FOLKWAYS RECORDS FL 9746

MOTHER GOOSE OF MONTPARNASSE

SELECTIONS FROM THE WRITINGS OF

GERTRUDE STEIN

READ BY ADDISON M. METCALF

Arranged and Directed by Martin Donegan / Produced by Scotti D'Arcy / Poet's Theatre Series No. 8



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DESCRIPTIVE NOTES ARE INSIDE POCKET COVER DESIGN BY RONALD CLYNE Poet's Theatre Series No. 8

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Selections From The Writings Of Gertrude Stein

READ BY ADDISON M. METCALF ARRANGED AND DIRECTED BY MARTIN DONEGAN PRODUCER / SCOTT D'ARCY / POET'S THEATRE No. 8

SIDE 13 - INTROLUSION

SIDE 2 - THE MIDDLE HALF

In a departure from his usual theatre element of actor-director Martin Donegan invades the field of letters with his Irish sense of humour. His explanation of this phenomonon is "Donegan Metcalftherefore Stein". Initial interest in Miss Stein's writing wasaroused by Mr. Metcalf, one of the foremost collectors of Stein memorabilia. The thought of recording words that had been written to be read was not especially appealing unless some result could be achieved on 'record' that would add to the 'printed' word. Perhaps the proper selections could be found and arranged in such a way as to serve as an introduction to potential readers of Stein. This might be sufficient reason to record.

The labyrinth was entered. In the research that followed a discovery was made -- this discovery was used as a 'key' in traveling through the maze. The discovery? -- Miss Stein's humour. With this 'key' the enigma of Stein was broached. Some of her secrets were yielded up. Some of the richest produce of this yield was presented on this album. Now - not only a mere 'introduction to' but also 'an explanation of' Stein for those who use the 'key' when listening to it.

We are confident that the listener's experience of this album will move him to plow the fertile field of Miss Stein's other writings and reap his own harvest. A harvest that will transform Miss Stein from a "writer's writer" to a "reader's writer".

We invite you to enter the world of "Mother Goose of Montparnasse" - "It shows shine."

Addison Metcalf

SIDE 13, BAND 1 SONNETS AND PORTRAITS

SONNETS THAT PLEASE

I please the ribbon the leather and all. I please the Christian world. I please the window the door and the bird. I please the Hindoos a third. And Elsie Janis.

I follow the sonnets that please with ease.

If we must part let us go together.

I miss a trick. I sit up quick, quickly.

Eddying.

How often do I mention that I am not interested. She is so loyal so easily moved so quickly roman catholic so entrancing. And how plainly we speak. How caressingly. All nature eats every day.

I am persuaded still. He was deceived by the color. And now for Sunday.

A Sunday is measured by sawing.

Upright stands and swinging. We never sing.

ADDISON METCALF



Mr. Metcalf has had long and varied experience in theatre as a producer, writer director, actor and consultant. He has been associated with such noteworthy productions as "Dear Brutus," "The Little Foxes", "Born Yesterday," "Wisteria Trees," etc. His solo production was "An Evening Of Gertrude Stein." He was the Stein consultant for the off-Broadway revival of Miss Stein's "Yes Is For A Very Young Man." Currently Mr. Metcalf is associated with "Shakespeare For Students Productions."

Addison M. Metcalf is considered one of the finest collectors of Gertrude Stein in the country. Mr. Metcalf's Steiniana Collection rests in the Library of Scripps College, Claremont, California. He has also made notable contributions to the theatre libraries of Yale and Princeton Universities. Mr. Metcalf has worked on several anthologies dealing with the sections on Stein. He acted as consultant to Elizabeth Sprigge when she was writing her biography of Miss Stein. Mr. Metcalf is the advisor to Poet's Theatre for their Gertrude Stein Record Series released through Folkways Records. "The Mother Goose Of Montparnasse" FL 9746 - Folkways Records presents Mr. Metcalf reading several of his favorite selections from Stein.



Martin Donegan's acting scope has been demonstrated by his playing of such roles as Michael Cassio in "Othello", the deposed King in "Richard II" and in the contempory play "The Story of Two Afternoons" in which he portrays Scott Fitzgerald.

