thing to me,) (2 x)
 Dom dom dom dey!")

x) i.e., the stick with which one tucks up the blankets at the backside of the deep and high rural cupboard-beds, too far off to be reached by bare hands.

XVIII. TE LAREN, TE LAREN, TE LAREN OP DE DOM... (At Laren, At Laren, At Laren, On The Dam...).

A naughty little song (dance-melody?) from the village of Laren in the "Gooi", the eastern part of the province of North-Holland.

Te Laren, te Laren, te Laren op de dom,
 Daar waren drie studentjes:
 "Zeg meisjes, keer j'eens om!"
 De eerste was een officier,
 De tweede was een grenadier,
 De derde was een jonker, jonker;
 Driemaal in de maneschijn
 En zesmaal in het donker!

(Translation)

At Laren, at Laren, at Laren on the dam,
 There were three little students:
 "Hey girls, why not look at them!"
 The first one was an officer,
 The second one was a grenadier,
 The third one was a squire, a squire;
 Three times in the moonshine
 And six times in the dark!

XIX. DE KLEREN VAN DE BOER (The Clothes of The Peasant).

A mocking-song, recorded at Hogeveen in the province of Drente, criticizing in a mildly ironical way the wardrobe of a peasant. It is of Low-German origin, but in the German version the mockery is much more cruel, culminating in the refrain: "Ein Bur ist ein Bur, Ist ein Biest von Natur" (A peasant is a peasant, Is by nature an animal).

Three stanzas are recorded.

1. De boer had maar eenen schoen,
 Weinig genoeg, genoeg, genoeg,
 De boer had maar eenen schoen,
 Weinig genoeg!
 Een schoen zonder hak d'r an;) (2 x)
 De boer is een edel man!)
2. De boer had maar eenen jas,
 Weinig genoeg, genoeg, genoeg,
 De boer had maar eenen jas,
 Weinig genoeg!
 Een jas zonder knoop d'r an:) (2 x)
 De boer is een edel man!)
3. De boer had maar eenen hemd,
 Weinig genoeg, genoeg, genoeg,
 De boer had maar eenen hemd,
 Weinig genoeg!
 Een hemd zonder slip d'r an:) (2 x)
 De boer is een edel man!)

(Translation)

1. The peasant had only one single shoe,
 Really not too many, many, many,
 The peasant had only one single shoe,
 Really not too many!
 A shoe without heel:) (2 x)
 The peasant is indeed a noble man.)

2. The peasant had only one single coat,
Really not too many, many, many,
The peasant had only one single coat,
Really not too many!
A coat without a single button:)
The peasant is indeed a noble man!) 2
3. The peasant had only one single shirt,
Really not too many, many, many,
The peasant had only one single shirt,
Really not too many!
A shirt without a tail:)
The peasant is indeed a noble man!) 2

XX. EEN PATERTJE ZOU NAAR FRANKRIJK GAAN... (A pilgrim set out for France...).

A naughty, rather drastic song that makes fun of pilgrims and nuns. Although the rest of the text had to be omitted, I couldn't refrain from inserting at least the first three, less naughty stanzas for the sake of their pithiness and vitality.

Melody and text are from a native of Zeeuws-Vlaanderen, the southernmost part of the province of Zeeland.

1. Een patertje zou naar Frankrijk gaan,
Ho ho ho!
Hij moest voorbij een klooster gaan,
Falderalderiere, falderaldera,
Hij moest voorbij een klooster gaan,
Ho, ho, ho!
2. En uit dat klooster hing een nonnetj' uit het raam,
Ho ho ho!
Dat riep dat patertje bij zijn naam,
Falderalderiere, falderaldera,
Dat riep dat patertje bij zijn naam,
Ho ho ho!
3. "Zeg, patertje, kom eens even hier!
Ho ho ho!
We hebben in dit klooster geen plezier,
Falderalderiere, falderaldera,
We hebben in dit klooster geen plezier,
Ho ho ho!"

(Translation)

1. A pilgrim set out for France,
Ho ho ho!
He had to pass a convent,
Falderalderiere, falderaldera,
He had to pass a convent,
Ho ho ho!
2. And out of one of the windows of that
convent looked a little nun
Ho ho ho!

She called this pilgrim by his name,
Falderalderiere, falderaldera,
She called this pilgrim by his name,
Ho ho ho!

3. "Oh, pilgrim, please do come one moment to me!
Ho ho ho!
We have not any fun in this convent,
Falderalderiere, falderaldera,
We have not any fun in this convent,
Ho ho ho!

B. DANCE TUNES

XXI. FLIP (Philip).

The melody of a so-called "Double German Polka", noted down, like most of the following tunes, at Midsland, Terschelling. The second half is closely related to a passage of Edvard Grieg's "Norwegian Wedding-Procession".

XXII. E LE SIGNON.

The totally ununderstandable text has a pseudo-French character. I got the charming melody from a native of Maastricht, the capital of the province of Limburg.

The text runs as follows:

E le signon
Selewie, selewie, selewon,
E le signon
Selewie Marie.
E le rétiendie
Valérie,
E le rétienda
Valéra.
E le signon etc.

XXIII. TRIJ 'RIS TRAPJE (Stamp three times).

The melody was noted down at Midsland, Terschelling.

XXIV. JENNEKE (Jeanny).

A captivating little dance-song from Twente (the East part of the province of Overijssel).

XXV. WAAROM KOKEN DE BOEREN DE PAP ZO DUN.. (Why Do The Peasants Make Their Porridge So Watery....).

XXVI. DE MARSCH VAN BONAPARTE (The March of Bonaparte).

The melodies XXV and XXVI both are from Midsland, Terschelling, and are used for the "national" dance of these islanders, the "Skotse fjour" (Scottish Four).

