

## CALYPSO

WITH

LORD CARESSER

LORD INVADER

MACBETH

DUKE OF IRON

FELIX and his INTERNATIONALS

IN

MY COUSIN FAMILY
MARY ANNE
DOROTHY, ONE MORNING
CARNIVAL
DRUSCILLA

# MERINGUES

RECORDED IN HAITI BY HAROLD COURLANDER!

NOUS ALLONS DODO

TROIS FOIS TROIS

ANGELIQUE OH

MENAGE QUI BELLE

TEXT IN ENGLISH and PATOIS

6808



FP 8 FOLKWAYS RECORDS & SERVICE CORP. N.Y.

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### MERINGUES

with the JAZZ MAJESTIC ORCHESTRA

Recorded in Haiti

HAROLD COURLANDER

THE MERINGUE IS HAITI'S "BALLROOM" DANCE. IT IS REMINISCENT OF SOME OTHER LATIN AMERICAN MUSICAL FORMS, BUT THE SIMILARITIES ARE ELUSIVE. THE HAITIAN MERINGUE IS UNIQUE. IT IS AS HAITIAN AS THE HAITIANS THEM-SELVES. HERE AND THERE THE MODERN JAZZ STYLE MAKES ITS APPEARANCE, OR THE CUBAN RHUMBA SEEMS TO BE PRESENT. BUT THESE APPEARANCES ARE FLEETING. WHEN THE HAITIAN HEARS THE MERINGUE HE CAN DISTINGUISH IT FROM ALL OTHER MUSIC. IT IS FULL OF EXHUBERANCE AMD SPIRIT THAT, DESPITE THE LONG MERINGUE TRADITION, SEEM TO BE FAR FROM THE POINT WHERE "FATIGUE" OFTEN OVERTAKES A POPULAR MUSICAL FORM.

THE BEGINNINGS OF THE MERINGUE ARE HIDDEN IN HAITIAN HISTORY. SOME PEOPLE THINK IT BEGAN IN THE CELEBRATIONS CONNECTED WITH THE ASCENT OF A NEW PRESIDENT. OTHERS BELIEVE IT ORIGINATED AS A FESTIVE ACTIVITY OF THE MACHETES -- FREEBOOTING PEASANT SOLDIERS WHO HIRED OUT TO WHATEVER POLITICAL ADVENTURERS COULD PAY FOR THEIR SERVICES.

THE CLASSICAL MERINGUE HAS BEEN ALL BUT FORGOTTEN IN THE SURGE OF THE TIMES. IT WAS BALLROOM MUSIC, TO BE SURE, BUT PLAYED UNDER THE MOST PROPER CIRCUMSTANCES, WITH THE PROPER INSTRUMENTS, AND WITH A GRACE AND DELICACY INMERITED FROM THE FRENCH SALON. THE MELODIES WERE OFTEN SWEET AND HAUNTING, AS IS JEANNETTE, COMPOSED BY ANTOINE DUROSEAU, IN THIS ALBUM.

THE MODERN OR TRADITIONAL MERINGUE
IS RELATED TO THE GLASSICAL MERINGUE
ONLY IN THE BROAD CONCEPTION. IN THE
PERFORMANCE IT HAS LITTLE TO REMIND
ONE OF THE SALON. TYPIGALLY, IT IS
CHARACTERIZED BY WHAT MODERN JAZZ
MUSICIANS CALL "DRIVE." WHEREAS THE
GLASSICAL MERINGUE "APPEALS", THE
MODERN MERINGUE "COMPELS". UNETHER
DANGED ON A POLISHED FLOOR OR IN AN
OPEN COURTYARD ON PACKED EARTH, THE
MERINGUE, WHERE IT HAS NOT BEEN DILUTED TOO MOON WITH MODERN MUSIC FROM
OTHER COUNTRIES, HAS A DYNAMIC EFFECT
UPON ITS LISTENERS.