He has directed numbers of plays and readings. These include Shakespeare's ''Hamlet'', ''Richard III'', ''Othello'' and ''Macbeth''.

Why not.

Because voices are so useful to me.

The sound of them. No the color of vegetables. Vegetables are flat and have no color.

Flowers are irregular and have a variety of color. And rubbish. Rubbish lies in heaps when it is not a birthday.

How sweetly birthdays bear their fruit, And trees, trees the leaves of trees are transparent, because they have been eaten.

I can make a description.

I am excessively sleepy.

Every day will be Sunday by and by.

And now, and now we dream of ribbons and skies. We will win prizes.

We will announce pleasures.

We will resume dresses.

How pleasantly we stutter.

SIDE 13, BAND 1 (Continued)

CEZANNE

The Irish lady can say, that to-day is every day. Caesar can

say that every day is to-day and they say that every day is as

cause he was settled to stay. When I said settled I meant settled to stay. When I said settled to stay I meant settled to

stay Saturday. In this way a mouth is a mouth. In this way if in as a mouth if in as a mouth where, if in as a mouth in this way in and there. Believe they have water too. Believe they have that water too and blue when you see blue, is all blue precious too, is all that that is precious too is all that and they meant to be been use to be the precious and the precious too is all that and they mean to be been use to be the precious too is all that and they mean to

too, is all that that is precious too is all that and they meant to absolve you. In this way Cezanne nearly did nearly in this way. Cezanne nearly did nearly did and nearly did. And was I surprised. Was I very surprised. Was I surprised. I was surprised and in that patient, are you patient when you

find bees. Bees in a garden make a specialty of honey and so does honey. Honey and prayer. Honey and there. There where the grass can grow nearly four times yearly.

In this way we have a place to stay and he was not met be-

SONNETS AND PORTRAITS

SIDE 13, BAND 3

OBJECTS

A CARAFE, THAT IS A BLIND GLASS

A kind in glass and a cousin, a spectacle and nothing strange a single hurt color and an arrangement in a system to pointing. All this and not ordinary, not unordered in not resembling. The difference is spreading.

A BOX

Out of kindness comes redness and out of rudeness comes rapid same question, out of an eye comes research, out of selection comes painful cattle. So then the order is that a white way of being round is something suggesting a pin and is it disappointing, it is not, it is so rudimentary to be analysed and see a fine substance strangely, it is so earnest to have a green point not to red but to point again.

A RED STAMP

If lilies are lily white if they exhaust noise and distance and even dust, if they dusty will dirt a surface that has no extreme grace, if they do this and it is not necessary it is not at all necessary if they do this they need a catalogue.

A RED HAT

PLAYS

A dark grey, a very dark grey, a quite dark grey is mon-strous ordinarily, it is so monstrous because there is no red in it. If red is in everything it is not necessary. Is that not an argument for any use of it and even so is there any place that is better, is there any place that has so much stretched out.

A LONG DRESS

What is the current that makes machinery, that makes it crackle, what is the current that presents a necessary waist. What is this current. long line and a What is the wind, what is it.

Where is the serene length, it is there and a dark place is not a dark place, only a white and red are black, only a yellow and green are blue, a pink is scarlet, a bow is every color. A line distinguishes it. A line just distinguishes it.

SIDE 13, BAND 4 COMPOSITION

Beginning again and again is a natural thing even when there is a serie

Beginning again and again and again explaining composi-

tion and time is a natural thing. It is understood by this time that everything is the same except composition and time, composition and the time of the composition and the time in the composition.

Everything is the same except composition and as the com-position is different and always going to be different every-thing is not the same. Everything is not the same as the time when of the composition and the time in the composition is different. The composition is different, that is certain.

The composition is different, that is certain. The composition is the thing seen by every one living in the living they are doing, they are the composing of the composition that at the time they are living is the composi-tion of the time in which they are living. It is that that makes living a thing they are doing. Nothing else is different, of that almost any one can be certain. The time when and the time of and the time in that composition is the natural phe-nomena of that composition and of that perhaps every one can be certain. can be certain.

No one thinks these things when they are making when they are creating what is the composition, naturally no one thinks, that is no one formulates until what is to be formulated has been made.

