

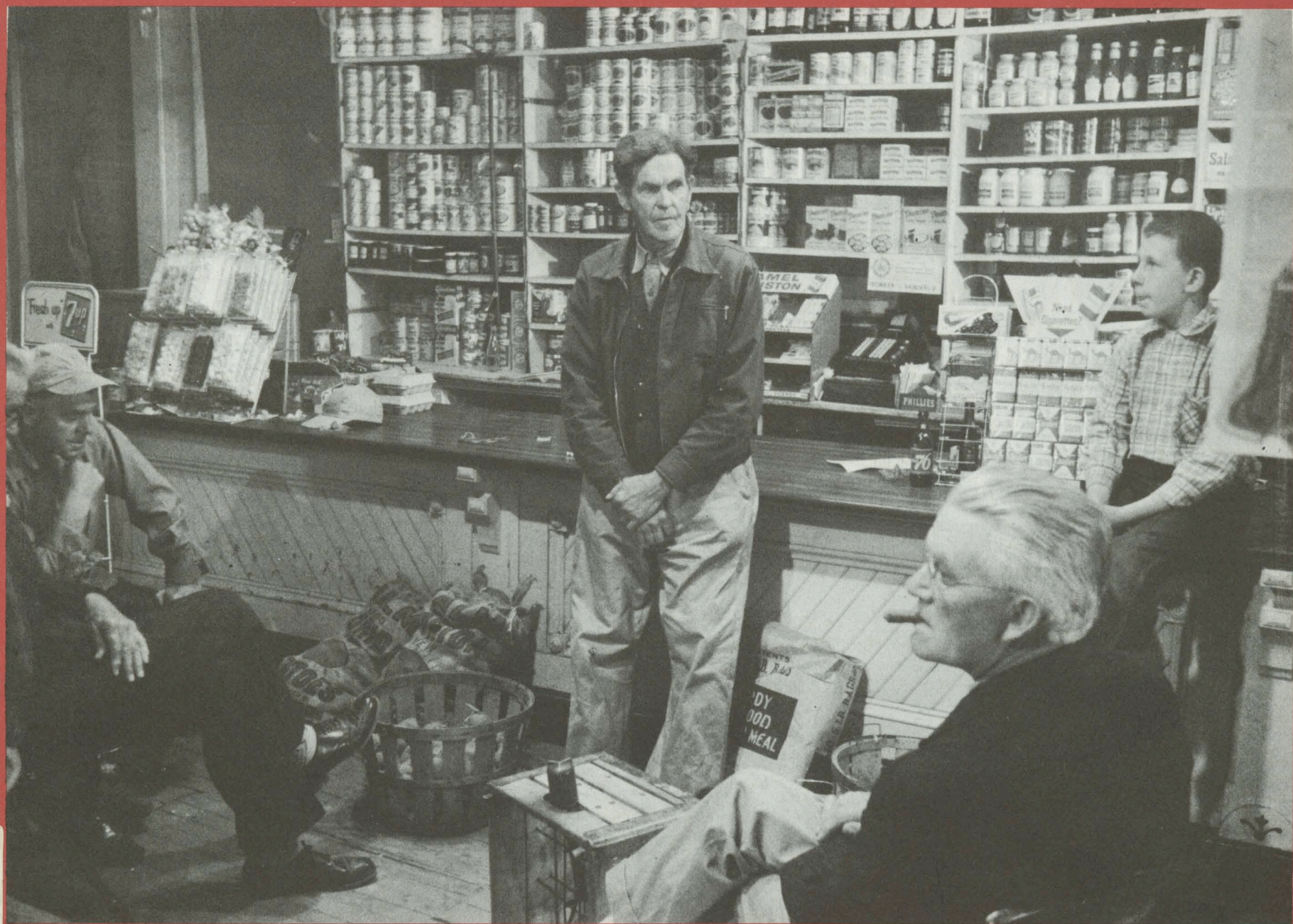
Folkways Records and Service Corporation, NYC, USA FS 3852