Nobody could tell me why XXVI bears its strange title. This tune was the speciality of the last of the insular fiddlers, the old "Kleine Sip" (Little Sybrand), whose family-name was Cupido, and who died in the early twenties.

XXVII. BOERENPLOF (The Farmer's Bump).

This beautiful melody, with pronounced affinities to some Norwegian dance tunes, I acquired from a drunken fiddler I met in 1917, when going by train from Amsterdam to Alkmaar.

XXVIII. POLKA.

This tune, of which many variations are known, belongs, as does also No. XXVII, to the repertoire of some fiddlers in the Westerkwartier in the north of North-Holland.

XXIX. BOER, WAT ZEG JE VAN MIJN KIPPEN? (Farmer, Do You Like My Chickens?).

This melody originated in Austria, where it was used about 1780 (or, perhaps, was composed) by the then famous composer Karl Ditters von Dittersdorf (1739-1799). He played it at the Viennese Imperial Court as a "Kehraus" (i.e., "drive out" - or final melody) under the title "La Redoute". It is, therefore, a classic example of "gesunkenes Kulturgut" (i.e., a socially sunken cultural element), and, what is more, it has retained its original character of "drive out" - tune as well, for the people of Terschelling, too, use it only at the very end of their dance-parties.

Photographs courtesy Jaap Kunst.
Production Director Moses Asch.



Jaap Kunst and Ernst Wolff on board ship on their way to the United States for concert and lecture tours, October 1955.

XXX. SKOTSE TRIJE (Scottish Three).

The national dance of the continental Frisians, a stately dance of Minuet-character. I noted the melody, of which different versions do exist, at Leeuwarden, the provincial capital.

XXXI. SWART LAAT HEM SCHEREN...(Mr. Swart Allowed Himself To Be Shaved...).

The text, sung to the first part of this tune - the principal tune for the Terschelling "Skotse fjour" - runs as follows:

Swart laat hem scheren (2 x)
Trijtje zal 't hem leren met de bezemstok.

(Translation)

Mr. Swart allowed himself to be shaved (2 x)
Katy takes care of that by means of the broom-stick.

The second part of the melody, with its regression of the accentuated notes from dominant to tonic, reminds one strongly of a well known Swedish "Hambo" - tune and, perhaps, yet more convincingly, of an old-French "Noël" (Christmas song).

Jaap Kunst

Ernst Wolff was born in Baden-Baden, Germany. He started his music education at an early age in Frankfurt on Main at Dr. Hoch's Conservatory where he completed his music course on a scholarship and was appointed opera and concert coach with the rank of professor at the Conservatory.

With the advent of 1933 Hitler Germany, he bade farewell to his homeland and on his arrival in England began his career as Lieder recitalist accompanying himself at the piano with outstanding success.

Max Reinhardt and Kurt Weill who had heard him in a Lieder recital engaged him as a singer and musical assistant for the New York production of Franz Werfel's "The Eternal Road" and Dr. Wolff has lived in the United States since then.

Returning to Europe on frequent concert tours, it was natural that Ernst Wolff and Jaap Kunst should meet and become friends. In interpreting the songs of their people they had common ground for mutual understanding and so it was that with the musicianship of an artist he was able to transpose to the piano and accompany Dr. Kunst in complete harmony with the spirit of these Dutch folk songs.

FOLKWAYS RECORDS NUMERICAL LISTING

1. The first section of the report is a general statement of the purpose and scope of the study. It is followed by a brief history of the folkways of the region, and a description of the methods used in the collection of the data. The next section is a detailed account of the results of the study, and is divided into two parts: a general summary of the findings, and a more detailed account of the individual folkways. The final section is a conclusion, in which the author discusses the significance of the findings, and offers some suggestions for further research.

2. The second section of the report is a general statement of the purpose and scope of the study. It is followed by a brief history of the folkways of the region, and a description of the methods used in the collection of the data. The next section is a detailed account of the results of the study, and is divided into two parts: a general summary of the findings, and a more detailed account of the individual folkways. The final section is a conclusion, in which the author discusses the significance of the findings, and offers some suggestions for further research.

3. The third section of the report is a general statement of the purpose and scope of the study. It is followed by a brief history of the folkways of the region, and a description of the methods used in the collection of the data. The next section is a detailed account of the results of the study, and is divided into two parts: a general summary of the findings, and a more detailed account of the individual folkways. The final section is a conclusion, in which the author discusses the significance of the findings, and offers some suggestions for further research.

4. The fourth section of the report is a general statement of the purpose and scope of the study. It is followed by a brief history of the folkways of the region, and a description of the methods used in the collection of the data. The next section is a detailed account of the results of the study, and is divided into two parts: a general summary of the findings, and a more detailed account of the individual folkways. The final section is a conclusion, in which the author discusses the significance of the findings, and offers some suggestions for further research.

5. The fifth section of the report is a general statement of the purpose and scope of the study. It is followed by a brief history of the folkways of the region, and a description of the methods used in the collection of the data. The next section is a detailed account of the results of the study, and is divided into two parts: a general summary of the findings, and a more detailed account of the individual folkways. The final section is a conclusion, in which the author discusses the significance of the findings, and offers some suggestions for further research.

