

## BACKGROUND NOTES to the NAT Research Archive



*Mark Wilson:* The recordings in the North American Traditions Collection (NAT) were gathered by a small group of friends who attempted to document the state of traditional music during the last quarter of the twentieth century, operating within the limited sectors of the country where we happened to possess strong contacts. The anticipated goal of most of these recordings was an eventual LP or CD issue on the Rounder label, grouped together (in later years) as *The North American Traditions Series*. The presiding editor of this series was a consultant outside of the company (Mark Wilson) who worked in close collaboration with Bill Nowlin inside Rounder Records itself. All of these projects were motivated by affection for the music and



a desire to see it preserved. None of the NAT group received compensation for their labors, although Rounder did supply the recording equipment and some travel allowances (which were sometimes substantial). The performers themselves usually received small advances and royalties from the company and were generally pleased to participate in projects that they could call their own.

Most of these musicians are now deceased, and the original LPs and CDs are generally unavailable (Rounder was eventually sold to a large California firm with little interest in these materials). In our associated NAT Research Archive, these earlier publications can be found in the *Published Projects* section, along with their original notes and graphics. There are approximately one hundred of these including the various reissue projects that Wilson oversaw. The *Original Sessions* section contains the much larger group of original field recordings from which those publications were extracted, together with a complete listing by title to assist researchers seeking a particular song, tune or performer. The original tapes and photographs pertaining to the NAT collection now reside in the Southern Folklife Collection at the University of North Carolina, to whom they were donated under the assurance that these materials would be made digitally available for non-commercial research purposes. To this objective, I devoted a considerable amount of effort to digitalizing and identifying all of the selections and restoring them to their original session order. My objective was to make the entire



collection easily accessible through a simple search through a complete listing of its holdings (provided in the *Tune Lists* section). In addition, Norm Cohen and I began annotating a fifteen component survey of the collection's contents, partially to serve as a "library guide" to the full collection, to provide readers with a wider awareness of traditional song generally and to serve as a vehicle whereby the members of the NAT could leave behind reminiscences of our experiences in making these recordings.

Unfortunately, once the library gained physical possession of our tapes and photographs, it reneged upon its promises to post the collection as originally agreed. Instead, interested parties must travel to Chapel Hill and request selections from poorly identified tapes within a library reading room—exactly the sorry fate that I hoped to avoid in the first place! (For reasons I can't comprehend, they also spurned my efforts in correctly identifying what these selections are). To be sure, they did assist me in preserving some of the tapes that were beginning to deteriorate physically, and I guess it is better that the original materials are housed in a more secure location than my basement. There are a large number of photographs and notes within these holdings to which I no longer have access, but most of the music that we recorded can be found in our NAT Research Archive.





In any case, keeping these materials publicly accessible and not sequestered within a university library has been our chief concern from the outset, in the hope that our collection might prove of assistance in the delicate detective work that is required to reconstruct the developmental history of American and Canadian music accurately. To do so, our materials must be combined from data from many other sources and in our annotations Norm and I have attempted to illustrate how this might be done. But the library's abrupt reversal in its assurances substantially diminished the prospects that our materials could assist materially in this process. Fortunately, I happen to have been corresponding with John Schwab of the Field Recorders' Collective group (FRC) about another project, and we realized that we could achieve most of our original objectives by issuing our original Survey as a collection of sixteen FRC projects, while posting their accompanying notes and the complete NAT Research Archive on an associated website [fieldrecorder.org/nat](https://fieldrecorder.org/nat) and Dropbox portal. The link to the latter is:

[https://www.dropbox.com/sh/e1dwehe0kqb4wm0/AAANjERTNHXK6zPDPCa\\_YujSa?dl=0](https://www.dropbox.com/sh/e1dwehe0kqb4wm0/AAANjERTNHXK6zPDPCa_YujSa?dl=0)

All of the recordings supplied upon this site are intended for scholarly or educational purposes only; any projected commercial use will require permission from the artists or their heirs.