Composition is not there, it is going to be there and we are here. This is some time ago for us naturally. The only thing that is different from one time to another

is what is seen and what is seen depends upon how every-body is doing everything. This makes the thing we are looking at very different and this makes what those who describe it make of it, it makes a composition, it confuses, it shows, it is, it looks, it likes it as it is, and this makes what is seen except the thing seen and that makes a composition.

SIDE 13, BAND 5

SUSIE ASADO

DOFM

Sweet sweet sweet sweet tea.

Susie Asado. Sweet sweet sweet sweet tea.

Susie Asado.

Susie Asado which is a told tray sure.

A lean on the shoe this means slips slips hers.

When the ancient light grey is clean it is yellow, it is a silver seller.

This is a please this is a please there are the saids to jelly.

These are the wets these say the sets to leave a crown to Incy

Incy is short for incubus.

A pot. A pot is a beginning of a rare bit of trees. Trees tremble, the old vats are in bobbles, bobbles which shade and shove and render clean, render clean must.

Drink pups. Drink pups drink pups lease a sash hold, see it shine and a bobolink has pins. It shows a nail. What is a nail. A nail is unison.

Sweet sweet sweet sweet tea

SIDE 13, BAND 6

As a Wife Has a Cow: A Love Story

STORY

Nearly all of it to be as a wife has a cow, a love story. All of it to be as a wife has a cow, all of it to be as a wife has a cow,

a love story. As to be all of it as to be a wife as a wife has a cow, a love story, all of it as to be all of it as a wife all of it as to be as a wife has a cow a love story, all of it as a wife has a cow as a wife has a cow a love story.

Has made, as it has made as it has made, has made has to be as a wife has a cow, a love story. Has made as to be as a wife has a cow a love story. As a wife has a cow, as a wife has a cow, a love story. Has to be as a wife has a cow a love story. Has made as to be as a wife has a cow a love story.

When he can, and for that when he can, for that. When he can and for that when he can. For that, When he can. For that when he can. For that, And when he can and for that. Or that, and when he can. For that and when he can

And to in six and another. And to and in and six and another. And to and in and six and another. And to in six and and to and in and six and another. And to and in and six and another. And to and six and in and another and and to and six and another and and to and in and six and and to and six and in and another.

In came in there, came in there come out of there. In came in come out of there. Come out there in came in there. Come out of there and in and come out of there. Came in there, come out of there.

Feeling or for it, as feeling or for it, came in or come in, or come out of there or feeling as feeling or feeling as for it. As a wife has a cow.

Came in and come out.

As a wife has a cow a love story.

As a love story, as a wife has a cow, a love story.

Not and now, now and not, not and now, by and by not and now, as not, as soon as not not and now, now as soon now now as soon, now as soon as soon as now. Just as soon just now just now just as soon just as soon as now. Just as soon as now

And in that, as and in that, in that and and in that, so that, so that and in that, and in that and so that and as for that and as for that and that. In that, In that and and for that as for that and in that. Just as soon and in that. In that as that and just as soon. Just as soon as that.

Even now, now and even now and now and even now. Not as even now, therefor, even now and therefor, therefor and even now and even now and therefor even now. So not to and moreover and even now and therefor and moreover and even now and so and even now and therefor even now.

Do they as they do so. And do they do so.

We feel we feel. We feel or if we feel if we feel or if we feel. We feel or if we feel. As it is made made a day made a day or two made a day, as it is made a day or two, as it is made a day. Made a day. Made a day. Not away a day. By day. As it is made a day.

On the fifteenth of October as they say, said anyway, what is it as they expect, as they expect it or as they expected it, as they expect it and as they expected it, expect it or for it, expected it and it is expected of it. As they say said anyway. What is it as they expect for it, what is it and it is as they expect of it. What is it. What is it the fifteenth of October as expect of it. What is it, what is it the intreenth of October as they say as they expect or as they expected as they expect for it. What is it as they say the fifteenth of October as they say and as expected of it, the fifteenth of October as they say, what is it as expected of it. What is it and the fifteenth of October as they say and expected of it.

