```
OLD MOLLY HARE

WHEN I FIRST CAME TO THIS LAND

JANE

THE RICH IRISH LADY

MY HOME ACROSS THE SMOKY MOUNTAIN

THE KICKING MULE

FAIR ELLENDER

FAV TIMES FIVE

GOODBYE, LITTLE BONNIE

DANCE TO YOUR DADDY

THE WEDDING DRESS SONG

FAV BlARN BLUES

FAV HORE ACROSS THE SMOKY MOUNTAIN

FAV IRISH LADY

FAV WHEN I FIRST CAME TO THIS LAND

FAV OLD MOLLY HARE
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AMERICAN FOLK SONGS
Sung by the Seegers

Peggy, Penny, Barbara and Michael with notes by Charles Sr. acc. by autoharp, banjo, mandolin, fiddle and guitar.
Notes by CHARLES SEEGER

The interplay of survival and revival of folk song within the English-speaking majority of the population of the United States during the mid-twentieth decades of the 20th century has been led by two main types of singer. The one, bred in the mainly oral tradition current in rural areas, has little taken over miscellaneous devices of the singing style of the mainly written tradition of the popular and fine arts current in urban areas, typically Carnegie Hall, Manhattan. The other, bred in the larger cities, has followed an opposite direction and reached out toward the country for the repertory of Anglo-American song that had been all but extinguished in the cities by 1900. Unlike their European prototypes who emerged during the 19th century and operated solely by person-to-person contact of singer and audience, both American descendants are in touch with the debris of modern mass communications and have exploited these or been exploited by them - consistently ever since.

The transformation of the country singer singing country songs in the country to a singer of these same songs in a city (or under what accounts to the same thing - city singers) involved several way-station phases, some of which became widely and well enough known by the 1920's to be recognized as established, independent genres. Such were the blues and hill-billy. From Doc Boggs and De Salesy, Fiddlin' John Carson, the Carter Family and the Coco Creek Girls, to Hank Williams and Lester Flatt with Earl Scruggs, an enormous out-put, mostly on records, has been produced. Both blues and hill-billy are what must be regarded as "sub-idioms" hybridizations of folk and popular idioms that can be designated "folk-popular." Some singers and players retain more of the former, others more of the latter, as ingredient. The general trend of the singing styles is, however, away from the oral tradition of folk song toward the written tradition of the popular idiom.

Transformation of a city singer of city songs in a city to a singer of country songs in a city is a very different matter. It has also gone through way-station phases. They are not so well-known as to deceive into independent sub-idioms but rather a welter of individual singing styles that have been designated "city-billy." This loosely defined category is mostly a hybrid not of folk and popular but of folk and fine arts. Nevertheless, a hill-billy progressing "upwards" (no invidious distinction intended) from country to city may, at specific points in his career, produce a practical result sometimes not too unlike his opposite number, the city-billy, on his way "downwards" from city to - well, perhaps not the country itself but to a conception of it. The progress of both has taken place upon the rails of mass communication, though most of the way they may pass unheard by each other upon different tracks. The differences are often too subtle for our still crude musical-technical terms to describe accurately. But the knowing ear can usually tell which is which. By and large, it seems that the born folk singer who aspires to "big time" operates decidedly less self-consciously than his opposite number. He acquires the new tricks of slowing down at the end of a song, dramatizing key words and syllables, putting in the pathos, prettifying his voice and diction, etc., little by little in the course of recording and broadcasting trials and performances at which technicians and administrative people accustomed to the platform grace of the musical comedy stage and night-club are present and anxious to streamline him accordingly. To the extent he adapts himself, to that extent his contract benefits. The process is obviously not planned and is probably largely unconscious in operation. The tendency is to make fun of the oral tradition, its singing style and its repertory. Even the most lachrymose hill-billy can comply with the norms of Beta Cubism, however. But he is not about to launch clowning that delights so many millions today under the name of "country music" and the sponsorship of the Grand Ole Opry in Nashville, Tennessee.

The city folk singer, on the other hand, acquires his repertory mostly from books and records in a more or less planned manner and deliberately self-conscious. The tendency may be, perhaps, to be a little too serious - sometimes "affected," even missionary-minded. Some borrow only the names of skeletal notations and resolutely sing them in the style of the concert-song, German lied or Italian opera aria, or in some approximation of bel canto. In any case, it is a drift to imitate the nasal honk or disorienting pronunciation of rural singers. Perhaps we should mention examples.