THE JAZZ MAJESTIC ORCHESTRA, WHICH PERFORMED FOR FIVE PIECES IN THIS ALBUM, WAS ORGANIZED BY, AND IS UNDER THE DIRECTION OF, ANDRÉ CHARLES, OF PORT-AU-PRINGE, A YOUNG MAN IN HIS EARLY TWENTIES. WHEN HE WAS EIGHT YEARS OLD HE WAS PLAYING YOUDOUN DRUMS WITH HIS FATHER AND OTHER MEN OF THE REGION OF MORNE L'HOPITAL, ONE OF THE BIG HILLS BACK OF THE CITY.

THE JAZZ MAJESTIC ORCHESTRA INCLUDES THE FOLLOWING MEMBERS: ANTOINE PIERRE, GUITAR; LOUIS DELAND, BANJO; GARMILUS MASSACRE, SAXOPHOME; DOCILI DORSAINVIL, TRAP DRUMS; GERARD CHARLES, CONGO DRUM; LIBER MÉÏS, IRON PERCUSSION. VOCAL PARTS ARE TAKEN BY ANDRE CHARLES AND AMTOINE PIERRE.

WHILE THE MCDERM AND TRADITIONAL MERINGUES PERFORMED BY THE JAZZ MAJESTIC ORCHESTRA ARE PLAYED WITHOUT BEMEFIT OF WRITTEN SCORES, THE SAME IS NOT TRUE OF THE CLASSICAL MERINGUES. THE CLASSICAL MERINGUE IS A FORMAL COMPOSITION WRITTEN FOR PLANO OR ORCHESTRA, THOUGH IT MAY IN TIME FALL INTO THE PUBLIC DOMAIN AND UMBERGO CHANGE AND DEVELOPMENT AT THE NAMES OF POPULAR MUSICIANS.

THE PIANO COMPOSITION JEANNETTE, WRITTEN BY ANTOINE DUROSEAU, IS PERFORMED HERE BY HIS SROTHER, FASRE DUROSEAU. THE DUROSEAU FAMILY HAS BEEN KNOWN IN PORT-AUPRINCE FOR TWO GENERATIONS FOR ITS MASICAL TALENTS. IT HAS PRODUCED SEVERAL EXCELLENT COMPOSERS IN THE CLASSICAL MERINGUE TRADITION, AND A NUMBER OF GIFTED PERFORMERS. FABRE BUROSEAU, LIKE HIS FATMER

AND SOME OF HIS BROTHERS, IS A
MUSIC TEACHER. HE COMPOSES AS WELL
AS PLAYS. THE DUROSEAU FAMILY HAS
COMPOSED SO MANY MERINGUES, MANY
OF THEM UNAVAILABLE IN WRITTEN
FORM, THAT THEY SOMETIMES HAVE
DIFFICULTY IN REMEMBERING WHO IS
THE AUTHOR OF A SPECIFIC PIECE.

THESE ARE SOME OF THE MERINGUES YOU MAY HEAR IN PORT-AU-PRINCE TO-DAY, PLAYED IN A STYLE THAT ALL HAITIANS LOVE.

#### MÉNAGE QUI BELLE

ALA YUN MÉNAILLE QUI BELLE OH! MÉNAILLE-LA BELLE, OUI OUI TROP BELLE, ALA YUN MÉNAILLE QUI BELLE OH!

THERE WAS A SWEETHEART WHO WAS
BEAUTIFUL!
THAT SWEETHEART WAS BEAUTIFUL,
YES, YES, VERY BEAUTIFUL,
THERE WAS A SWEETHEART WHO WAS
BEAUTIFUL, OH!

#### PANAMA IM TOMBE

PANAMA'M TOMBÉ, PANAMA'M TOMBÉ, PANAMA'M TOMBÉ, ÇA QUI DÈYÈ RAMASSÉ LI BA MOIN.

MY HAT FELL DOWN,
MY HAT FELL DOWN,
MY HAT FELL DOWN, WHOEVER IS BEHIND
PICK IT UP FOR ME.