And prepare and prepare so prepare to prepare and prepare to prepare and prepare so as to prepare, so to prepare and prepare to prepare to prepare for and to prepare for it to prepare, to prepare for it, in preparation, as preparation in preparation by preparation. They will be too busy afterwards to prepare. As preparation prepare, to prepare, as to preparation and to prepare. Out there

Have it as having having it as happening, happening to have it as having, having to have it as happening. Happening and have it as happening and having it happen as happening and having to have it happen as happening, and my wife has a cow as now, my wife having a cow as now, my wife having a cow as now and having a cow as now and having a cow and having a cow now, my wife has a cow and now. My wife has

SIDE 13. BAND 2

they say.

LADIES' VOICES

CURTAIN BAISER

Ladies' voices give pleasure. The acting two is easily lead. Leading is not in winter. Here

the winter is sunny.

Does that surprise you. Ladies voices together and then she came in.

Very well good night.

Very well good night. (Mrs. Cardillac.)

That's silver.

You mean the sound. Yes the sound.

ACT II

Honest to God Miss Williams I don't mean to say that I was older.

But you were

Yes I was. I do not excuse myself. I feel that there is no reason for passing an archduke. You like the word.

You know very well that they all call it their house

As Christ was to Lazarus so was the founder of the hill to Mahon.

You really mean it.

I do.

ACT III

Yes Genevieve does not know it. What. That we are seeing Caesar.

Caesar kisses.

Kisses today.

Caesar kisses every day. Genevieve does not know that it is only in this country that

she could speak as she does

She does speak very well doesn't she. She told them that there was not the slightest intention on the part of her coun-trymen to eat the fish that was not caught in their country.

ACT IV

In this she was mistaken.

What are ladies voices. Do you mean to believe me

Have you caught the sun. Dear me have you caught the sun. SCENE II

Did you say they were different. I said it made no differ-

Where does it. Yes. Mr. Richard Sutherland. This is a name I know.

Yes

The Hotel Victoria.

Many words spoken to me have seemed English. Yes we do hear one another and yet what are called voices

the best decision in telling of balls. Masked balls

Yes masked balls. Poor Augustine.

(Two.)

WHAT HAPPENED

ACT V (Two.) A regret a single regret makes a door way. What is a door way, a door way is a photograph. What is a photograph a photograph is a sight and a sight is always a sight of something. Very likely there is a photograph that gives color if there is then there is that color that does not change any more than it did when there was much more use for photography.

MESSAGE

A MESSAGE FROM GERTRUDE STEIN

I always wanted to be historical, from almost a baby on, I felt that way about it, and Carl was one of the earliest ones that made me be certain that I was going to be. When I was that made me be certain that I was going to be, when I was around fourteen I used to love to say to myself those awful lines of George Eliot, May I be one of those immortal some-thing or other, I havent the poem here and although I knew then how it went I do not now, and then later when they used to ask me when I was going back to America, not until I am a lion, I said, I was not completely certain that I was going to be but now here I are thank we all How terribly verifying be but now here I am, thank you all. How terribly exciting each one of these were, first there was the doing of them, the intense feeling that they made sense, then the doubt and then each time over again the intense feeling that they did make

I am going to read what I have written to read, because in a general way it is easier even if it is not better and in a general way it is better even if it is not easier to read what has been written than to say what i is not been written. Any way that is one way to feel about it.

To begin with, I seem always to be doing the talking when I am anywhere but in spite of that I do listen. I always listen. I always have listened. I always have listened to the way everybody has to tell what they have to say. In other words I always have listened in my way of listening until they have told me and told me until I really know it, that is know what

they are. I always as I admit seem to be talking but talking can be the profound need of a way of listening that is if one has the profound need of hearing and seeing what every one is telling. And I began very early in life to talk all the time and to

listen all the time. At least that is the way I feel about it. I cannot remember not talking all the time and all the same feeling that while I was talking while I was seeing same recing that while I was taking while I was seeing that I was not only hearing but seeing while I was talking and that at the same time the relation between myself know-ing I was talking and those to whom I was talking and inci-dentally to whom I was listening were coming to tell me and tell me in their way everything that made them. Those of you who have read The Making of Americans I there will work control was and the total of total

think will very certainly understand.