A few singers of both urban and rural origins sincerely try to strike a happy medium between proclivity and vulgarity. They respect the integrity of the repertory, avoid intrusions of platform mannerisms and use the "natural" voice. Some "old time" folk singers and players who have come to town - I think of Uncle Dave Macon and Leadbelly - take only a little of some things from the city and build up a formidable stage presence and personalized manner by which they are known and which almost sets them apart from any classification we might dare to give them. Some others - I think of Josh White and Burl Ives - keep going and one wonders where they will land up. Still, a few - Jack Hiles is the best known example - extend their evolution to a very successful composing of songs in the folk style, as the Germans put it, "Volksweise." Woody Guthrie did some very effective putting together of existing fragments of oral song. But it is a question whether it would be widely accepted as "composition" in the ordinary sense of the word.

Perhaps the most striking innovation of the city revival movement has been the development of audience participation. Peter Seeger, especially, has sparked and built repertory and audience, both urban and rural, away from the exception of its Afro-American branch, the tradition of Anglo-American folk song - that is to say, folk song in the English language - has been very weak in choral performance. Songs in one voice of the Southern churches was all but dead by 1940. Elsewhere, in city and country alike, singing in the churches has rarely been much more than stilted unison song or unaccompanied tenor and bass parts. Descants - "second" and even third parts have been heard in some of the older hill-billy. During the 1930's and '40's, the use of negro spirituals, of which fine choral texture and sometimes remarkably free independent improvisation by individuals is found, and introduction of songs of other peoples (especially the African, such as "Wisoweh") might eventually lead out of the vacuum left by the barber-shop quartet when it became enmeshed in virtuosity by the SPHERUS (Society for the Preservation and Encouragement of Barber-shop Quartet Singing in America).

Michael, Peggy, Barber and Fanny Seeger, whose voices are heard on the enclosed disc, do not belong to either of the above-mentioned types of folk singer. They are representatives of a second generation in the Anglo-Afro-American folk song survival-revival complex. They come of a strictly urban, unhybridized musical ancestry. Both parents are professional musicians rather antithetical to popular music and as ignorant of folk music as most professional musicians. But at the time the children were born, both parents were in the process of "discovering" that Anglo-American folk song was a going concern in the United States. The actual break in their hard shell of musical prejudice had been made by Tom Benton, George Pullen Jackson and John Lomax in 1933. This had led to removal of the family from New York to Washington, D. C., where the father (Charles Seeger) was engaged to administer the music activity of a community social and educational program in 300 rural resettlement projects designed by the New Deal to
offset the Great Depression where it hit rural population hard. Only too well aware of the folly of imposing foreign musical and linguistic patterns upon groups of any kind or status, his plan was to begin with whatever music-repertory and leadership existed in each locality and to build up from that in whatever direction seemed practicable. This surely meant working with a mixture of folk, folk-popular and popular materials. Naturally, the Archive of American Folk Song in the Library of Congress was drawn upon. It was not long before the childrens’ mother (Judith Crawford) was working at the music editorship of the Lorenz “Singing Country.” The house resounded morning, noon and night to the nearly 1000 discs involved in their parents’ occupations. The children - at the time of the making of the present disc respectively 23, 21, 19 and 13 years of age - had not, therefore, learned their stuff later in life after first becoming saturated with urban popular and fine arts, as is usual city-billy, but rather in their basinettes and pens, years before much of any other kind of music reached their ears. By the time she was three, Peggy, for example, had a very respectable repertory of ballads, game and love songs.

"Singing-to-sleep" was an almost nightly routine. Before they reached their teens, Michael and Peggy were delighting miscellaneous gatherings and meetings with “My Father is a Drunkard,” “The Rowing Gambler” and “Careless Love” (unexpurgated and unaccompanied) with original descants. Their type of oral tradition is not to be confused with that inherited by the typical rural carrier of oral tradition. His was of a small locality only - a county or section of a state, in some cases of a town. Theirs, to the contrary, was of the whole South - a region from which the Archive deposits were mostly drawn. The traditional singer as a rule had no such breadth of musical experience. He had, however, greater concentration and depth - an essence, even - of the general tradition. At his best, such a carrier of the oldest tradition has become disappearing at an alarming rate, moved down, is it were by the "combines" of mass communication, while the city singers of his songs were increasing faster than they could be counted.