#### ANGÉLIQUE OH

ANGÉLIQUE, OH!
ANGÉLIQUE, OH!
ALLEZ CAILLE MAMAN OU! (BIS)
TOUTES TI FILLES PAS CONNÉ
LAVÉ PASSÉ,
ALLEZ CAILLE MAMAN OU!
TOUTES TI FILLES PAS CONNÉ
FAI YUN BOUILLON POIS
ALLEZ CAILLE MAMAN OU!
ALLEZ CAILLE MAMAN CHER,
ALLEZ CAILLE MAMAN CHER,
ALLEZ CAILLE MAMAN CHER,
POU! PAS BA MOIN DÉSAGRÉMENT!



ANDRE CHARLES

ANGELIQUE, OH!

ANGÉLIQUE, OH!

GO HOME TO YOUR MOTHER!

ALL LITTLE GIRLS WHO DON'T KNOW

HOW TO WASH AND IRON,

GO HOME TO YOUR MOTHERS!

ALL LITTLE GIRLS WHO DON'T KNOW

HOW TO MAKE PEASOUP,

GO HOME TO YOUR MOTHERS!

GO HOME TO YOUR MOTHER, DEAR,

GO HOME TO YOUR MOTHER, DEAR,

GO HOME TO YOUR MOTHER, DEAR,

AND DON'T GIVE ME ANY MORE TROUBLE.

#### TROIS FOIS TROIS

AI, TROIS FOIS TROIS,
C¹EST TROIS BAGAILLE
QUI FAI FEMME NĂ RAIMAIN NOMME LI\$
L¹ARGENT YUN,
CARESSE DEUX,
DORMI COLET
QUI FAI FEMME NA RAIMAIN NOMME NI\$

AI, THREE TIMES THREE,
THERE ARE THREE THINGS
WHICH MAKE A WOMAN LOVE A MAN!
MONEY FIRST,
CARESSES SECOND,
AND SLEEPING CLOSE
MAKE A WOMAN LOVE A MAN!

#### CÉLÈBRITE

THIS IS AN IMPRESSION OF A CELEBRITY, RENDERED LARGELY BY BARNYARD SOUNDS.

#### NOUS ALLONS DODO

THIS IS AN OLD MERINGUE WHICH DATES BACK TO THE DAYS OF PRESIDENT HYPPOLYTE, WHO DIED IN 1896. IT HAS UNDERGONE MANY TRANSMUTATIONS SINCE THAT TIME, PARTICULARLY WITH THE DEVELOPMENT OF THE MODERN MERINGUE STYLE, BUT IT IS ESSENTIALLY THE SAME TUNE THAT WAS VERY POPULAR MORE THAN FIFTY YEARS AGO. VICTOIRE, WHO IS MENTIONED IN THE CHORUS, WAS THE SWEETHEART OF HYPPOLYTE.

VINI TENDÉ YUN CHANSON,
Y SOIT POUT YUN JEUNE GATGON.
PREMIER FOIS MOIN CONTRÉ LUCAS
LI COMPREND POUT BATM TRAKA.
CU WE MTAL PRALLÉ COUCHÉ,
C'EST LUCAS MTAPE SONGE,
AI, C'EST LI QUI TOUT À MOIN,
MAIS BONDIEU VOYÉTL BA MOIN.
MA DODO POUT CACHÉ LI.
MA JOLI, NOUS LI SOUFRI.
MAISTM SITM TA VA MOURI,
NOMME À MOIN TA VA VINI.
NOUS ALLONS DODO,
NOUS ALLONS DODO,
NOUS ALLONS DODO CE SOIR,
C'EST LA BELLE VICTOIRE.

COME LISTEN TO A SONG ABOUT A YOUNG MAN. THE FIRST TIME I MET LUCAS, SHE KNEW SHE TROUBLED ME. YOU SEE I AM GOING TO SLEEP. IT IS LUCAS I WILL DREAM ABOUT. AL. SHE IS EVERYTHING TO ME. IT IS GOD WHO SENT HER TO ME. ! WILL SLEEP TO REMEMBER. BEAUTIFUL ONE, I SUFFER. BUT IF I DIE MY SOUL WILL RETURN. WE ARE GOING TO SLEEP, WE ARE GOING TO SLEEP. WE ARE GOING TO SLEEP TONIGHT, IT IS THE BEAUTIFUL VICTOIRE.