The Cannonsville Story

From the Film "Kinfolks"

Produced by Jules V. Schwerin

With Robert Gregory and Grant Rogers



M
1629
S415
C226
1957

MUSIC LP

Ronald Clyne

The Cannonsville Story

DESCRIPTIVE NOTES
ARE INSIDE POCKET

The Cannonsville Story

From the Film "Kimfolks"

Produced by Jules V. Schwerin
With Robert Gregory and Grant Rogers



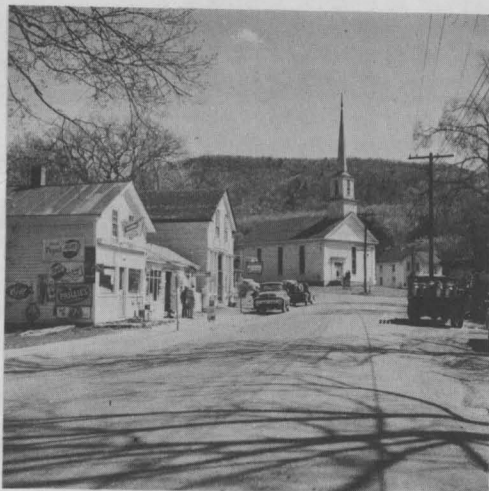
LIBRARY
UNIVERSITY OF ALBERTA



FOLKWAYS RECORDS ALBUM NO. FS 3852
COPYRIGHT (C) 1957 BY FOLKWAYS RECORDS & SERVICE CORP. 117 W. 46ST. NYC. USA.

M
1629
S415
C226
1957

MUSIC LP



THE CANNONVILLE STORY

Notes Prepared by

Norman Studer

"The Cannonville Story" is one that will have been repeated in the Catskills five times in a half century. It is the drama of a valley being emptied of all humanity, the transformation of land long used by man into a lake bottom. It is the story of the building of reservoirs in the Catskill mountains to supply more water for New York City's growing millions.

When this recording was made, Cannonville, a village of the West Branch of the Delaware River, was still standing and most of its residents still were living in their old homes. But within a few years the same fate will overtake this area that transformed four other valleys since 1905, when work was begun on the Ashokan Reservoir. Families will be moved out of the narrow, winding valley, trees grubbed out by bulldozers, bodies removed from graveyards and transplanted elsewhere. Water will eventually cover the valley from mountain to mountain, first inundating the site of Stylesville, then Granton, Cannonville, Rock Rift and finally Beerston. The valley with all of its richness of human associations will be stripped and reduced to the anonymity of a lake bottom.

New York City in selecting mountain valleys to be transformed into reservoirs sent its surveyors and engineers back to the more remote parts of the Catskills. It looked for clear unpolluted streams and sparse populations. Because of their remoteness from cities these valleys were still inhabited mainly by descendants of the early settlers. Typical of these people is Bob Gregory, the story teller of this album. Gregory has his roots deep in the doomed valley. His great grandfather, Josiah Gregory, came to the West Branch in 1824 and made a clearing for his log cabin--thirty-eight years after the first settler came to the valley.

Bob Gregory is the fading generation that in their lives bridged the period between the age of homespun and the age of the atom. Born in 1882, he remembers the weathered old men and women of the pioneer generation and recalls stories they told him. He saw women spinning and weaving, and taught to split shingles by hand with a frow and to peel bark with a spud; at harvest time he has swung a flail to beat out grain on the barn floor. When he was a boy New York was still one of the principal lumbering states, and hundreds of rafts were floating down the Delaware each year to the sawmills at Easton, Trenton, and Philadelphia. He made several trips down the river, heard the steersmen call out: "Pull Pennsylvania, pull Jersey" and "Holt, t'other way." One of his best stories in the album is a tall tale of rafting days.