Landscapes by Mark Wilson:

Grain Elevator, near Sioux City, IA 2003

Coal Mine, near Canada, KY 1997

Snake Chapman's House, Canada, KY 1998

Hilltop Vista, Iona, NS 1998

Iowa Sunset, near Jefferson City, IA 2004

## Reminiscence: A "Second Wave" of Traditional Music Recording



*Bill Nowlin:* At some point in 1994, Ken Irwin ran into fiddler J.P. Fraley (twenty years earlier – way back in March 1974 – we'd put out *Wild Rose of the Mountain* by J.P. and Annadeene Fraley, as Rounder 0037). Ken asked if he'd be interested in doing another record. J.P. asked if Mark Wilson would be able to do the recording. Mark hadn't done any records for ten years or so, but he had recently moved to Columbus to take a position at Ohio State. It was feasible to get down to Denton, Kentucky to record them. He agreed to do it, and became freshly conscious of the fact that...

a lot of old fiddle music was still extant but about to disappear unrecorded (or recorded inadequately). This motivated me to assemble a gang of regional collaborators and for about twelve years we tried to capture as much of this older traditional music as we could (we recorded a lot more stuff in this period than we had done previously).

The gang included Lou Curtiss from San Diego, John Harrod from Frankfort (Kentucky), Ozarkian Gordon McCann, and Morgan MacQuarrie, who helped make arrangements for another round of Cape Breton recordings.

Mark recalls:

Since you folks were comparatively flush at the time, we could depend upon expense reimbursements and extend small advances to the artists, both of which made the work a lot easier. As I've stressed to you many times, this is one of the few cases where a commercial record company funded a preservation project of substantial magnitude (the main analogs were Lomax's efforts in the '50s). And the North American Traditions [NAT] series was certainly the main set of records that adhered to your original range of interests without much change (including supplying the very long research notes that the PDF files permitted).

Mark added in a note to me, one that was strongly opinionated as Mark often was:

You and I dreamed up the NAT tag because we felt that collectors like Lomax or John Cohen sometimes garnered better name recognition than the artists themselves, but we didn't want to introduce that same self-promoting slant into our projects. So we hoped that an identifiable "label" might collect a greater degree of collective recognition for our sustained efforts in preservational work than they had typically received heretofore on a record-by-record basis. In point of fact, I don't think this ploy worked very well, partially because your publicity people never lifted a finger on our behalf (insofar as I was aware). You were lionized in the press for your records of other types of music (loosely characterized as "folk"), but rarely for the completely traditional stuff we did. Looking back on it all, I don't really care now, but back then I hoped to bring a greater degree of recognition (and \$\$\$) to the truly remarkable people we managed to record. But that never happened either, except for a few cases like Dwight Lamb.

One hopes and believes that the artists recorded at least felt good that their music had been recorded, preserved, and made available. They may not have received much in the way of \$\$\$, but seeing one's self on a CD cover that contained one's music had to feel good. And they did receive the compensation due them for what meager sales we achieved.

Generally, the practice of the NAT group was to assemble as many components of a project as they could outside of Rounder. Mark never met John Virant or any of our other key people, and would mail me the results as in-house supervisor. This sometimes created tensions because Mark was always concerned about delays in light of the advanced age of many of his artists, but my attention was often diverted by business affairs of a greater practical import. Because of the manner in which these projects gradually came in, I didn't appreciate the sheer magnitude of the research that we had