This novel inversion of music history in which a folk art rapidly dying out in the country was being kept or revived among the young people in the cities, became noticeable during the 1940’s. Survivals of the old I.W.W. songs ("Pie in the sky"), fortified by infusion of somewhat more "authentic" folklore, crept into the labor union educational and recreational movement and thence into picket lines and political campaigns. The words "folklore" and "folk song" have been taken by a host of people to mean something as "authentic" as "Red River Valley," "Irene," "Casey Jones," "Wreck of the Old 97," "circulate widely as folk songs. Whether their composers and copyright claimants swiped them whole or in part from the older repertory of oral tradition as Stephen Foster did with "Oh, Susannah," (see Reed Smith, South Carolina Ballads, page 81) is often difficult or impossible to prove or disprove. Distinctions between folk and popular, folk and primitive - never technically defined by scholars - remain hazy. Styles of singing, never scientifically described, are experimented with, discarded, revamped ad infinitum. As Sam Bayard has philosophically, and truthfully, remarked "You can do anything to a folk song." To which may be added "even copyright it," as not a few have claimed to do with "Barbara Allen.

We must remember that when we generalize "what one does" to a song of any kind - that is, when a sufficiently large number of people do about the same sort of thing to a sufficiently number of songs over a sufficient length of time - we begin to define the content of a repertory and the singing style of a repertory of a music idiom. Unquestionably, in this mid-20th century, there is a nationwide resurgence of singing by people of most diverse kinds. Undoubtedly, also, a somewhat new music idiom or type of music idiom is being evolved by a population less crystallized in social classes than in 1900 and more conscious, under the impact of mass communication techniques, of a new way of life. Such an idiom may become recognized as part and parcel of that way of life, to embody, communicate, project or express meanings relative to that way of life. With us, in the United States, this land, the people we live with, how we face the exigencies of health and sickness, of poverty and affluence, of life and death - in short, what we desire, fear, value, agonize or delight in. Such a kind of music may at times exhibit the strange. But its main strength is that it communicates the common. Evidence that it does this is plain enough throughout the country. If we want more, we can find plenty in other countries, indeed, throughout the world, where it is not our "modern composers" but our popular and folk music that is known and loved. As might be expected of a comparatively new country, these are not richly elaborated arts such as are found in many Old World countries. Rather, it is their simplicity and directness - a certain freshness and vigor - that is characteristically American and is accepted as such. The pundits may still hold that by comparison with the world’s best it is crude and a poor thing. Nevertheless, we may still add, "but our own." At least, we and a lot of others, like it the better for that.

NOTES ON THE SONGS

OLD MOLLY HALE - A Scots-Irish fiddle tune, with words in the "old country," but now copyrighted it, as from which the Archive deposits were mostly drawn. Alan Lomax suggests a possible factor in this might be the "mouth music" that substituted for instrumental performances of dance music. See Columbia’s World Library of Folk and Primitive Music, Vol. VI, No. 33, where a reel, sung in vocabularies, parodies the bag-pipe. The Seegers learned this particular song from a recent wreck of Ireland (Library of Congress) who also made records for Victor with E. V. Stoneman and others in the late 1920’s.

WHERE I FIRST CAME TO THIS LAND - Learned from Tony Bales, 1935, in Boston, this song is believed to be of Pennsylvania Dutch origin. It’s relatives and ancestry, through “Twinkle, twinkle, little star” to “Ah, vous dirai, maman” are probably legend.

JANE JANE (THREE MOCKINGBIRDS) - A Negro ring game from Mississippi, in which there is one player who steals partners and jumps while the song is sung. Melodically it is akin to Stewball, with its answerless chorus and short solo, and is a popular Negro song pattern.

THE RICH IRISH LADY - This widely known ballad is regarded by some (Sharpe, Davis, etc.) to be a variant of “The Brown Girl” (Child 255). Belden, however, says: “In fact the figure of the Irish Lady is American; The British broadside, (Christie’s Scotch text, Sharpe’s from Somerset, even the Boston broadside (printed in British Ballads from Maine by Phillips Barry et al., Yale University Press, 1929) know nothing of her. The man’s declaration that he will dance on her grave … goes back to child’s two-versions of 295, and his suggestion that she has called him in as a doctor is at least implied in Child 8 though not developed fully till later."