#### **JEANNETTE**

THIS CLASSICAL-STYLE MERINGUE
WAS COMPOSED SOME YEARS AGO BY
ANTOINE DUROSEAU. THIS TYPE OF
PIECE WAS POPULAR SALON AND BALLROOM MUSIC IN THE "OLD DAYS." ITS
RELATION TO THE FRENCH MUSIC OF
THE SAME PERIOD IS APPARENT.

### CALYPSO

INTRODUCTION BY FREDERIC RAMSEY JR.

WOULD YOU LIKE TO KNOW WHAT CALYPSO IS?
IT WAS SUNG BY THE CREDLES YEARS AGO
IT WAS DANCED BY THE AFRICAN DRUMS IN A
BAMBOO TENT

AND SUNG IN PATOIS FOR AMUSEMENT NOW IT IS PLAYED IN TONE ON A GRAMOPHONE.

SO SANG LORD EXECUTOR WHEN ASKED FOR A DEFINITION OF CALYPSO. YET THIS EXPLANATION DOESN'T SOLVE THE REALLY BAFFLING MYSTERY SURROUNDING THE WORD "CALYPSO". IN HOMER'S "ILIAD", CALYPSO WAS A NYMPH WHO KEPT ULYSSES ON HER LITTLE ISLAND, OGYGIA, FOR SEVEN YEARS. HOW DID SHE FIND HER WAY TO TRINIDAD, A TINY COLONY OF THE BRITISH WEST INDIES, SIX MILES OFF THE COAST OF VENEZUELA?

CARNIVAL SEASON IN TRINIDAD IS TRADITIONALLY GAY. IT IS ANTICIPATED FOR MONTHS IN ADVANCE, AND REACHES ITS CLIMAX ON THE SHROVE TUESDAY PRECEDING ASH WEDNESDAY. MANY OF THE SIGNS LINKING THESE CELEBRATIONS TO THE PAST ARE FAST DISAPPEARING. THE JOUSTERS, OR STICK MEN, ARE STILL THERE IN THE YARD ALLOTTED TO THEM, PRETTY MUCH AS THEY APPEAR IN AN EARLY PRINT BY THE FRENCH ARTIST PONCE, PUBLISHED IN 1791. THE PRETTY ISLAND GIRLS IN COLORFUL HEADRAGS AND LONG, FLOWING SKIRTS OPENING IN FRONT TO REVEAL LACED AND BERIBBONED PETTICOATS ARE STILL THERE, TOO. BUT THE "GRAN TAMBOUR" WHICH FIGURED IN AFRICAN DRUM MUSIC IS MISSING, AND SO ARE OLDER DANCES LIKE THE "CALINDA" AND THE "LEGO".

LIFE IN THE WEST INDIES HAS CHANGED GREATLY SINCE THE DAYS OF SLAVERY, AND CALYPSO HAS CHANGED WITH IT. ONCE SINGING AND DANCING WAS ACCOMPANIED FOR THE MOST PART BY DRUMS, RATTLES, AND STICKS. AT ANOTHER TIME, THE BRITISH BANNED ALL PUBLIC DANCING. TOWARD THE LATE TWENTIES. A BIGNIFICANT CHANGE TOOK PLACE. CALYPSONIANS. BAND AND ALL, MOVED INDOORS. AT CARNIVALS. IN-STEAD OF MIXING IN THE PUBLIC SQUARE WITH THE STICK MEN, WHO FOUGHT FOR THEIR ISLAND CHAMPION-SHIP BARE TO THE WAIST, WEARING RED SASHES AND CREAM-COLORED TROUSERS, THE CALYPSONIANS ERECTED "TENTS" OF BAMBOO POLES COVERED WITH THATCHED ROOFING. HERE THEY COULD CHARGE ADMISSION TO GROWING CROWDS OF PATRONS. THE FIRST TENTS SEAT-ED ONLY FROM FIFTY TO SIXTY PERSONS.