SIDE 2. BAND 2

EXPLANATION

No one is ahead of his time, it is only that the particular variety of creating his time is the one that his contempo-raries who also are creating their own time refuse to accept. And they refuse to accept it for a very simple reason and that is that they do not have to accept it for any reason. They themselves that is everybody in their entering the Iney themselves that is everybody in their entering the modern composition and they do enter it, if they do not enter it they are not so to speak in it they are out of it and so they do enter it; but in as you may say the non-competi-tive efforts where if you are not in it nothing is lost except nothing at all except what is not had, there are naturally all the refusals, and the things refused are only important if unernettedly compeded homement to need them. In the case unexpectedly somebody happens to need them. In the case of the arts it is very definite. Those who are creating the modern composition authentically are naturally only of importance when they are dead because by that time the modern composition having become past is classified and the descrip-tion of it is classical. That is the reason why the creator of the new composition in the arts is an outlaw until he is a classic, there is hardly a moment in between and it is really too bad very much too bad naturally for the creator but also very much too bad for the enjoyer, they all really would enjoy the created so much better just after it has been made than when it is already a classic, but it is perfectly simple that there is no reason why the contemporaries should see, because it would not make any difference as they lead their because it would not make any difference as they lead their lives in the new composition anyway, and as every one is naturally indolent why naturally they don't see. For this reason as in quoting Lord Grey it is quite certain that na-tions not actively threatened are at least several generations behind themselves militarily so æsthetically they are more than several generations behind themselves and it is very much too bad, it is so very much more exciting and satis-factory for everybody if one can have contemporaries, if all one's contemporaries could be one's contemporaries. one's contemporaries could be one's contemporaries. There is almost not an interval.

For a very long time everybody refuses and then almost without a pause almost everybody accepts. In the history of the refused in the arts and literature the rapidity of the of the refused in the arts and interature the rapidity of the change is always startling. Now the only difficulty with the *volte-face* concerning the arts is this. When the acceptance comes, by that acceptance the thing created becomes a classic. It is a natural phenomena a rather extraordinary classic. It is a natural phenomena a rather extraordinary natural phenomena that a thing accepted becomes a classic. And what is the characteristic quality of a classic. The char-acteristic quality of a classic is that it is beautiful. Now of course it is perfectly true that a more or less first rate work

of art is beautiful but the trouble is that when that first rate work of art becomes a classic because it is accepted the only thing that is important from then on to the majority of the acceptors the enormous majority, the most intelligent major-ity of the acceptors is that it is so wonderfully beautiful. Of course it is wonderfully beautiful, only when it is still a thing irritating annoying stimulating then all quality of beauty is denied to it.

Of course it is beautiful but first all beauty in it is denied and then all the beauty of it is accepted. If every one were not so indolent they would realise that beauty is beauty even when it is irritating and stimulating not only when it is irritating and stimulating not only when it is accepted and classic. Of course it is extremely difficult nothing more so than to remember back to its not being beautiful once it has become beautiful.

SIDE 2, BAND 3

BEGINNING HAPPENING

There is singularly nothing that makes a difference a differ-ence in beginning and in the middle and in ending except that each generation has something different at which they are all looking. By this I mean so simply that anybody knows it that composition is the difference which makes each and all of them then different from other generations and this is what makes everything different otherwise they are all alike and everybody knows it because everybody says it.

alike and everybody knows it because everybody says it. It is very likely that nearly every one has been very nearly certain that something that is interesting is interesting them. Can they and do they. It is very interesting that nothing inside in them, that is when you consider the very long history of how every one ever acted or has felt, it is very in-teresting that nothing inside in them in all of them makes it connectedly different. By this I mean this. The only thing that is different from one time to another is what is seen and what is seen depends upon how everybody is doing everything. This makes the thing we are looking at very different and this makes what those who describe it make of it, it makes a composition, it confuses, it shows, it is, it looks, it likes it as it is, and this makes what is seen as it is seen. Nothing changes from generation to generation except the thing seen and that makes a composition. Lord Grey remarked that when the generals before the war talked about the war they talked about it as a nineteenth century war although to be fought with twentieth century weapons. That although to be fought with twentieth century weapons. That is because war is a thing that decides how it is to be when it is to be done. It is prepared and to that degree it is like all academies it is not a thing made by being made it is a thing prepared. Writing and painting and all that, is like that, for those who occupy themselves with it and don't make it as it is made. Now the few who make it as it is made, and it is to be remarked that the most decided of them usually are remarked that the world neural them is remarked don't prepared just as the world around them is preparing, do it in this way and so I if you do not mind I will tell you how it happens. Naturally one does not know how it happened until it is well over beginning happening.