By the time Gregory became a man, lumbering was on the way out and farming had become the main occupation of the valley. He was very much interested in potato growing and became something of an expert, but eventually like many another farm boy, he felt the pull of the outside world and left home to go to sea. For 18 years he sailed as a ship mail clerk, travelling over two million miles and making 188 ocean crossings. Eventually, however, the old saying came true--that once you wet your feet in the Delaware you'll always come back. In 1935 he returned to the old homestead in Granton, where he lived until New York City forced him to leave.

Essentially Bob Gregory remained a man of the valley, rooted in the traditions of his people. His story telling is a folk art, derived from the homespun days when people created their own recreation out of their inner resources. Distances were vast and gaiety had to be homemade. At every crossroad's store, saloon, or lumber camp, at elections, husking bees or barn raisings, there were story tellers, ballad singers, jokesters or jig dancers. Every village and region had its masters of the art of story telling, and the art was learned by ear and transmitted from generation to generation. Bob Gregory's style is in the American frontier tradition with its dry understatement, its pokerfaced flights into fantasy, its sharp delineation of character.

* * * * *

The fiddling fulfilled the same social needs as the story telling. Here was another means for self-made entertainment, a way of brightening the precious hours of recreation after long days of work. There are still Catskill homes where on a Sunday afternoon Dad gets out the fiddle, son the accordion and they play old tunes while Mother accompanies on the organ. The instrumental music of this album was made at such a Sunday "jam session" where neighbors wandered in and out and the music went on all afternoon.

Grant Rogers the fiddler of this album began to fiddle at the age of eight, playing by ear along with the musicians at square dances and frolics. One of his teachers was the fabulous Sherm Yorke, whose name is associated with yarns all the way from Claryville to Long Eddy. I do not vouch for the story that he refused an anesthetic when his leg was being amputated after an accident in the woods. He is said to have called for a fiddle and played with tears streaming from his eyes while the doctor sawed away. Sherm travelled from camp to camp in the woods, entertaining the men by his reels and hornpipes, his rendition of "The Arkansas Traveller" and long ballads of lumbering. He had much time for eager youngsters like Grant Rogers, and Grant remembers many fiddling sessions that lasted all day and long into the night.

While Grant's fiddling is strictly in the traditional style, his singing reflects the influence of the juke box, radio and television set. While he knows many old folksongs, there is little in his repertory that has come down from older Catskill generations. Grant has composed many songs in tin pan alley style and has sung hill-billy songs over a local radio station. "Bessie the Heifer" and "Don't Marry One Like Mine" in which Grant accompanies himself on the guitar are his original compositions. He is a stone cutter by trade.

* * * * *

This album was made from tapes made on a preliminary trip of exploration for a feature-length documentary film showing the folklore and folk history of various regions of the country. Produced and directed by Jules Victor Schwerin, the Catskill episode will be known as "The Cannonville Story" and the entire feature length film, to be released in 1958, will be called "Kinsfolk."

K I N F O L K S

WHAT IS IT ABOUT?

First, KINFOLKS will be pictorial Americana-that is, it will show the inter-relatedness of all our social regional history. In the living song-singing, tall-and-short story-telling, the dancing and fiddle-playing of five representative areas, the film tells us some uncommon things about ourselves. Real people - not professional actors - will play themselves, directed, however, to delineate certain traits and rituals: the rural and urban character without glamor or gaudy trappings, humor that is human rather than flip, social rebelliousness and defiance of conventions, the persistence of ideals, the unrealized dream, the frustrated ambition, loving and lovelessness. All of it is brilliantly recorded in our folk-history, but little of this side of life comes through the meretricious inferiority of most motion pictures.

Exploits of folk-heroes are actually highly valued by most of us, though we seem largely unaware of their importance, existence perhaps. For instance: the stories of Paul Bunyan, Casey Jones and Mike Fink are often incorporated in everyday speech; while such eternal folksongs as "Yankee Doodle," "Home on the Range," "Turkey in the Straw," "Sweet Betsy from Pike" and "John Brown's Body" are sung in our schools in their pure and original forms. These songs frequently birth modern "pop" versions but they always outlive their more commercially approved children - while the folklore trample all the sleek magazine stories into oblivion. Recognize them for what they are - living history of the American people that, like beloved and treasured family photo-albums and old letters persist despite pain and the passage of time; cherished because they are always at hand when we want them, expressing our own wishes, sentiments and desires.