#### CARNIVAL IS BACCHANAL

CARNIVAL IS A BACCHANAL, SO WE DON'T CARE. ITS A CREOLE FEST, THAT WE CAN'T FORGET TO DO, WE DON'T CARE.

WE GOING TO START THE AMUSEMENTS IN THE TENT, SO WE DON'T CARE, WITH A BOTTLE AND SPOON WHEN I PLAY THE TUNE, WE DON'T CARE.

CARESSER AIN'T NO MILLIONAIRE BUT WE DON'T GARE. I'M A YOUNG CREOLE SO BRAVE AND BOLD SO WE DON'T CARE.

WHEN THE TRUMPET PLAYS, YOU GOING TO HEAR ME SAY, WE DON'T GARE; SOME PEOPLE SAY AIN'T NO HOLIDAY, WE DON'T GARE.

I'M GOING TO HAVE ME DAY, I AIN'T WORKING NO WAY WE DON'T CARE,
DRINKING ME RUM WHEN I'M FEELING NUMB,
WE DON'T CARE.

#### COUSIN FAMILY

DON'T BOTHER MISS MATILDA, TO LAY THAT JIVE ON LORD INVADER; DON'T BOTHER MISS MATILDA, TO LAY THAT JIVE ON LORD INVADER.

CHORUS: SHE TOLD ME PLAINLY, BABY
DON'T YOU WEAR NO JEALOUSY,
HE JUST COME TO VISIT ME
HE IS MY COUSIN FAMILY.

THAT WOMAN MADE ME SEE HELL,
ONE MORNING I WENT AND RING HER BELL,
SHE WAITED AN HOUR OR MORE
BEFORE SHE CAME AND OPENED THE DOOR. CHO.

WHEN SHE OPENED THE DOOR, I TRIED TO KISS HER, SHE BAID "COUSIN JACK MEET LORD INVADER". I WAS SO MAD TO TELL YOU THE TRUTH, THE MAN WAS WEARING MY PAJAMA SUIT. CHO.

I TOLD HER, "BABY, DON'T SPEAK NO STUPIDNESS, I DON'T LIKE THIS KIND OF FAMILY BUSINESS." SHE SAID, "INVADER LISTEN TO THIS HE IS NOT YOUR ANTAGONIST". CHO.

#### MARY ANN

V-DAY WAS A HOLIDAY SO COLORED AND WHITE START TO BREAK AWAY. (2)

EVERYBODY JOIN IN THE BACCHANAL PLAY IN THE ROYAL CARNIVAL.

SINGING: ALL DAY ALL NIGHT MISS MARY ANN
WHEN BY THE SEASIDE AND SIFTING SAND
EVEN LITTLE CHILDREN JOIN IN THE BAND
ALL DAY ALL NIGHT MISS MARY ANN.

I WAS NOT THERE BUT I READ AND HEARD THAT THE STEEL BAND WAS THE FIRST ON THE ROAD.

JOHN WILLIAMS WITH HIS ORCHESTRA MADE BACCHANAL LIKE FIRE.

YOU COULDN'T TELL THE OLD FROM THE YOUNG EVERYBODY SHAKING AROUND.

SINGING

THE UNITED STATES PRESIDENT
SAID HE DIDN'T WANT ANY EXCITEMENT

BECAUSE AMERICA WAS AT WAR, SO WE COULDN'T HAVE OUR AMUSEMENTS AS BEFORE.

I REALLY MISS MY BACCHANAL
I WISH I WAS IN TRINIDAD FOR THE CARNIVAL,

BINGING

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#### DRUSCILLA

DRUSCILLA YOU TREAT ME BAD,
DRUSCILLA YOU DRIVE ME MAD,
YOU WON'T ACT RIGHT, WE MAY HAVE A FIGHT,
YOU BETTER GO WAY.

CHORUS: GO WAY FROM MY DOOR, DRUSCILLA
DON'T WANT YOU NO MORE,
YOU RUNNING AROUND
YOU BRINGING ME DOWN.
YOU'RE SPOILING MY NAME
YOU'RE MAKING ME SHAME.
YOU WON'T SLEEP AT NIGHT,
WE MAY HAVE A FIGHT.
GO WAY FROM MY DOOR, GAL
DON'T WANT YOU NO MORE GAL.