FOLKWAYS RECORDS



NEW YORK, N.Y.
1958

THE FOLKWAYS RECORDS
111 WEST 11TH STREET
NEW YORK, N.Y. 10011

WALKWAY RECORDS NUMERICAL LIST

AMERICAN 10"

- FA2001 SA, Dances, Pete Pete
FA2002 Xmas Carols, Summers
FA2003 Darling Court, Seeger
FA2004 Take This Ham, Leadbelly 1
FA2005 Am. Flange, Summers
FA2006 Warbler Band, Terry
FA2007 Cumberland Mt., Clayton
FA2008 Circle Song, Van Wey
FA2009 Loneome Valley, Seeger, others
FA2010 Dan Bow, Guthrie
FA2011 80 Songs, Houston
FA2012 Rock Hill, Line, Leadbelly 2
FA2013 Sea of Longing, Seeger
FA2014 Seeds of Love, Summers
FA2015 Cowboy Ballads, Cisco Houston
FA2016 Solomon Valley, Jernison
FA2017 Leadbelly Legacy 3, Early years
FA2018 Ohio Valley, Buckley
FA2019 Get On Board, Folkmatters
FA2020 Bonnie McGhee, Blues
FA2021 Martha's Vine Song
FA2022 Day Rider, Leadbelly 4
FA2023 Harmonica, Sonny Terry
FA2024 Morrison Song, Hilton
FA2025 Anglo-American, Nye
FA2026 Negro Spirit, Leadbelly
FA2027 Joe Hill Sing, Glazer
FA2028 Smoky Mt., Lunsford
FA2029 Lady Gay, Summers
FA2030 Hard Travelin', Lunsford
FA2031 Am. Ballads, Seeger
FA2032 Gopher Off Suite, Seeger
FA2033 N. Y. Ballads, Robert
FA2034 Peggy Seeger, Hings
FA2035 Little Lullaby, Edie Mason
FA2036 Ostrava, Ill., Kitch Clark

SONGS OF THE STATES 10"

- FA2106 Mas., Clayton
FA2110 Virginia, Clayton
FA2112 N. Carolina, Moore
FA2118 T. xas, Nye
FA2132 Minnesota, Bluestein
FA2134 Kansas, O'Ryan
FA2136 Kentucky, English

AMERICAN HISTORICAL 10"

- FA2151 Revolution 1, House
FA2152 Revolution 1, House
FA2164 War 1812 1, House
FA2175 Frontier, Seeger 1
FA2176 Frontier, Seeger 2
FA2187 Civil War 2, Nye
FA2188 Civil War 2, Nye
FA2189 Heritage USA 2, Morrison
FA2190 Heritage USA 2, Morrison
FA2191 Heritage USA 2, Morrison
FA2192 Heritage USA 2, Morrison

MUSIC U.S.A. 10"

- FA2201 City Dances, Seeger, Terry
FA2202 Circle Song, Van Wey
FA2204 Santa Song, N. M., Hurd
FA2213 Penn. Dutch Song, Hurd
FA2220 Drums, Baby Dicks
FA2232 Mary Lou Williams
FA2233 Air Tatum Trio

AMERICAN 12"

- FA2305 Ballads Reliques, Nye
FA2310 Anglo-Am. Ball., Clayton
FA2312 Sea Songs, Mills
FA2313 Banjo, Seeger Style
FA2315 Stone Mountain, Hurd
FA2316 Ritchie Family, doc
FA2317 Mt. Music of Kentucky
FA2318 Mt. Music, Bluestein
FA2319 Am. Ballads, Seeger
FA2320 Am. Ballads, Seeger
FA2321 Am. Ballads, Seeger
FA2322 Am. Ballads, Seeger
FA2323 Walk in Sun, Robinson
FA2328 Country Blues, Seeger
FA2329 McGhee, Terry, Blues
FA2330 Walt, Robertson
FA2333 Women's Love Songs, Marshall
FA2334 Men's Love Songs, Marshall
FA2338 American Ballads, O'Ryan
FA2346 Cisco Houston, Folkways
FA2348 Andrew Newman, Summers
FA2354 N. Y. Lumberjack, Steiner
FA2356 Old Hand Singing
FA2357 Gospel Songs, West
FA2358 Am. Flange, Terry, Thomas
FA2361 Hymns and Carols, Sumner
FA2364 Unleash the Sun, Summers
FA2369 Sonny Terry, C. J. Sticks
FA2372 Pickin' Jubilee
FA2381 Cat, B. McChes
FA2382 Mickey Miller, Folkways
FA2396 New Love City, Hurd
FA2397 New Love City, Hurd
FA2407 Folkways
FA2409 Country Ballads, (Bluegrass)
FA2412 Seeger as Carnegie, Terry
FA2416 Roll Call, Calif. Concert
FA2421 Trad. Blues #1, B. McChes
FA2428 Ritchie, Brand Concert
FA2429 Joe's Sing, Clayton
FA2438 Nonchance, Seeger, Hamilton
FA2448 Freedom Song, R. McAdon
FA2450 Sing with Pete Seeger
FA2453 Love Songs, Seeger
FA2454 Rainbow Quest (Seeger)
FA2455 Music from O. J. St. Music
FA2456 Music from O. J. St. Music
FA2457 Music from O. J. St. Music
FA2458 Music from O. J. St. Music
FA2459 Music from O. J. St. Music
FA2460 Music from O. J. St. Music
FA2461 Music from O. J. St. Music
FA2462 Music from O. J. St. Music
FA2463 Music from O. J. St. Music
FA2464 Music from O. J. St. Music
FA2465 Music from O. J. St. Music
FA2466 Music from O. J. St. Music
FA2467 Music from O. J. St. Music
FA2468 Music from O. J. St. Music
FA2469 Music from O. J. St. Music
FA2470 Music from O. J. St. Music
FA2471 Music from O. J. St. Music
FA2472 Music from O. J. St. Music
FA2473 Music from O. J. St. Music
FA2474 Music from O. J. St. Music
FA2475 Music from O. J. St. Music
FA2476 Music from O. J. St. Music
FA2477 Music from O. J. St. Music
FA2478 Music from O. J. St. Music
FA2479 Music from O. J. St. Music
FA2480 Music from O. J. St. Music
FA2481 Music from O. J. St. Music
FA2482 Music from O. J. St. Music
FA2483 Music from O. J. St. Music
FA2484 Music from O. J. St. Music
FA2485 Music from O. J. St. Music
FA2486 Music from O. J. St. Music
FA2487 Music from O. J. St. Music
FA2488 Music from O. J. St. Music
FA2489 Music from O. J. St. Music
FA2490 Music from O. J. St. Music
FA2491 Music from O. J. St. Music
FA2492 Music from O. J. St. Music
FA2493 Music from O. J. St. Music
FA2494 Music from O. J. St. Music
FA2495 Music from O. J. St. Music
FA2496 Music from O. J. St. Music
FA2497 Music from O. J. St. Music
FA2498 Music from O. J. St. Music
FA2499 Music from O. J. St. Music
FA2500 Music from O. J. St. Music