CONTENT:

We have to go to the places where the music is made - to the source of supply... a beautiful valley on the West branch of the Delaware River in the Catskill mountains... the coal-mining region of Shenandoah in Eastern Pennsylvania... a community of Virginia tide-water Negro fishermen... a family of Pittsburgh Slovakian steelworkers... a group of oldtime hobos in a railroad yard... a cowboy bunkhouse in the West... a border state chain-gang or Southern prison... a Mexican-American family in the Southwest... A Maine fishing village... a Grange squaredance in Kansas... the possible choice of sequences is endless...

Of the choices to be made beyond the first two (the west Catskills and Eastern Pennsylvania coal region) they will be drawn together, skein-like, under a so-called "umbrella"- the theme that brings all the pieces together, into proper perspective, dramatically and dynamically, as it were: inspired by the rolling-stone professional hobo and the remarkable Woody Guthrie who found a folksong in almost everything he experienced. This character will be performed by an actor, preferably undiscovered; an "open-roader", he is also inveigled into taking a job by a sympathetic state employment clerk - almost, but not quite -- and during the interview that leads up to his escape, he recalls some of his adventures among the folk-people of the U.S.A...thus the sequences, one by one.

It should be noted that each sequence will tell a separate story - a true story that may be personal or it might be one reflecting a community problem or concern. Through this frank framework, the distinctive quality of that particular place moves into focus. Folk characteristics, are delineated through much of the work people do today, the sort of people that ancestors were like the the nature of the landscape. The landscape differs from one sequence to the next: mountains and valleys, island beaches, inland river or lake, mesquite-tossed prairielands.



BIOGRAPHICAL SKETCH

JULES V. SCHWERIN
(Producer of "Kinfolks")

Mr. Schwerin has been professionally active in the motion picture industry since 1939 when he became a member of the Association of Documentary Film Producers in New York.

Following the War Years, he was employed by two Hollywood studios in the two-year period (1945-46): Paramount (production budget analyst) and Republic (screen story analyst).

In New York, between 1947 and 1951, Schwerin was self-employed in the company: Jules Schwerin Films and, as contract production employee (writer or director) for numerous East Coast film organizations including: RKO Pathe, NBC Television, Ziv Television, Princeton Film Center, American Film Producers, City of New York Film Unit and Pictura. Contributing an analysis of potential U. S. TV film utilization for use of the Film and Information Division of the United Nations, Schwerin also served the Franco-American Audio Visual Distribution Center, a cultural division of the French Embassy as film adviser. He imported outstanding art featurettes from Europe, i.e. "Henri Matisse" and "Aristide Maillol," initiating theatrical distribution for this kind of film; and for a two-year period maintained a film packaging service to the growing television industry; at one time he represented virtually every important U. S. foreign film distributor and importer in placing the best available motion pictures on television programs.

In 1951 his services were contracted for by Sol Lesser Productions at RKO Pathe Studio, Culver City, California, as supervising producer. Subsequently, he joined the staffs of King Brothers Productions, Odyssey Pictures, Robert Maxwell Associates, and CBS-TV.

CBS-TV recalled him to New York in the Fall, 1953 for a year's assignment as staff film director for "The Morning Show" and "The American Week." Later, he free-lanced as commercial film director for various New York outfits: Robert Lawrence Productions, Filmways, Inc., Shamus Culhane Productions, Filmmakers Productions and others. For the past year, Schwerin has been a member of the Academy Award winning institutional film company Robert Davis Associates as director and production manager; in this organization he has helped develop and promote the new animated motion picture technique known as "Mobilux."

Presently, a member of the New York Film Directors Unit (soon to be absorbed by the Screen Director's Guild of Hollywood) Mr. Schwerin has been a member of the Screen Writer's Guild and the Radio Writer's Guild. He is a published writer and editor of subjects relating to motion pictures.