MY HOME’S ACROSS THE SMOKEY MOUNTAINS - Probably a North Carolina song only. Learned from Bascom Lamar Lunsford and Elizabeth Cotten, of whom more is said below.

PLOTT’S TRAIN BLUES - Learned from Mrs. Elizabeth Cotten, a gifted folk musician from Chapel Hill, North Carolina, this seems to be a white blues very much like “Railroad Bill” and “Bogule” in both tune and harmonic progression. The blues break in the middle is an entirely different song, the “Wilson Rag.” Mrs. Cotten taught herself both banjo and
guitar and played with her brothers until about 1935 when she gave up music to join the church. Even 15 to 20 years later, her extraordinary instrumental technique (she played both instruments left-handed but in their right-handed stringing and tuning) were sure and clear-cut. Peggy plays right-handed the left-handed accompaniment that she learned by rote. The music texture, as a whole, is predominantly in the popular idiom.

SIDE II

WEDDING DRESS SONG - A fragment from Tennessee.

THE BROWN GIRL (LOUD THOMAS AND FAIR ELLENDE) - (CHILD 73, "Lord Thomas and Fair Arnet"). Tune and text learned from a record loaned by Walter Garwick, a free-lance collector in the mid-1930's. Probably from a Kentucky singer. The earliest printed version is a broadside of Charles II's reign. Textual variations have been found in Norway, Denmark and France, and fragments in Italy. In some, the heroine is slain by the brown girl, as here; in others, she dies of grief, as does the lover also. Compare with Child 74 "Fair Margaret and Sweet William."

FIVE TIMES FIVE - Multiplication tables, as well as other school work (alphabets, verb conjugations, and so on) were often facilitated and made more pleasant by the improvisation of games about them. Here, the arithmetical forms a chorus and verses are extra-curricular, perhaps taken from another song.

KICKING HOLE - From the King Family (Visalia, California) record (Library of Congress), this common hoe-down tune pattern is very similar to "Fly Around My Blue-Eyed Girl" and many dance tunes.

DANCE TO YOUR DADDY - A Northumbrian lullaby, still widely sung, especially in the Newcastle district. It was a great favorite in the Northumbrian coal mining villages and was regarded as exclusively a coal mining song. These villages were once fishing villages, hence the reference to fish (in many such towns, mining and fishing went on side by side). The melody was originally a hornpipe tune.

GOODBYE, LITTLE DORNEY - A sentimental, perhaps hill-billy-influenced, song.

SIDE I, Band 1: OLD MOLLY HARE

Mike Seeger: vocal, mandolin and fiddle
Penny Seeger: banjo
Ralph Rinzler: guitar

"Old Molly Hare, What you doing there?"
"Sitting on the fireplace A-smoking my cigar."

SIDE I, Band 2: WHEN I FIRST CAME TO THIS LAND

Peggy Seeger: vocal and banjo
Penny Seeger: vocal and guitar
Barbara Seeger: vocal and auto-harp

When I first came to this land
I was not a wealthy man;
So I got myself a shack --
I did what I could.
And I called my shack "Break my back."
For the land was sweet and good;
I did what I could.

When I first came to this land
I was not a wealthy man;
So I got myself a cow --
I did what I could.
And I called my cow "Dadidn't know she was"
And I called my shack "Break my back."
For the land was sweet and good;
I did what I could.

So I got myself a duck.
And I called my duck "Out of luck."

So I got myself a wife.
And I called my wife "Run for your life."

So I got myself a son.
And I called my son "My work's done."

SIDE I, Band 3: JANE, JANE

Peggy Seeger, vocal and banjo
Barbara and Penny, vocal

Leader: Hey, ha-ey, Leader: One for to do,
Group: Jane, Jane, Group: Jane, Jane, Leader: My Lordy, Lord, Leader: Most any little thing.
Group: Jane, Jane
Leader: I'm a-gonna buy,
Group: Jane, Jane
Leader: Three cocking birds,
Group: Jane, Jane,
Leader: One for to whistle,
Group: Jane, Jane,
Leader: One for to sing,
Group: Jane, Jane,
Hey, he-cy,
My Lordy, Lord,
I'm a-going buy,
Three hunters dogs,
One for to run,
One for to shout,
One to talk to,
When I go out.

Hey, he-cy,
My Lordy, Lord,
I'm a-going buy,
Three hunters dogs,
One for to run,
One for to shout,
One for to talk,
When I go out.