TOPICAL SERIES 12"

- FA2501 Gaxette, Pete Seeger
FA2502 Hootenanny Tonight
FA2503 Hootenanny Carnegie Hall
FA2504 Another Country, Malvin Reynolds

MUSIC U.S.A. 12"

- FA2601 Sonny Terry Band
FA2602 1-Man Band, Blackman
FA2610 Amer. Skiffle Bands
FA2650 Music from South 1
FA2651 Music from South 2
FA2652 Music from South 3
FA2653 Music from South 4
FA2654 Music from South 5
FA2655 Music from South 6
FA2656 Music from South 7
FA2657 Music from South 8
FA2658 Music from South 9
FA2659 Music from South 10
FA2660 Music from South 11
FA2661 Music from South 12
FA2662 Music from South 13
FA2663 Music from South 14
FA2664 Music from South 15
FA2665 Music from South 16
FA2666 Music from South 17
FA2667 Music from South 18
FA2668 Music from South 19
FA2669 Music from South 20
FA2670 Music from South 21
FA2671 Music from South 22
FA2672 Music from South 23
FA2673 Music from South 24
FA2674 Music from South 25
FA2675 Music from South 26
FA2676 Music from South 27
FA2677 Music from South 28
FA2678 Music from South 29
FA2679 Music from South 30
FA2680 Music from South 31
FA2681 Music from South 32
FA2682 Music from South 33
FA2683 Music from South 34
FA2684 Music from South 35
FA2685 Music from South 36
FA2686 Music from South 37
FA2687 Music from South 38
FA2688 Music from South 39
FA2689 Music from South 40
FA2690 Music from South 41
FA2691 Music from South 42
FA2692 Music from South 43
FA2693 Music from South 44
FA2694 Music from South 45
FA2695 Music from South 46
FA2696 Music from South 47
FA2697 Music from South 48
FA2698 Music from South 49
FA2699 Music from South 50
FA2700 Music from South 51
FA2701 Music from South 52
FA2702 Music from South 53
FA2703 Music from South 54
FA2704 Music from South 55
FA2705 Music from South 56
FA2706 Music from South 57
FA2707 Music from South 58
FA2708 Music from South 59
FA2709 Music from South 60
FA2710 Music from South 61
FA2711 Music from South 62
FA2712 Music from South 63
FA2713 Music from South 64
FA2714 Music from South 65
FA2715 Music from South 66
FA2716 Music from South 67
FA2717 Music from South 68
FA2718 Music from South 69
FA2719 Music from South 70
FA2720 Music from South 71
FA2721 Music from South 72
FA2722 Music from South 73
FA2723 Music from South 74
FA2724 Music from South 75
FA2725 Music from South 76
FA2726 Music from South 77
FA2727 Music from South 78
FA2728 Music from South 79
FA2729 Music from South 80
FA2730 Music from South 81
FA2731 Music from South 82
FA2732 Music from South 83
FA2733 Music from South 84
FA2734 Music from South 85
FA2735 Music from South 86
FA2736 Music from South 87
FA2737 Music from South 88
FA2738 Music from South 89
FA2739 Music from South 90
FA2740 Music from South 91
FA2741 Music from South 92
FA2742 Music from South 93
FA2743 Music from South 94
FA2744 Music from South 95
FA2745 Music from South 96
FA2746 Music from South 97
FA2747 Music from South 98
FA2748 Music from South 99
FA2749 Music from South 100

JAZZ SERIES 12"