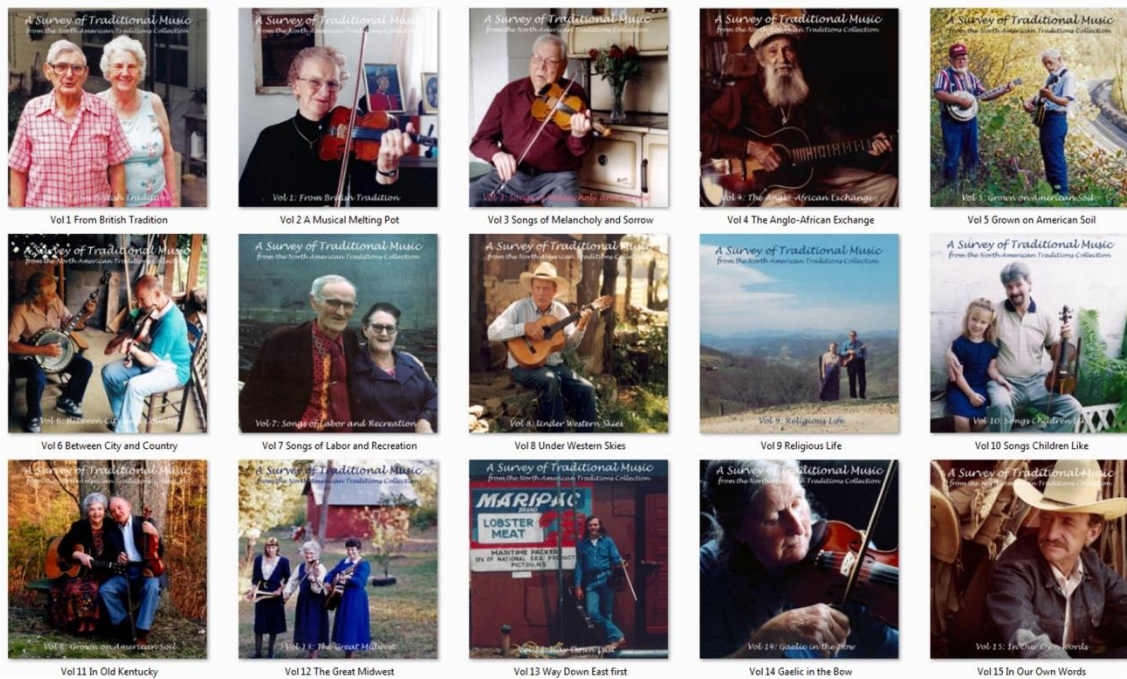
sponsored over the years until Mark and I compiled a listing of them in 2018. In dealing with an Alan Lomax, the extent of the collection was evident from the beginning, but this one sort of sneaked up on us.

(extract from *Vinyl Ventures; My Fifty Years at Rounder Records* (2021))