(Repeat first verse.)

SIDE I, Band 4: THE RICH IRISH LADY
Peggy Seeger: vocal and guitar

A rich Irish lady from Ireland came,
A beautiful lady called Saro by name.
Her riches was more than a king could possess,
Her beauty was more than her wealth at its best.

A lofty young gentleman courtin' here came,
Courtin' this lady called Saro by name.
"O, Saro! O, Saro!" said he,
"I'm afraid that my ruin forever you'll be.

"I'm afraid that my ruin forever you'll prove,
Unless you turn all of your hatred to love.
"No hatred to you nor to no other man,
But this, for to love you, is more than I can.

"So, end all your sorrows, and drop your discourse,
I never shall have you unless I am forced.

Six months appeared and five years had passed,
When I heard of this lady's misfortune at last.

She lay wounded by love, and she knew not for why;
She sent for this young man whom she had denied.
And by her bedside these words they were said:
"There's a pain in your side, love,
there's a pain in your head.

"Oh no, kind sir, the right you've not guessed;
The pain that you speak of lies here in my breast."
"Then an I your doctor, and an I your cure?
An I your protector that you sent for me here?"

"You are my doctor, and you are my cure;
Without your protection I'll die I am sure."
"O, Saro! O, Saro! O, Saro!" said he,
"Don't you remember when I first courted thee?"

"I asked you in kindness, you answered in scorn,
I'll never forgive you for times past and gone."
"Times past and gone I hope you'll forgive,
And grant me some longer in comfort to live."

"I'll never forgive you as long as I live,
I'll dance on your grave, love,
When you're laid in the ground."
Then off of her fingers bold rings she pulled three,
Saying, "Take them and wear them when you're dancing on me.

"Adieu, kind friends, adieu all around;
Adieu to my true love -- God save him a crown;
I freely forgive him, although he won't me,
My follies ten thousand times over I see."

SIDE I, Band 5: MY HOME'S ACROSS THE SMOKY MOUNTAIN
Mike Seeger, banjo
Ralph Rinzler, mandolin
Peggy Seeger, guitar
vocal trio.

CHORUS:
My home's across the Smoky Mountain,
 My home's across the Smoky Mountain,
 My home's across the Smoky Mountain, my Lord,
 And I never expect to see you any more.

Goodbye, little sugar darling, (three times)
And I never expect to see you any more.

(Chorus)

I'm leaving on a Monday morning, (three times)
And I never expect to see you any more.

(Chorus)

Rock my baby, feed it candy, (three times)
And I never expect to see you any more.

(Chorus)

SIDE II, Band 1: THE WEDDING DRESS SONG
Peggy Seeger: vocal and banjo

Hey, my little hollie gal,
Don't you guess
You'd better be a-making your wedding dress,
Wedding dress, wedding dress,
You'd better be a-making your wedding dress.

Hey, it's already made,
Trimmed in brown,
Stitched around with a golden crown,
Golden crown,
Stitched around with a golden crown.

Hey, it's already made,
Trimmed in green,
Prettiest thing that you ever seen,
Ever seen, ever seen.

Hey, it's already made,
Trimmed in white,
Gonna get married on Sunday night,
Sunday night, Sunday night,
I'm gonna get married on Sunday night.

Well, she wouldn't say yes,
An' wouldn't say no,
All she'd do was just set and sew,
Set and sew, set and sew,
All she'd do was just set and sew.

(Repeat first verse)
Five times five is twenty-five,  
Six times five is thirty,  
Seven times five is thirty-five,  
Eight .... etc.....

SIDE II, Band 3: FIVE TIMES FIVE
Peggy: vocal and banjo  
Penny: vocal and guitar  
Barbara: vocal and auto-harp

(REFRAIN)
Five times five is twenty-five,  
Five times six is thirty,  
Five times seven is thirty-five,  
Five times eight is forty;  
Five times nine is forty-five,  
Five times ten is fifty,  
Five times eleven is fifty-five,  
Five times twelve is sixty

Way down yonder in a maple swamp,  
The water's deep and mucky,  
There I spied my pretty little miss,  
There I spied my honey.  
(REFRAIN)
I take that little miss by her hand,  
Lead her like she was a pigeon,  
Make her dance one more reel,  
Scatter her religion.  