I TRIED TO GIVE YOU A GOOD LIFE, BY MAKING YOU MY WIFE, BUT I'VE CHANGED MY MIND, IT WAS A WASTE OF TIME, YOU BETTER GO NOW. CHO.

I TRIED TO MAKE YOU A LADY,
BUT YOUR PAST WAS SHADY,
OH, DRUSCILLA HOW YOU TE BRINGING ME DOWN,
YOU BETTER LEAVE TOWN. CHO.

I HAVE A REPUTATION,
I CAN'T TAKE IT BABY,
I AM THE DUKE OF IRON,
DEFYING ALL PRETENDERS.

DON'T WANT YOU NO MORE. GO WAY FROM MY DOOR.

#### DOROTHY, ONE MORNING

I WENT ON A SPREE, ONE MORNING,
I WENT TO SEE DOROTHY, ONE MORNING,
BUT I MET IN A COLLISSION;
IT WAS ME AND A POLICEMAN, ONE MORNING.
I KNOCK THE DOOR WITHOUT ANY FEAR,
I SAID "DOROTHY DARLING ARE YOU THERE?"
BUT I PUT MYBELF IN A CALALOU,
THE POLICE WAS KNOCKING THE BACK DOOR TOO, ONE MORNING.

SHE GOT RIGHT UP AND SHE TURN THE LOCK,
BUT AT THE BACK DOOR WAS A DIFFERENT KNOCK,
IN MARCH IN THE BRANCH OF THE LAW,
AND SAID, "MACBETH, WHAT YOU COME FOR?", ONE MORNING.

I SAID, "I COME HERE TO CUT MY SHINE,"
BUT HE SAID YOU COME HERE FOR WHAT IS MINE.
I HAD TO APPEAL TO SWEET DOROTHY
SHE SAID TONIGHT LET US SLEEP IN THREE, ONE MORNING.

HE SAID, MY BOY DON'T YOU CONTEMPLATE,
FOR DOROTHY IS A HEAVY WEIGHT,
AND IF YOU ARE STRONG YOU CAN WIN THIS FIGHT,
BUT I'M GOING TO BOX LIKE LOUIS, TONIGHT, ONE MORNING.

SO I WENT IN A DREAM IN THE MIDDLE OF THE NIGHT, I FEEL SOMETHING WAS HOLDING ME TIGHT.
I GOT UP AND MAKE A WAY DOWN CARESS, AND I FOUND MY HEAD ON THE POLICE CHEST, ONE MORNING.

THERE IS ONE THING FRIENDS I WOULD LIKE TO KNOW, WHY DOROTHY TREAT MACBETH SO, SHE HAD PACHEGO UNDER THE BED, AND THE DUKE OF IRON HIT HIM IN HIS HEAD, ONE MORNING.

LISTEN, MY FRIENDS AND THIS AIN'T NO LIE,
I WISH I HAD WINGS, AT NIGHT I COULD FLY,
THE PEOPLE LIE DOWN ON SIDE THE ROAD,
AND DOROTHY HOLLER COME OFF THE ROAD!, ONE MORNING.

LITHO IN U.S.A.

### FOLKWAYS RECORDS NUMERICAL LISTING

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AMERICAN HISTORICAL # 10"

AMERICAN HISTORICAL

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FREIGIS Frontier, See House

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MUSIC U.S. A. 10" FA2201 Chury Drices, Seeger, Terry FA2202 Chorle Sigs, Van Wey FA2202 Chole Sigs, Van Wey FA2204 Span Sigs, of N. M., Hurd FA2215 Pen. Dutch Sigs FI2209 Drumn, Eaby Dridde FI2205 Mary Lou Williams FI2205 Art Tatum Tric

AMERICANA 12"

Figure Mary Low Williams
Figure Mary Low Williams
Figure Mary Tatum Trio

AMERICANA 12"