“Photo of Original Rounder Headquarters”: Bill Nowlin, Somerville, MA 1970

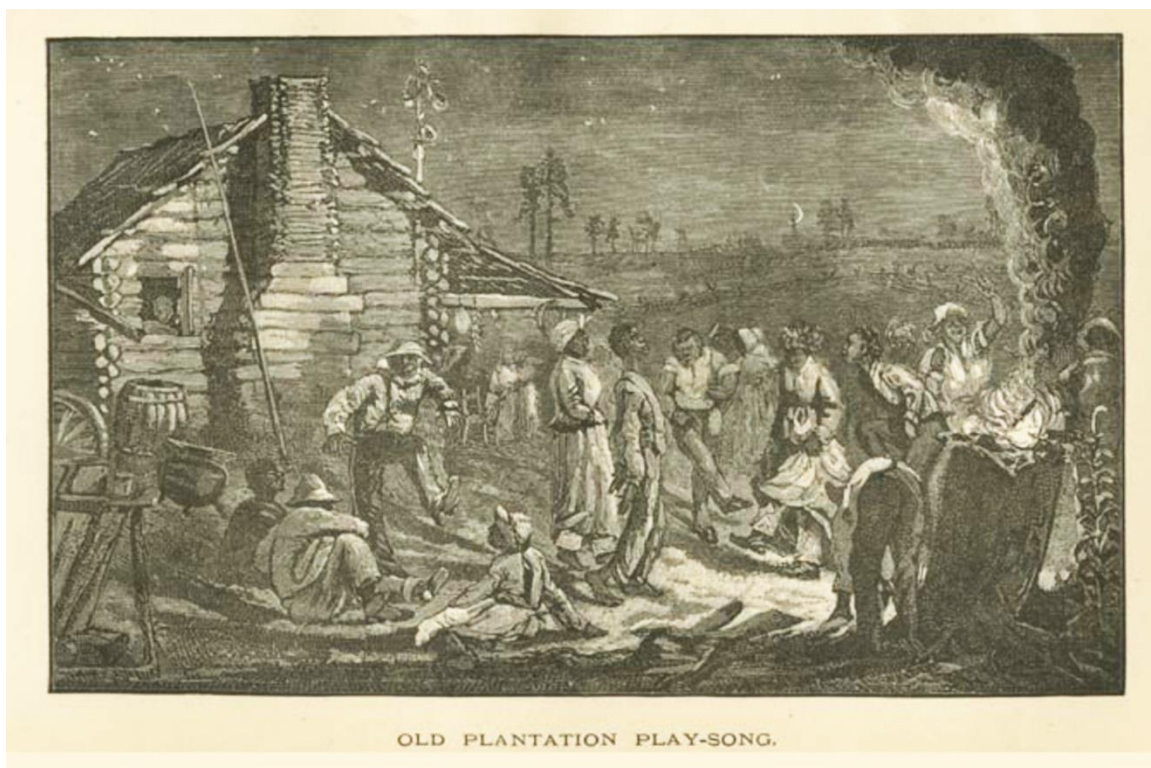


## A Survey of Traditional Music from the North American Traditions Collection



*Mark:* The FRC associated sector of this Research Archive presents an extensive sampling on CD and mp.3 downloads of folk music types drawn from the NAT collection, consisting of nearly twenty hours of music with extensive accompanying commentary posted as PDFs at [fieldrecorder.org/nat](http://fieldrecorder.org/nat). This survey is intended as both a guide to the NAT Research Archive and an attempt to situate the music within the broader historical and social contexts from which it emerges. Our annotations attempt to sketch the true backgrounds of this music as accurately as we could manage, without distorting romanticism or sentimentality. Most of these notes are written by Norm Cohen (signed as “Norm”) or Mark Wilson (signed as “Mark” or “MW”), although other authors have contributed valuable vignettes as well.

To be sure, our coverage is limited by the materials that we happen to have in the NAT collection (we only recorded a few African-Americans and comparatively little ethnic music beyond a few specific instrumental traditions). Despite these limitations, we nonetheless believe that we have pieced together a useful introduction to traditional music as it was formerly performed within our working class communities (musically in sharp contrast to revivalist presentations that frequently differ in spirit and execution from their sources). We hope that wider audiences will enjoy hearing these songs, tunes and stories as they were actually performed, unfiltered through the ears and



fingers of later generations. Doing so strikes us as the best way of remembering the wonderful people who were kind enough to make these recordings.

With respect to African-American music in particular, it happens that our largely Anglo informants sometimes retained the richer musical retentions from times gone by, partially because their communities were less disrupted by the massive displacements that affected our Black populations. In our research work, we particularly sought out these lingering memories of nineteenth century instrumental performance and hope that our Archive will assist in the important project of reconstructing its past condition as accurately as possible. Although a lot of excellent labor has been devoted to this task already, I also feel that it draws too heavily upon written sources and has not benefited adequately from field records of the type represented in our collection. So we hope that the NAT Collection's public availability will assist in rectifying this situation. In our Survey notes, Norm Cohen, John Harrod and I have offered various hypotheses along these lines but trust that our readers will carefully distinguish our speculations from the hard data that we extracted from our informants. In reviewing the contemporary literature on music of this kind, I have often been struck by the degree to which someone's original idle musing becomes constantly repeated thereafter as firm fact. A simple example: to what does the fiddle tune title "Yellow Barber" refer? Our friend John Hartford speculated that it designated some Afro-American barber, but this was sheer speculation on his part. I believe that I personally interviewed every living



informant who remembered the tune (others knew it as “Arthur Berry”), and none of them could tell me what the title connotes. Although this fussing about detail may seem trivial, it is exactly the tune titles that genuinely involve African-American life (and, even better, any accompanying snatches of lyric) that provide our best clues with respect to the nineteenth century origins of this music. So I wish that John had been more cautious in his claims. We have tried to be as accurate about such matters as we can, but mistakes and misunderstandings easily arise in efforts of this kind. Nothing we offer should be regarded as gospel fact.

Much of our annotation in this survey focuses upon historical background and the circumstances of the recording sessions themselves. For more detailed information about the artists, please consult the original album notes in the *Published Projects* section, which supply the condensed autobiographical data that we managed to obtain (we have reproduced limited portions of some of these collages in our Survey notes). We have not attempted to follow these songs in their later revivalist appearances (an excellent set to this objective is Norm Cohen’s survey *Folk Song America: a 20th Century Revival* (1991)).