(REFRAIN)
Well, the raccoon's out a-choppin' wood,  
The possum's out a-hauling,  
My old dog sitting on a log,  
Splitting his throat a-squalling.  
(REFRAIN)

Final (REFRAIN)

SIDE II, Band 4: THE KICKING MULE
Mike: vocal, fiddle and mandolin  
Peggy: vocal and banjo  
Ralph: guitar

Well, I went down to the huckleberry picnic,  
Dinner all over the ground,  
Skippers in the meat was not fit to eat  
And the green fries was all around.  
Well, the biscuits in the oven were a-baking,  
The beefsteak frying in a pan,  
Pretty girl sitting in the parlor,  
Lord God-a-mighty, what a hand he had.

(REFRAIN)

When there, male, I tell you,  
Miss Liza, you keep cool,  
I ain't got time to kiss you now,  
I'm busy with this mule.
My uncle had an old mule,  
His name was Simon Slick,  
Above everything I ever did see  
Was how that mule could kick.  
Went to feed that mule one morning,  
He nipped me at the door with a smile,  
He backed one ear and he winked one eye  
And he kicked me half a mule.  
(REFRAIN)
He really an a kicker,  
He's got a hard jaw,  
He's the very thing to have about  
To tase your mother-in-law.  
He really an a kicker,  
He's got a hard back,  
He headed off a Texas railroad train  
And kicked it clear o' the track.  
(REFRAIN)

He picked a feather from a goose,  
He pulverized a hog,  
He kicked up three dead highwaymen  
And smelted him a yaller dog.  
(REFRAIN)
When I seen Miss Dinah the other day,  
She was bent all over her tub,  
Way, the more I'd ask her to carry me,  
Well, the harder she would rub.  
(REFRAIN)
SIDE II, Band 5:  **DANCE TO YOUR DADDY**

Peggy:  vocal and banjo

Dance to your daddy, my little laddie,
Dance to your daddy, my little man.
Thou shalt have a fish, and thou shalt have a fin,
Thou shalt have a coddlin' when the boat comes in;
Thou shalt have a haddock boiled in a pan.
Dance to your daddy, my little man.

Dance to your daddy, my little laddie,
Dance to your daddy, my little lamb.
When thou art a man and come to take a wife,
Thou shalt wed a lass and love her all your life,
She shall wed a lass and love her all your life,
She shall be your lass and thou shalt be her man,
Dance to your daddy, my little lamb.

(Repeat First Verse)

SIDE II, Band 6:  **GOODBYE, LITTLE BONNIE**

Mike:  vocal and mandolin
Peggy:  vocal and guitar
Ralph:  autoharp

**Refrain:**
Goodbye, little Bonnie, goodbye,
Goodbye, little Bonnie, goodbye,
I'll see you again, but the Lord knows when,
Goodbye, little Bonnie, goodbye.

I asked your mother for you,
I asked your papa too;
They both said, "No, little Bonnie can't go;"
I'm sorry that's all I can do.

(Refrain)

My trunk is packed and gone,
My trunk is packed and gone,
My trunk is gone and I'm alone,
Goodbye, little Bonnie, goodbye.

(Refrain)

There's more pretty girls than one,
There's more pretty girls than one,
With all this world I've travelled 'round,
There's more pretty girls than one.