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FA2011 Angle-Ant, Ball, "Clayton
FA2011 Angle-Ant, Ball, "Clayton
FA2011 Mary Clayton
FA2011 Angle-Ant, Ball, "Clayton
FA2011 Angle-Ant, Ball, "Green
FA2

TOPICAL SERIES 12"

FN2501 Gazette, Pete neeger FN2511 Hoosenanny Tonight FN2512 Hoosenanny Carnegie Hall FN2504 Another County, Nalvina Reynolds

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FA2601 Bouth Jersey Band FA2605 1-Man Band, Blackman FA2605 Anner, Sieffle Bands FA2650 Music from South 1 FA2653 Music from South 2 FA2653 Music from South 3 FA2653 Music from South 4

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FOLKWAYS SPECIAL 12\*\*

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PORDE (Ne. svallable) China

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PW6861 Gaelic, ni Ghuairim
FW6865 Sinel Sand of Trinidad
FW6871 Bolivia Sings, & Dances
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CHILDREN'S AMERICANA

SERIES 10"

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SERRES 10"

American Foll Songs, Seeger
FC7000 1. 2. 3 & a Zing, Schwarz
FC7000 1. 2. 3 & a Zing, Schwarz
FC7000 1. 2. 3 & a Zing, Schwarz
FC7000 Songs to Grow On, Mills
FC7010 Songs to Grow On, Mills
FC7010 Little Fisher, Seeger
FC7011 Signer Songs to Grow On, Mills
FC7010 Little Fisher, Seeger
FC7011 Signer Fisher, Seeger
FC7012 Schwoldsys, Seeger, Guhrle
FC7013 French Songs in Ling, Mills
FC7014 Animal Songs, 1, Mills
FC7015 Fisher Fisher, Seeger
FC7020 Schwoldsys, Seeger, Others
FC7020 Animal Songs, 1, Mills
FC7020 Animal Songs (Schwarz)
FC7020 Signer Fisher, Seeger
FC7020 Signer Fore Camerican
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FOLKTALES FOR CHILDREN 10\*\*

FC 7102 Tales from Indonesia FC 7103 Tales from West Africa FC 7104 Dream Keeper, Highes FC 7104 Dream Keeper, Highes FC 7106 In the Boginning, Auch FC 7107 Uncle Bouqui, Haiti FC 7107 Uncle Bouqui, Haiti FC 7108 Kandellis, Betron FC 7108 Kandellis, Betron FC 7108 Kandellis, Betron FC 7108 Kandellis, Betron FC 7114 High Patty, Holes FC 7114 High Patty, Holes FC 7114 High Carlotter, Libyes

CHILDREN'S INTERNATIONAL

SERIES 10"

FC7200 Pueblo Indian (14,19)
FC7201 Afrikaans Songs 1.
FC7201 Afrikaans Songs 1.
FC7204 Predict Songs, Millian
FC7205 Songs 1.
FC7205 Songs 1.
FC7205 Lattin American Songs
FC72124 Levik Songs, Rubin
FC7205 Lattin Songs, Songs
FC7205 Lattin Songs, Songs
FC7205 Lattin Songs, Songs
FC7205 Calypno, Lord Invader

CHILDREN'S SPECIAL

& HISTORICAL 10" & HISTORICAL 10\*\*

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1C7308 Call & Buspones, Jenkim
1C7308 Call & Buspones, Jenkim
1C7312 Super Call of Buspones, Jenkim
1C7312 Super Call of Buspones
1C7314 Sounds of N Y C. S. Schwartz
1C7315 Interview, Wm. Douglas
1C7315 Interview, Robert M. Hutchins
1C7305 Sen, Musparet Smith
1C7305 Interview, A Capp
1C7305 Interview, A Capp
1C7405 Music Musi

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CHILDREN'S SERIES 12"

CC1510 Songs of Camp, in Radeaux

FC1525 Seep-Time, Songs & Saries by

Folia Seep-Time, Songs & Saries by

Folia Seeper Seeper

CC1526 Seeper Seeper

CC1526 Seeper Seeper

CC1527 Seeper Seeper

CC1527 Seeper

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