SIDE 2, BAND 4

GRADUAL MAKING

And I want to tell you about the gradual way of making And I want to tell you about the gradual way of making The Making of Americans. I made it gradually and it took me almost three years to make it, but that is not what I mean by gradual. What I mean by gradual is the way the preparation was made inside of me. Although as I tell it it will sound his-torical, it really is not historical as I still very much remember it. I do remember it. That is I can remember it. And if you can remember, it may be history but it is not historical.

Then at the same time is the question of time. The assembling of a thing to make a whole thing and each one of these whole things is one of a series, but beside this there is the important thing and the very American thing that everybody knows who is an American just how many seconds minutes or hours it is going to take to do a whole thing. It is singularly a sense for combination within a conception of the existence of a given space of time that makes the American thing the American thing, and the sense of this space of time must be within the whole thing as well as in the completed whole thing.

I felt this thing, I am an American and I felt this thing, and I made a continuous effort to create this thing in every paragraph that I made in The Making of Americans. And that is why after all this book is an American book an essentially American book, because this thing is an essentially American thing this sense of a space of time and what is to be done within this space of time not in any way excepting in the way that it is inevitable that there is this space of time and anybody who is an American feels what is inside this space of time and so well they do what they do within this space of time, and so ultimately it is a thing contained within. I wonder if I at all convey to you what I mean by this thing. I will try to tell it in every way I can as I have in all the writing that I have ever done. I am always trying to tell this thing that a space of time is a natural thing for an American Iways have inside them as something in which they are continuously moving. Think of anything, of cowboys, of

movies, of detective stories, of anybody who goes anywhere or stays at home and is an American and you will realize that it is something strictly American to conceive a space that is filled with moving, a space of time that is filled always filled with moving and my first real effort to express this thing which is an American thing began in writing The Making of Americans.

SIDE 2, BAND 5

EPILOGUE

EPILOGUE

Write about us they all said a little sadly, and write about them I will. They all said good-bye Gerty as the train pulled out and then they said, well we will see you in America, and then they said we will stop on our way back, and then they said we will see you in California and then one said, you got to get to New York first. It is pretty wonderful and pretty awful to have been in-

timate and friendly and proud of two American armies in France apart only by twenty-seven years. It is wonderful and if I could live twenty-seven more years could I see them here again. No I do not think so, maybe in other places but not here.

In the beginning when the Americans were here we had officers and their companion drivers. They were companion drivers, companions and drivers drivers and companions. The French revolution said, liberty brotherhood and equality, well they said it and we are it.

I think of the

Americans of the last war, they had their language but they were not yet in possession of it, and the children of the de-pression as that generation called itself it was beginning to possess its language but it was still struggling but now the possess its language but it was suit strugging but now the job is done, the G.I. Joes have this language that is theirs, they do not have to worry about it, they dominate their lan-guage and in dominating their language which is now all theirs they have ceased to be adolescents and have become men

When I was in America in '34 they asked me if I did not find Americans changed. I said no what could they change to, just to become more American. No I said I could have gone to school with any of them.

But all the same yes that is what they have changed to they have become more American all American, and the G.I. Joes show it and know it, God bless them.