(Refrain)
### FOLKWAYS RECORDS CHILDREN'S CATALOGUE

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<td>KIP ROPE SONGS, 33 rhymes and games by school children. (739)</td>
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<td>FOLK SONGS FOR CAMP SONGS (740)</td>
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<td>CHILDREN'S SONGS sung by Johnny Richardson. A fun disc. (756)</td>
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<td>FC7051</td>
<td>ANIMAL SONGS FOR CHILDREN Sung by Peggie Seeger, child. (751)</td>
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<td>AMERICAN FLK SGS FOR CHRISTMAS. Ruth C. Seeger's book. (753)</td>
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<td>SOUTHERN MT. CHILDREN'S SGS &amp; GAMES, Sung by Jean Ritchie (754)</td>
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<td>FC7061</td>
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<td>THE LAUNDRY &amp; BAKERY STORY. Another song-trip. H. Furry (771)</td>
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<td>FLK TALE FROM INDONESIA (102) Read by folklorist H. Courlander</td>
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<td>FLK TALES FROM WEST AFRICA (103) Harold Courlander, reader</td>
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<td>THE DREAM KEPPER and others (104) Read by author Langston Hughes</td>
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<td>BIBLE SONGS FOR CHILDREN (105) -1 In the beginning, Melva Ash</td>
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<td>UNCLE BOQUET OF HAITI, Folk character. Read by A. Baker (107)</td>
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<td>KONOIKE GOLD RUSH. Read by (108) the author Pierre Burton.</td>
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<td>RIDE WITH THE SUN. Five tales (109) China, Ieland, Egypt. Philipp. Dr.</td>
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<td>ASHANTI FLK TALES FROM GHANA, Read by Harold Courlander (110)</td>
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<td>THE REAL STORY OF DAVY CROCKETT. Narrated by B. Hayes (202)</td>
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<td>AFRICAN FLK SGS OF CHILD. 15 traditional songs. O. Dryer (201)</td>
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<td>FRENCH FLK SGS FOR CHILDREN Sung by Alan Mills (708)</td>
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<td>SONGS TO GROW ON by Woody Guthrie (730)</td>
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<td>SONGS OF CAMP. 18 of the most popular songs. Ed Babeau, chil. (731)</td>
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<td>FC7325</td>
<td>SLEEP TIME. Songs and stories for bed time. Pete Seeger (7325)</td>
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<td>FC7326</td>
<td>SONG AND PLAYTIME. Listening and participation. P. Seeger (7326)</td>
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<td>FC7330</td>
<td>WHOEVER SHALL HAVE SOME. Good peanutts and others. Bilton (7330)</td>
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<td>FC7332</td>
<td>FLK FOR YOUNG PEOPLE. As intro. to folksongs. P. Seeger &amp; others (7332)</td>
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<td>SONGS FOR YOUNG PEOPLE. Sung by Leadbeely (7353)</td>
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<td>HOLIDAY &amp; OTHER SONGS. For Hebrew festivals. G. Bluestein (7354)</td>
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<td>FC7361</td>
<td>MORE MUSICAL PLAYS with Gil Sote. (7361)</td>
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<td>FC7356</td>
<td>CALL OF FREEDOM, cantata by elem. school pupils &amp; doc. rects. (7356) AMERICAN PLAYFARTIES. Instruction record with P. Seeger (7356)</td>
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<td>FC7362</td>
<td>YOU CAN SING IT YOURSELF. A popular sing-along record. (7362)</td>
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<td>FC7366</td>
<td>YOU CAN SING IT YOURSELF. Vol. 2 unusual participating recordings. (7366)</td>
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<td>FC7361</td>
<td>DANCE ALONG. Planned rhythm studies for dancing. M. Graham (7361)</td>
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<tr>
<td>FC7362</td>
<td>THIS IS RHYTHM. Simple and complex rhythm for children (7362)</td>
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<td>RHYTHMS OF CHILDHOOD with Ella Jenkins. Songs for children. (7363)</td>
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<td>FRENCH CHILDREN'S SGS. $8.50 in French</td>
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### SCIENCE 12''

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<td>PE4511</td>
<td>LULLABIES OF THE WORLD. A worldwide survey of songs</td>
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AMERICAN FOLK SONGS
Sung by the Seegers
Peggy, Penny, Barbara and Michael
with autoharp, banjo, mandolin, fiddle and guitar

SIDE I

Band 1. OLD MOLLY HARE
Band 2. WHEN I FIRST CAME TO THIS LAND
Band 3. JANE
Band 4. THE RICH IRISH LADY
Band 5. MY HOME'S ACROSS THE SMOKY MOUNTAIN
Band 6. FREIGHT TRAIN BLUES

Words and music by Elizabeth Cotton
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FOLKWAYS Records
AND SERVICE CORP., 701 SEVENTH AVE., N.Y.C.
Long Playing Non-Breakable Micro Groove 33 1/3 RPM
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AMERICAN FOLK SONGS
Sung by the Seegers
Peggy, Penny, Barbara and Michael
with autoharp, banjo, mandolin, fiddle and guitar
SIDE II
FA 2005 B
Band 1. THE WEDDING DRESS SONG
Band 2. FAIR ELLENDER
Band 3. FIVE TIMES FIVE
Band 4. THE KICKING MULE
Band 5. DANCE TO YOUR DADDY
Band 6. GOODBYE, LITTLE BONNIE