Married, 38, father of a son aged six years, Schwerin was educated at New York and Northwestern Universities, and at the School of Design in Chicago.



FOLKWAYS

★ ★ ★ The World's Leading Producer of

RECORDS

AUTHENTIC FOLK MUSIC on Records ★ ★ ★

FOLKWAYS AMERICANA

10" 33 $\frac{1}{2}$, RPM, LIST \$4.45

- FP1 SQUARE DANCERS, *Pete Seeger*
- FP2 DARLING COREY, *Pete Seeger*
- FP3 TAKES THIS HAMMER, *Lead Belly*
- FP4 WASHBOARD BAND, *Sonny Terry*
- FP5 ALL DAY SINGIN', *A. Van Way*
- FP6 LONESOME VALLEY, *Folk Songs*
- FP7 DUST BOWL BALLADS, *Woody Guthrie*
- FP8 900 MILES (& OTHER RR SONGS), *Houston*
- FP9 ROCK INLAND LINE, *Lead Belly*
- FP10 SEA SHANTIES & LOOPER-MEN SONGS
- FP11 SEEDS OF LOVE, *Andrew R. Summers*
- FP12 COWBOY BALLADS, *Claco Houston*
- FP13 SOLOMON VALLEY BALLADS
- FP14 OHIO VALLEY BALLADS, *Buckley*
- FP15 LEAD BELLY'S LEGACY, Vol. 3
- FP16 GET ON BOARD, *The Folkmasters*
- FP17 BLUES, *Bronnie McGhee*
- FP18 LEAD BELLY'S LEGACY, Vol. 4
- FP19 HARMONICA SONGS, *Sonny Terry*
- FP20 LITTLE FUGITIVE, *E. McComb*
- FP21 MORMON FOLK SONGS, *L. M. Hilton*
- FP22 ANGLO-AMERICAN BALLADS, *Nye*
- FP23 SONGS OF JOE HILL, *Joe Glazer*
- FP24 SMOKEY MT. BALLADS, *Lunsford*
- FP25 NORTH CAROLINA FOLKSONGS, *Mozer*
- FP26 "LADY GAY", *Andrew R. Summers*
- FP27 HARD TRAVELIN', *Claco Houston*
- FP28 PETE SEEGER SAMPLER
- FP29 GOOPING-OFF-SUITS, *Pete Seeger*
- FP30 "FALSE LADY", *Andrew R. Summers*
- FP31 AMERICAN NORTHWEST BALLADS
- FP32 TEXAS FOLKSONGS, *Hermes Nye*
- FP33 BAY STATE BALLADS, *Clayton*
- FP34 VIRGINIA BALLADS, *Clayton*
- FP35 BALLADS—REVOLUTION (1787-1775)
- FP36 BALLADS—REVOLUTION (1775-1813)
- FP37 BALLADS—WAR OF 1812 (1799-1812)
- FP38 BALLADS—WAR OF 1812 (1812-1815)
- FP39 FRONTIER BALLADS, Vol. 1, *Seeger*
- FP40 FRONTIER BALLADS, Vol. 2, *Seeger*
- FP41 BALLADS—CIVIL WAR (1830-1861)
- FP42 BALLADS—CIVIL WAR (1861-1865)
- FP43 HERITAGE U.S.A. 1, *Colonial Days*
- FP44 HERITAGE U.S.A. 2, *Colonial Days*
- FP45 HERITAGE U.S.A. 1, *Revolution*
- FP46 HERITAGE U.S.A. 2, *Post-Revolution*
- FP47 FRANKLIN, *Zencer, Trials*
- FP48 COURTING & COMPLAINT, *Peggy Seeger*
- FP49 COUNTRY DANCES, *Washboard*
- FP50 CROWD SONGS, *Streetcries*
- FP51 SPANISH FOLKSONGS, *New Mexico*
- FP52 PENNSYLVANIA DUTCH SONGS
- FP53 SOUNDS OF MY CITY, *Schwartz*
- FP54 CHRISTMAS CAROLS, *Summers*
- FP55 FOLK SONGS OF AMERICA, *Seegers*