SIDE 2, BAND 6

QUESTION

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The second schools	(London: 1600-1700) THE ENGLISH AND SCOTTISH BAL-	FL 9502	EVANGELINE	La san geren	JAMES JOYCE: READING BY FRANK	
	LADS, V. 1 THE ENGLISH AND SCOTTISH BAL-	The second second	LESTRYGONIANS		O'CONNOR JAMES JOYCE: ULYSSES (CALYPSO)	
	LADS, V. 2 THE ENGLISH AND SCOTTISH BAL-	and the second second	JAMES JOYCE READS		JAMES JOYCE: ULYSSES	
	LADS, V. 3 ALL THE HOMESPUN DAYS		JAMES JOYCE READS	the second second	(LOTUS EATERS) D.H. LAWRENCE POETRY AND PROSE	
	HERITAGE USA, V. 1 (Contains FH 2189 and FH 2190)		SERENADE: POETS OF NEW YORK	FL 9845	CLEOPATRA	
The second se	HERITAGE USA, V. 2 (Contains FH 2191 and FH 2192)		THE POEMS OF NORMAN ROSTEN		VENUS AND ADONIS	
FX 6271	LEARNING TO TALK	FL 9717	SELECTED POEMS OF KENNETH PATCHEN	FL 9851	EARLY ENGLISH POETRY	
FC 7006	NURSERY RHYMES AND GAMES AND FOLK SONGS	FL 9718	KENNETH PATCHEN READS WITH JAZZ	FL 9852	THE CHANGING ENGLISH LANGUAGE	
FC 7025	GOSH WHAT A WONDERFUL WORLD!	FL 9719	THE LOVE POETRY OF KENNETH PATCHEN	FL 9858	LYRICS FROM THE OLD ENGLISH	
FC 7026	SONGS FOR ALL YEAR LONG	FL 9724	INTERVIEW WITH HENRY MILLER	FL 9859	CHAUCER	
FC 7102	FOLK TALES FROM INDONESIA	FL 9730	THE SONG OF HIAWATHA	FL 9861	ANTIGONE IN ENGLISH	
FC 7103	FOLK TALES FROM WEST AFRICA	FL 9733	DERRY DOWN DERRY	FL 9862	OEDIPUS REX IN ENGLISH	
FC 7104	THE DREAMKEEPER	FL 9735	ANTHOLOGY OF CONTEMPORARY AMERICAN POETRY	FL 9866	DON QUIXOTE IN ENGLISH	
FC 7105	BIBLE STORIES FOR CHILDREN, V. 1	FL 9736	WORDS FOR THE WIND	FL 9867	THE POEMS OF HEINRICH HEINE	
FC 7106	BIBLE STORIES FOR CHILDREN, V. 2	FL 9740	BRET HARTE	FL 9871	DANTE'S "THE INFERNO" in English	
FC 7107	UNCLE BOQUI OF HAITI	FL 9741	DEAR ABE LINKHORN	FL 9872	A MIDSUMMER NIGHT'S DREAM	
FC 7108	KLONDIKE GOLD RUSH	FL 9742	MAKING OF AMERICANS; LECTURES	FL 9877	POEMS AND LETTERS OF ROBERT	
FC 7109	RIDE WITH THE SUN	FL 9745	IN AMERICA STEPHEN CRANE: RED BADGE OF	FL 9880	BURNS CONVERSATION PIECES	
FC 7114	NEGRO POETRY FOR YOUNG PEOPLE	FL 9750	COURAGE LEAVES OF GRASS: WHITMAN	FL 9881	EARLY ENGLISH BALLADS	
FC 7125	STORY OF DAVY CROCKETT	FL 9753	THE LETTERS OF EMILY DICKINSON	FL 9882	ENGLISH LYRIC POEMS	
FC 7525	SLEEP-TIME	FL 9758	RANDOLPH WALDO EMERSON	FL 9883	ENGLISH ROMANTIC POETRY	
FC 7560	MUSICAL PLAYS FOR SPECIAL DAYS	FL 9759	AMERICAN ESSAYS	FL 9886	ANTHOLOGY OF 20TH CENTURY	
FC 7561	MORE MUSICAL PLAYS	FL 9760	GEORGE JEAN NATHAN: NEW AMERI-	FL 9887	ENGLISH POETRY, V. 1 ANTHOLOGY OF 20TH CENTURY	
FC 7730	AS I'VE HEARD TELL	FL 9766	CAN CREDO ROBINSON JEFFERS:ROAN STALLION	FL 9888	ENGLISH POETRY, V. 2 CONTEMPORARY ENGLISH LITERA-	
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FC 8010	SOUNDS OF SPOKEN ENGLISH		PHY STEAMBOAT 'ROUND THE BEND		ANTHOLOGY OF ENGLISH VERSE, V. 2	
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