- FA2801 Anth. 1, The South
FA2802 Anth. 2, Blues
FA2803 Anth. 3, Chicago
FA2804 Anth. 4, Jazz Singers
FA2805 Anth. 5, Chicago
FA2806 Anth. 6, Chicago
FA2807 Anth. 7, New York
FA2808 Anth. 8, New York
FA2809 Anth. 9, Piano
FA2810 Anth. 10, Boogie, K.C.
FA2811 Anth. 11, Boogie
FA2812 Anth. 12, Boogie
FA2813 Anth. 13, Boogie
FA2814 Anth. 14, Boogie
FA2815 Anth. 15, Boogie
FA2816 Anth. 16, Boogie
FA2817 Anth. 17, Boogie
FA2818 Anth. 18, Boogie
FA2819 Anth. 19, Boogie
FA2820 Anth. 20, Boogie
FA2821 Anth. 21, Boogie
FA2822 Anth. 22, Boogie
FA2823 Anth. 23, Boogie
FA2824 Anth. 24, Boogie
FA2825 Anth. 25, Boogie
FA2826 Anth. 26, Boogie
FA2827 Anth. 27, Boogie
FA2828 Anth. 28, Boogie
FA2829 Anth. 29, Boogie
FA2830 Anth. 30, Boogie
FA2831 Anth. 31, Boogie
FA2832 Anth. 32, Boogie
FA2833 Anth. 33, Boogie
FA2834 Anth. 34, Boogie
FA2835 Anth. 35, Boogie
FA2836 Anth. 36, Boogie
FA2837 Anth. 37, Boogie
FA2838 Anth. 38, Boogie
FA2839 Anth. 39, Boogie
FA2840 Anth. 40, Boogie
FA2841 Anth. 41, Boogie
FA2842 Anth. 42, Boogie
FA2843 Anth. 43, Boogie
FA2844 Anth. 44, Boogie
FA2845 Anth. 45, Boogie
FA2846 Anth. 46, Boogie
FA2847 Anth. 47, Boogie
FA2848 Anth. 48, Boogie
FA2849 Anth. 49, Boogie
FA2850 Anth. 50, Boogie
FA2851 Anth. 51, Boogie
FA2852 Anth. 52, Boogie
FA2853 Anth. 53, Boogie
FA2854 Anth. 54, Boogie
FA2855 Anth. 55, Boogie
FA2856 Anth. 56, Boogie
FA2857 Anth. 57, Boogie
FA2858 Anth. 58, Boogie
FA2859 Anth. 59, Boogie
FA2860 Anth. 60, Boogie
FA2861 Anth. 61, Boogie
FA2862 Anth. 62, Boogie
FA2863 Anth. 63, Boogie
FA2864 Anth. 64, Boogie
FA2865 Anth. 65, Boogie
FA2866 Anth. 66, Boogie
FA2867 Anth. 67, Boogie
FA2868 Anth. 68, Boogie
FA2869 Anth. 69, Boogie
FA2870 Anth. 70, Boogie
FA2871 Anth. 71, Boogie
FA2872 Anth. 72, Boogie
FA2873 Anth. 73, Boogie
FA2874 Anth. 74, Boogie
FA2875 Anth. 75, Boogie
FA2876 Anth. 76, Boogie
FA2877 Anth. 77, Boogie
FA2878 Anth. 78, Boogie
FA2879 Anth. 79, Boogie
FA2880 Anth. 80, Boogie
FA2881 Anth. 81, Boogie
FA2882 Anth. 82, Boogie
FA2883 Anth. 83, Boogie
FA2884 Anth. 84, Boogie
FA2885 Anth. 85, Boogie
FA2886 Anth. 86, Boogie
FA2887 Anth. 87, Boogie
FA2888 Anth. 88, Boogie
FA2889 Anth. 89, Boogie
FA2890 Anth. 90, Boogie
FA2891 Anth. 91, Boogie
FA2892 Anth. 92, Boogie
FA2893 Anth. 93, Boogie
FA2894 Anth. 94, Boogie
FA2895 Anth. 95, Boogie
FA2896 Anth. 96, Boogie
FA2897 Anth. 97, Boogie
FA2898 Anth. 98, Boogie
FA2899 Anth. 99, Boogie
FA2900 Anth. 100, Boogie

AMERICAN 2-12"

- FA2941 Leadbelly Legacy 1
FA2942 Leadbelly Legacy 2
FA2943 Am. Folk Music 1
FA2944 Am. Folk Music 2
FA2945 Am. Folk Music 3