2-10" 33 $\frac{1}{2}$, RPM, LIST \$10

- FP5001 FP48-1 & FP48-2 IN DELUXE ALBUM-BOX
- FP5002 BALLADS—WAR OF 1812 (1799-1815)
- FP5003 FRONTIER BALLADS, VOLS. 1 & 2
- FP5004 BALLADS—CIVIL WAR (1830-1865)
- FP5005 HERITAGE U.S.A., *Colonial Days*
- FP5006 HERITAGE U.S.A., *Freedom*

12" 33 $\frac{1}{2}$, RPM, LIST \$5.95

- FP56 OLD HARP SINGING, *East Tennessee*
- FP57 NEW YORK 19, *Doc. by Tony Schwartz*
- FP58 NEW YORK, *Doc. by Tony Schwartz*
- FP59 MILLIONS OF MUSICIANS (SCHWARTZ, *Doc.*)
- FP60 HYMNS & CAROLS, *Andrew R. Summers*
- FP61 EXCHANGES, *Doc. by Tony Schwartz*
- FP62 UNQUIET GRAVE, *Andrew R. Summers*
- FP63 PINK JUBILEE SINGERS, *Spirituals*
- FP64 NETHERLAND MUSIC, *Kunst*
- FP65 RIVER ROUND THE BEND, *E. L. Burman*
- FP66 SOUNDING FOR GLORY, *Guthrie*
- FP67 TALKING UNION, *Pete Seeger*
- FP68 SING, *Pete Seeger with audience*
- FP69 LOVE SONGS, *Pete Seeger*
- FP70 RADIO PROGRAMME, Vol. 2, *Collage*
- FP71 RADIO PROGRAMME, Vol. 2, *Rainbow*
- FP72 RADIO PROGRAMME, Vol. 3, *Almanac*
- FP73 RADIO PROGRAMME, Vol. 4, *Blues*
- FP74 RADIO PROGRAMME, Vol. 5, *Barbeque*
- FP75 MUSIC FROM THE SOUTH No. 1, *Brass Bands*
- FP76 MUSIC FROM THE SOUTH No. 2, *Horace Spratt, No. 1*
- FP77 MUSIC FROM THE SOUTH No. 3, *Horace Spratt, No. 2*
- FP78 MUSIC FROM THE SOUTH No. 4, *Horace Spratt, No. 3*
- FP79 MUSIC FROM THE SOUTH No. 5, *Elder Sonsters No. 1*
- FP80 MUSIC FROM THE SOUTH No. 6, *Elder Sonsters No. 2*
- FP81 MUSIC FROM THE SOUTH No. 7, *Young Sonsters*
- FP82 MUSIC FROM THE SOUTH No. 8, *Young Sonsters*
- FP83 MUSIC FROM THE SOUTH No. 9, *Song and Worship*
- FP84 SIX AND 7/8 STRING BAND
- FP85 BALLADS RELIQUES, *Hermes Nye*
- FP86 AMERICAN FOLKSONGS, *John Lomax, Jr.*
- FP87 AMERICAN INDUSTRIAL BALLADS, *Seeger*
- FP88 THE UNUSUAL POLITICIAN, *Documentary*

2-12" 33 $\frac{1}{2}$, RPM, LIST \$11.90

- FP241 LEAD BELLY'S LAST SESSIONS, Vol. 1
- FP242 LEAD BELLY'S LAST SESSIONS, Vol. 2
- FP243 ANTHOLOGY AMERICAN FOLK MUSIC, Vol. 1, *Arlo-American Ballads*
- FP244 ANTHOLOGY AMERICAN FOLK MUSIC, Vol. 2, *Dances and Religious Music*
- FP245 ANTHOLOGY AMERICAN FOLK MUSIC, Vol. 3, *American Ballads*

SCIENCE SERIES

12" 33 $\frac{1}{2}$, RPM, LIST \$5.95

- FPX100 SOUNDS OF FREQUENCY (TEST RECORD)
- FPX101 SCIENCE IN OUR LIVES (CALIFORNIA)
- FPX102 SOUNDS OF AMER. TROP. RAIN FOREST
- FPX103 SOUNDS IN THE SEA
- FPX104 SOUNDS OF AMERICAN SOUTHWEST
- FPX105 VOX HUMANA
- FPX106 SOUNDS OF ANIMALS (ZOO & FARM)
- FPX107 SOUNDS OF SEA ANIMALS (NO. 2 FLORIDA)
- FPX108 THE CARNIVAL (THE MIDWAY AND MERRY-GO-ROUND)
- FPX109 SOUNDS OF MEDICINE, *Body Sounds, Operation*
- FPX110 SOUND PATTERNS
- FPX111 SOUNDS OF SPORTS CAR RACE, *Wiggins Glen*
- FPX112 SOUNDS OF A SOUTH AFRICAN HOMESTEAD
- FPX113 SOUNDS OF STREAM LOCOMOTIVES, No. 1

CHILDREN'S SERIES

10" 33 $\frac{1}{2}$, RPM, LIST \$4.25

- FP2 WHO BUILT AMERICA, *Folk Songs*
- FP5 SONGS TO GROW ON, Vol. 1, *Nurs. Days*
- FP7 MUSIC TIME, *Charity Bailey*
- FP9 SONGS TO GROW ON, Vol. 2, *School Days*
- FP10 VOL. 3, THIS LAND IS MY LAND, *Work Songs*
- FP12 FOLK TALES FROM INDONESIA
- FP13 FOLK TALES FROM WEST AFRICA
- FP14 THE DREAM KEEPER, *Hughes*
- FP15 IN THE BEGINNING, *Bible Tales*
- FP16 JOSEPH AND HIS BROTHERS
- FP17 UNCLE BOUCI, *Baker*
- FP18 KLONDIKE GOLD RUSH, *Burton*
- FP19 RIDG WITH THE SUN, *Read*
- FP20 THE REAL DAVE CROCKETT, *Bill Hayes*
- FP21 AMERICAN FOLK SONGS, *Seeger*
- FP23 STREET GAMES AND SONGS, *NYC*
- FP24 ALABAMA RING GAMES
- FP25 SAME AS PPS
- FP26 FOLLOW THE SUNSET, *Charity Bailey*
- FP28 FRENCH FOLK SONGS FOR CHILDREN, *Mills*
- FP29 MORE SONGS TO GROW ON, *Mills*
- FP30 BEASTS, BIRDS, BUGS & LITTLE FISHES (animal songs by *Pete Seeger*)
- FP31 AND BOOGEY FISHES, *Seeger*
- FP32 FIRST ALBUM OF JAZZ, *Hughes*
- FP34 GAME SONGS OF FRENCH CANADA
- FP35 SONGS TO GROW ON, No. 4, *Guthrie*
- FP37 ANIMAL SONGS, Vol. 1, *Mills*
- FP38 ANIMAL SONGS, Vol. 2, *Mills*
- FP39 ACTIVITY SONGS FOR KIDS, *Berman*
- FP40 SONGS FOR SCHOOL HOLIDAYS
- FP42 CAMP SONGS
- FP43 SILENCE FOR GAMES
- FP44 SONGS FOR CAMP, *The Waggoners*
- FP45 THE WORLD OF MAN, Vol. 1, *Man's Work*
- FP46 RHYTHMS OF WORLD, *Langston Hughes*
- FP47 SOUNDS OF MY CITY, *Tony Schwartz*
- FP48 12" 33 $\frac{1}{2}$, RPM, LIST \$5.95
- FP49 DANCE-A-LONG, *Rhythms, Percussion*
- FP52 AMERICAN NEGRO HISTORY, *L. Hughes*