WORLD HISTORICAL

- FA2946 Leadbelly Legacy 3
FA2947 Leadbelly Legacy 4
FA2948 Leadbelly Legacy 5
FA2949 Leadbelly Legacy 6
FA2950 Leadbelly Legacy 7
FA2951 Leadbelly Legacy 8
FA2952 Leadbelly Legacy 9
FA2953 Leadbelly Legacy 10
FA2954 Leadbelly Legacy 11
FA2955 Leadbelly Legacy 12
FA2956 Leadbelly Legacy 13
FA2957 Leadbelly Legacy 14
FA2958 Leadbelly Legacy 15
FA2959 Leadbelly Legacy 16
FA2960 Leadbelly Legacy 17
FA2961 Leadbelly Legacy 18
FA2962 Leadbelly Legacy 19
FA2963 Leadbelly Legacy 20
FA2964 Leadbelly Legacy 21
FA2965 Leadbelly Legacy 22
FA2966 Leadbelly Legacy 23
FA2967 Leadbelly Legacy 24
FA2968 Leadbelly Legacy 25
FA2969 Leadbelly Legacy 26
FA2970 Leadbelly Legacy 27
FA2971 Leadbelly Legacy 28
FA2972 Leadbelly Legacy 29
FA2973 Leadbelly Legacy 30
FA2974 Leadbelly Legacy 31
FA2975 Leadbelly Legacy 32
FA2976 Leadbelly Legacy 33
FA2977 Leadbelly Legacy 34
FA2978 Leadbelly Legacy 35
FA2979 Leadbelly Legacy 36
FA2980 Leadbelly Legacy 37
FA2981 Leadbelly Legacy 38
FA2982 Leadbelly Legacy 39
FA2983 Leadbelly Legacy 40
FA2984 Leadbelly Legacy 41
FA2985 Leadbelly Legacy 42
FA2986 Leadbelly Legacy 43
FA2987 Leadbelly Legacy 44
FA2988 Leadbelly Legacy 45
FA2989 Leadbelly Legacy 46
FA2990 Leadbelly Legacy 47
FA2991 Leadbelly Legacy 48
FA2992 Leadbelly Legacy 49
FA2993 Leadbelly Legacy 50
FA2994 Leadbelly Legacy 51
FA2995 Leadbelly Legacy 52
FA2996 Leadbelly Legacy 53
FA2997 Leadbelly Legacy 54
FA2998 Leadbelly Legacy 55
FA2999 Leadbelly Legacy 56
FA3000 Leadbelly Legacy 57
FA3001 Leadbelly Legacy 58
FA3002 Leadbelly Legacy 59
FA3003 Leadbelly Legacy 60
FA3004 Leadbelly Legacy 61
FA3005 Leadbelly Legacy 62
FA3006 Leadbelly Legacy 63
FA3007 Leadbelly Legacy 64
FA3008 Leadbelly Legacy 65
FA3009 Leadbelly Legacy 66
FA3010 Leadbelly Legacy 67
FA3011 Leadbelly Legacy 68
FA3012 Leadbelly Legacy 69
FA3013 Leadbelly Legacy 70
FA3014 Leadbelly Legacy 71
FA3015 Leadbelly Legacy 72
FA3016 Leadbelly Legacy 73
FA3017 Leadbelly Legacy 74
FA3018 Leadbelly Legacy 75
FA3019 Leadbelly Legacy 76
FA3020 Leadbelly Legacy 77
FA3021 Leadbelly Legacy 78
FA3022 Leadbelly Legacy 79
FA3023 Leadbelly Legacy 80
FA3024 Leadbelly Legacy 81
FA3025 Leadbelly Legacy 82
FA3026 Leadbelly Legacy 83
FA3027 Leadbelly Legacy 84
FA3028 Leadbelly Legacy 85
FA3029 Leadbelly Legacy 86
FA3030 Leadbelly Legacy 87
FA3031 Leadbelly Legacy 88
FA3032 Leadbelly Legacy 89
FA3033 Leadbelly Legacy 90
FA3034 Leadbelly Legacy 91
FA3035 Leadbelly Legacy 92
FA3036 Leadbelly Legacy 93
FA3037 Leadbelly Legacy 94
FA3038 Leadbelly Legacy 95
FA3039 Leadbelly Legacy 96
FA3040 Leadbelly Legacy 97
FA3041 Leadbelly Legacy 98
FA3042 Leadbelly Legacy 99
FA3043 Leadbelly Legacy 100

and SPECIALTY 12"

- FA3044 Leadbelly Legacy 101
FA3045 Leadbelly Legacy 102
FA3046 Leadbelly Legacy 103
FA3047 Leadbelly Legacy 104
FA3048 Leadbelly Legacy 105
FA3049 Leadbelly Legacy 106
FA3050 Leadbelly Legacy 107
FA3051 Leadbelly Legacy 108
FA3052 Leadbelly Legacy 109
FA3053 Leadbelly Legacy 110
FA3054 Leadbelly Legacy 111
FA3055 Leadbelly Legacy 112
FA3056 Leadbelly Legacy 113
FA3057 Leadbelly Legacy 114
FA3058 Leadbelly Legacy 115
FA3059 Leadbelly Legacy 116
FA3060 Leadbelly Legacy 117
FA3061 Leadbelly Legacy 118
FA3062 Leadbelly Legacy 119
FA3063 Leadbelly Legacy 120
FA3064 Leadbelly Legacy 121
FA3065 Leadbelly Legacy 122
FA3066 Leadbelly Legacy 123
FA3067 Leadbelly Legacy 124
FA3068 Leadbelly Legacy 125
FA3069 Leadbelly Legacy 126
FA3070 Leadbelly Legacy 127
FA3071 Leadbelly Legacy 128
FA3072 Leadbelly Legacy 129
FA3073 Leadbelly Legacy 130
FA3074 Leadbelly Legacy 131
FA3075 Leadbelly Legacy 132
FA3076 Leadbelly Legacy 133
FA3077 Leadbelly Legacy 134
FA3078 Leadbelly Legacy 135
FA3079 Leadbelly Legacy 136
FA3080 Leadbelly Legacy 137
FA3081 Leadbelly Legacy 138
FA3082 Leadbelly Legacy 139
FA3083 Leadbelly Legacy 140
FA3084 Leadbelly Legacy 141
FA3085 Leadbelly Legacy 142
FA3086 Leadbelly Legacy 143
FA3087 Leadbelly Legacy 144
FA3088 Leadbelly Legacy 145
FA3089 Leadbelly Legacy 146
FA3090 Leadbelly Legacy 147
FA3091 Leadbelly Legacy 148
FA3092 Leadbelly Legacy 149
FA3093 Leadbelly Legacy 150
FA3094 Leadbelly Legacy 151
FA3095 Leadbelly Legacy 152
FA3096 Leadbelly Legacy 153
FA3097 Leadbelly Legacy 154
FA3098 Leadbelly Legacy 155
FA3099 Leadbelly Legacy 156
FA3100 Leadbelly Legacy 157
FA3101 Leadbelly Legacy 158
FA3102 Leadbelly Legacy 159
FA3103 Leadbelly Legacy 160
FA3104 Leadbelly Legacy 161
FA3105 Leadbelly Legacy 162
FA3106 Leadbelly Legacy 163
FA3107 Leadbelly Legacy 164
FA3108 Leadbelly Legacy 165
FA3109 Leadbelly Legacy 166
FA3110 Leadbelly Legacy 167
FA3111 Leadbelly Legacy 168
FA3112 Leadbelly Legacy 169
FA3113 Leadbelly Legacy 170
FA3114 Leadbelly Legacy 171
FA3115 Leadbelly Legacy 172
FA3116 Leadbelly Legacy 173
FA3117 Leadbelly Legacy 174
FA3118 Leadbelly Legacy 175
FA3119 Leadbelly Legacy 176
FA3120 Leadbelly Legacy 177
FA3121 Leadbelly Legacy 178
FA3122 Leadbelly Legacy 179
FA3123 Leadbelly Legacy 180
FA3124 Leadbelly Legacy 181
FA3125 Leadbelly Legacy 182
FA3126 Leadbelly Legacy 183
FA3127 Leadbelly Legacy 184
FA3128 Leadbelly Legacy 185
FA3129 Leadbelly Legacy 186
FA3130 Leadbelly Legacy 187
FA3131 Leadbelly Legacy 188
FA3132 Leadbelly Legacy 189
FA3133 Leadbelly Legacy 190
FA3134 Leadbelly Legacy 191
FA3135 Leadbelly Legacy 192
FA3136 Leadbelly Legacy 193
FA3137 Leadbelly Legacy 194
FA3138 Leadbelly Legacy 195
FA3139 Leadbelly Legacy 196
FA3140 Leadbelly Legacy 197
FA3141 Leadbelly Legacy 198
FA3142 Leadbelly Legacy 199
FA3143 Leadbelly Legacy 200