LITERATURE SERIES

12" 33 $\frac{1}{2}$, RPM, LIST \$5.95

- FP90 S. BROWN & L. HUGHES, *Readings*
- FP91 ANTHOLOGY OF NEGRO POETS, *self-read*
- FP91/2 ANTHOLOGY OF NEGRO POETS, *Readings by Arna Bontemps*
- FP92 SHAKAYAD GITA & RAMAYANA, *Excerpts*
- FP92/3 PERSIAN EPICS
- FP92/4 JOYCE MEETING, *James Joyce No. 1*
- FP92/5 INFERNO IN ENGLISH (John Ciardi)
- FP92/6 THE LATIN LANGUAGE, *Moses Hadas*
- FP92/7 VIRGIL'S "THE AENEID", *Moses Hadas*
- FP92/8 HEBREW LANGUAGE, *Gaster*
- FP92/9 AS IF, *John Ciardi*
- FP92/10 PLATO-SOCRATES, *Moses Hadas*
- FP92/11 EARLY ENGLISH BALLADS, *H. D. Read*
- FP92/12 ENGLISH LYRIC POEMS, *Read*
- FP92/13 HIWATHA, *Fleetwood*
- FP92/14 BRET HARTE, *Kurtz*
- FP92/15 WHITMAN, *Leaves of Grass*
- FP92/16 ALBERT—SAM SMALL—UTHERS (House)

2-12" 33 $\frac{1}{2}$, RPM, LIST \$11.90

- FP93/4 JAMES JOYCE SOC., *Finnegan's Wake*
- FP93/5 POBMS MONTAGE, *100 yrs. of French poets*

JAZZ SERIES

12" 33 $\frac{1}{2}$, RPM, LIST \$5.95

- FP53 JAZZ, Vol. 1, THE SOUTH
- FP54 JAZZ, Vol. 2, THE BLUES
- FP55 JAZZ, Vol. 3, NEW ORLEANS
- FP56 JAZZ, Vol. 4, JAZZ SINGERS
- FP57 JAZZ, Vol. 5, CHICAGO
- FP58 JAZZ, Vol. 6, CHICAGO #2
- FP59 JAZZ, Vol. 7, NEW YORK (1922-34)
- FP60 JAZZ, Vol. 8, Big Bands before 1935
- FP61 JAZZ, Vol. 9, PIANO
- FP62 JAZZ, Vol. 10, BOOGIE JUMP, K.C.
- FP63 JAZZ, Vol. 11, ADDENDA
- FP30 10" 33 $\frac{1}{2}$, RPM, LIST \$4.25 (deluxe pkg. (D) \$4.95)
- FP31 FOOTNOTES TO JAZZ, *Baby Dodds Drums*
- FP32 FOOTNOTES TO JAZZ, *Mary Lou Williams*
- FP33 FOOTNOTES TO JAZZ, *Art Tatum Trio*
- FP112 FIRST ALBUM OF JAZZ

INSTRUCTION

10" 33 $\frac{1}{2}$, RPM, LIST \$4.25

- FP203 5-STRING BANJO, *Pete Seeger*

12" 33 $\frac{1}{2}$, RPM, LIST \$5.95

- FP254 GUITAR INSTRUCTION, *Pete Seeger*

2-10" 33 $\frac{1}{2}$, RPM, LIST \$15.00 (with book)

- FP8001 SPANISH—SELF-TAUGHT

2-10" 33 $\frac{1}{2}$, RPM, LIST \$10.00 (with book)

- FP8002 FRENCH CHILDREN'S SONGS (for teaching French)

- FP8010 ENGLISH SPEECH INSTRUCTION (Wallace House)

4-10" 33 $\frac{1}{2}$, RPM, LIST \$37.50 (with book)

- FP8002 THE MANDARIN PRIMER, *Dr. Yuen Ren Chao*

FOLKWAYS RECORDS AND SERVICE CORP.

117 West 46th Street • New York 36, N. Y.