WORLD HISTORICAL

- FA3144 Leadbelly Legacy 201
FA3145 Leadbelly Legacy 202
FA3146 Leadbelly Legacy 203
FA3147 Leadbelly Legacy 204
FA3148 Leadbelly Legacy 205
FA3149 Leadbelly Legacy 206
FA3150 Leadbelly Legacy 207
FA3151 Leadbelly Legacy 208
FA3152 Leadbelly Legacy 209
FA3153 Leadbelly Legacy 210
FA3154 Leadbelly Legacy 211
FA3155 Leadbelly Legacy 212
FA3156 Leadbelly Legacy 213
FA3157 Leadbelly Legacy 214
FA3158 Leadbelly Legacy 215
FA3159 Leadbelly Legacy 216
FA3160 Leadbelly Legacy 217
FA3161 Leadbelly Legacy 218
FA3162 Leadbelly Legacy 219
FA3163 Leadbelly Legacy 220
FA3164 Leadbelly Legacy 221
FA3165 Leadbelly Legacy 222
FA3166 Leadbelly Legacy 223
FA3167 Leadbelly Legacy 224
FA3168 Leadbelly Legacy 225
FA3169 Leadbelly Legacy 226
FA3170 Leadbelly Legacy 227
FA3171 Leadbelly Legacy 228
FA3172 Leadbelly Legacy 229
FA3173 Leadbelly Legacy 230
FA3174 Leadbelly Legacy 231
FA3175 Leadbelly Legacy 232
FA3176 Leadbelly Legacy 233
FA3177 Leadbelly Legacy 234
FA3178 Leadbelly Legacy 235
FA3179 Leadbelly Legacy 236
FA3180 Leadbelly Legacy 237
FA3181 Leadbelly Legacy 238
FA3182 Leadbelly Legacy 239
FA3183 Leadbelly Legacy 240
FA3184 Leadbelly Legacy 241
FA3185 Leadbelly Legacy 242
FA3186 Leadbelly Legacy 243
FA3187 Leadbelly Legacy 244
FA3188 Leadbelly Legacy 245
FA3189 Leadbelly Legacy 246
FA3190 Leadbelly Legacy 247
FA3191 Leadbelly Legacy 248
FA3192 Leadbelly Legacy 249
FA3193 Leadbelly Legacy 250
FA3194 Leadbelly Legacy 251
FA3195 Leadbelly Legacy 252
FA3196 Leadbelly Legacy 253
FA3197 Leadbelly Legacy 254
FA3198 Leadbelly Legacy 255
FA3199 Leadbelly Legacy 256
FA3200 Leadbelly Legacy 257
FA3201 Leadbelly Legacy 258
FA3202 Leadbelly Legacy 259
FA3203 Leadbelly Legacy 260
FA3204 Leadbelly Legacy 261
FA3205 Leadbelly Legacy 262
FA3206 Leadbelly Legacy 263
FA3207 Leadbelly Legacy 264
FA3208 Leadbelly Legacy 265
FA3209 Leadbelly Legacy 266
FA3210 Leadbelly Legacy 267
FA3211 Leadbelly Legacy 268
FA3212 Leadbelly Legacy 269
FA3213 Leadbelly Legacy 270
FA3214 Leadbelly Legacy 271
FA3215 Leadbelly Legacy 272
FA3216 Leadbelly Legacy 273
FA3217 Leadbelly Legacy 274
FA3218 Leadbelly Legacy 275
FA3219 Leadbelly Legacy 276
FA3220 Leadbelly Legacy 277
FA3221 Leadbelly Legacy 278
FA3222 Leadbelly Legacy 279
FA3223 Leadbelly Legacy 280
FA3224 Leadbelly Legacy 281
FA3225 Leadbelly Legacy 282
FA3226 Leadbelly Legacy 283
FA3227 Leadbelly Legacy 284
FA3228 Leadbelly Legacy 285
FA3229 Leadbelly Legacy 286
FA3230 Leadbelly Legacy 287
FA3231 Leadbelly Legacy 288
FA3232 Leadbelly Legacy 289
FA3233 Leadbelly Legacy 290
FA3234 Leadbelly Legacy 291
FA3235 Leadbelly Legacy 292
FA3236 Leadbelly Legacy 293
FA3237 Leadbelly Legacy 294
FA3238 Leadbelly Legacy 295
FA3239 Leadbelly Legacy 296
FA3240 Leadbelly Legacy 297
FA3241 Leadbelly Legacy 298
FA3242 Leadbelly Legacy 299
FA3243 Leadbelly Legacy 300

and SPECIALTY 12"

- FA3244 Leadbelly Legacy 301
FA3245 Leadbelly Legacy 302
FA3246 Leadbelly Legacy 303
FA3247 Leadbelly Legacy 304
FA3248 Leadbelly Legacy 305
FA3249 Leadbelly Legacy 306
FA3250 Leadbelly Legacy 307
FA3251 Leadbelly Legacy 308
FA3252 Leadbelly Legacy 309
FA3253 Leadbelly Legacy 310
FA3254 Leadbelly Legacy 311
FA3255 Leadbelly Legacy 312
FA3256 Leadbelly Legacy 313
FA3257 Leadbelly Legacy 314
FA3258 Leadbelly Legacy 315
FA3259 Leadbelly Legacy 316
FA3260 Leadbelly Legacy 317
FA3261 Leadbelly Legacy 318
FA3262 Leadbelly Legacy 319
FA3263 Leadbelly Legacy 320
FA3264 Leadbelly Legacy 321
FA3265 Leadbelly Legacy 322
FA3266 Leadbelly Legacy 323
FA3267 Leadbelly Legacy 324
FA3268 Leadbelly Legacy 325
FA3269 Leadbelly Legacy 326
FA3270 Leadbelly Legacy 327
FA3271 Leadbelly Legacy 328
FA3272 Leadbelly Legacy 329
FA3273 Leadbelly Legacy 330
FA3274 Leadbelly Legacy 331
FA3275 Leadbelly Legacy 332
FA3276 Leadbelly Legacy 333
FA3277 Leadbelly Legacy 334
FA3278 Leadbelly Legacy 335
FA3279 Leadbelly Legacy 336
FA3280 Leadbelly Legacy 337
FA3281 Leadbelly Legacy 338
FA3282 Leadbelly Legacy 339
FA3283 Leadbelly Legacy 340
FA3284 Leadbelly Legacy 341
FA3285 Leadbelly Legacy 342
FA3286 Leadbelly Legacy 343
FA3287 Leadbelly Legacy 344
FA3288 Leadbelly Legacy 345
FA3289 Leadbelly Legacy 346
FA3290 Leadbelly Legacy 347
FA3291 Leadbelly Legacy 348
FA3292 Leadbelly Legacy 349
FA3293 Leadbelly Legacy 350
FA3294 Leadbelly Legacy 351
FA3295 Leadbelly Legacy 352
FA3296 Leadbelly Legacy 353
FA3297 Leadbelly Legacy 354
FA3298 Leadbelly Legacy 355
FA3299 Leadbelly Legacy 356
FA3300 Leadbelly Legacy 357
FA3301 Leadbelly Legacy 358
FA3302 Leadbelly Legacy 359
FA3303 Leadbelly Legacy 360
FA3304 Leadbelly Legacy 361
FA3305 Leadbelly Legacy 362
FA3306 Leadbelly Legacy 363
FA3307 Leadbelly Legacy 364
FA3308 Leadbelly Legacy 365
FA3309 Leadbelly Legacy 366
FA3310 Leadbelly Legacy 367
FA3311 Leadbelly Legacy 368
FA3312 Leadbelly Legacy 369
FA3313 Leadbelly Legacy 370
FA3314 Leadbelly Legacy 371
FA3315 Leadbelly Legacy 372
FA3316 Leadbelly Legacy 373
FA3317 Leadbelly Legacy 374
FA3318 Leadbelly Legacy 375
FA3319 Leadbelly Legacy 376
FA3320 Leadbelly Legacy 377
FA3321 Leadbelly Legacy 378
FA3322 Leadbelly Legacy 379
FA3323 Leadbelly Legacy 380
FA3324 Leadbelly Legacy 381
FA3325 Leadbelly Legacy 382
FA3326 Leadbelly Legacy 383
FA3327 Leadbelly Legacy 384
FA3328 Leadbelly Legacy 385
FA3329 Leadbelly Legacy 386
FA3330 Leadbelly Legacy 387
FA3331 Leadbelly Legacy 388
FA3332 Leadbelly Legacy 389
FA3333 Leadbelly Legacy 390
FA3334 Leadbelly Legacy 391
FA3335 Leadbelly Legacy 392
FA3336 Leadbelly Legacy 393
FA3337 Leadbelly Legacy 394
FA3338 Leadbelly Legacy 395
FA3339 Leadbelly Legacy 396
FA3340 Leadbelly Legacy 397
FA3341 Leadbelly Legacy 398
FA3342 Leadbelly Legacy 399
FA3343 Leadbelly Legacy 400

and SPECIALTY 12"

- FA3344 Leadbelly Legacy 401
FA3345 Leadbelly Legacy 402
FA3346 Leadbelly Legacy 403
FA3347 Leadbelly Legacy 404
FA3348 Leadbelly Legacy 405
FA3349 Leadbelly Legacy 406
FA3350 Leadbelly Legacy 407
FA3351 Leadbelly Legacy 408
FA3352 Leadbelly Legacy 409
FA3353 Leadbelly Legacy 410
FA3354 Leadbelly Legacy 411
FA3355 Leadbelly Legacy 412
FA3356 Leadbelly Legacy 413
FA3357 Leadbelly Legacy 414
FA3358 Leadbelly Legacy 415
FA3359 Leadbelly Legacy 416
FA3360 Leadbelly Legacy 417
FA3361 Leadbelly Legacy 418
FA3362 Leadbelly Legacy 419
FA3363 Leadbelly Legacy 420
FA3364 Leadbelly Legacy 421
FA3365 Leadbelly Legacy 422
FA3366 Leadbelly Legacy 423
FA3