We have decorated our discussions with a large amount of graphic material that render vivid the historical circumstances that surrounded this music and its subsequent preservation (or lack thereof). Readers are warned that some of this material contains offensive stereotypes that are characteristic of the eras from which they derive. Unfortunately, reconstructing our musical past accurately demands that we confront these sources of data directly, despite their off-putting characteristics. Because of size limitations on the PDF commentaries we post, the graphics utilized can all be found in greater resolution (when available) in a dedicated file entitled *Survey Notes and Graphics* within the NAT Research Archive.

“Old Plantation Play-Song”: J. C. Harris, *Uncle Remus: His Songs and Sayings* (1881)

Photo of Perry Riley: Carole Cochran, Hayes Crossing, KY 1973

Photo of John Campbell: Mark Wilson, Watertown, MA 1976



## Principal Contributors to the NAT Research Archive and Survey:



*Mark:* Although a large number of people contributed helpfully to our endeavors, there are eight exceptional individuals that must be acknowledged at the outset (lesser contributions will be mentioned at the appropriate places in our Survey notes). Obtaining coverage as extensive as ours without the benefit of public funding would have been utterly impossible without the wholehearted and generous assistance of these selfless NAT contributors. Indeed, Bill Nowlin and I concocted the “North American Traditions” label in the late 1990’s as a means of capturing the fact that these recordings represent the product of cooperative group effort. Too many recordings of the time instead emphasized their “collected by X” credentials at the expense of assisting helpers and even the featured artists themselves. We were quite determined to avoid inequities of this kind. Working as managing editors, Bill and I deserve a certain degree of organizational credit, but these tasks pale in comparison with the deep familiarity with community that the individuals listed below contributed to our group efforts (as well as making these projects a lot more fun to carry out).

A second motive behind our adoption of the “North American Traditions” moniker derives from the fact that Rounder’s support of our preservational efforts over many years should be regarded as quite exceptional in the annals of commercial music, comparable, perhaps, to that of Folkways and Prestige in an earlier era. So Bill and I felt

that this corporate underwriting deserved some higher form of public acknowledgement (which it never received, even within the company itself as Bill wryly observes in his commentary above).

We are also grateful to the photographers who supplied us with many of the photos used here: Virginia Curtiss, Bill Ferris, Bill Nowlin, Sylvia Pitcher and Frank Weston, who retain the commercial copyrights. We have also drawn upon other printed and internet sources as a means of presenting as full a visual portrait of this music as we could piece together.

In any case, here are the NAT's primary contributors, to whom I again offer my heartfelt thanks:

Photo "Recording *Hollerin*" (Mark Wilson, H.H. Oliver and Ermon H. Godwin, Jr.): Bill Nowlin, Sampson County, NC 1976

(The teenagers in the house wouldn't turn off the television, so we were forced to hook up the tape recorder to the electric fence. But the ambient flies kept hitting the microphones with loud "thunks" that Mark needed to excise later with a razor blade.)



**Mark Wilson** (general editor): Mark has been interested in folk music since he was a teenager in Oregon and even did a bit of “collecting” while in high school (a few examples of which can be heard here). Early in graduate school, he met Bill Nowlin who had recently formed a fledgling record company (Rounder Records) with Ken Irwin and Marian Leighton, and Mark began helping them on some of their earliest projects. Many rural artists were extremely wary of exploitation by urban academics and revivalists, and Mark quickly appreciated the advantages of being able to offer a performer a recording contract in return (albeit with a warning to not expect great financial rewards: “don’t be trying to build a swimming pool with the proceeds,” he’d warn). He has taught philosophy at a number of universities around the country and mailed the completed projects to Bill Nowlin after his NAT collaborators were satisfied with their assembly.

Photo of Mark Wilson: Carole Cochran, Waldorf, MD 1975 (recording Wilson Douglas)



**Gus Meade:** Gus worked as a government computer programmer in Washington, D.C. and was an early pioneer of country discography, resulting in his posthumous classic *Country Music Sources*. He often went on research trips to this end. Mark met him in 1972 after he had recently interviewed Doc Roberts and Asa Martin in Kentucky. The pair quickly decided that they should to try to record the group again for Rounder's fledgling record label (Asa worked out, Doc didn't). Mark and Gus worked together for about three years, at which time Mark moved to California to take up his first teaching position and didn't return to Kentucky for nearly twenty years. In the meantime, Gus began a recording partnership with John Harrod, ultimately resulting in the materials issued on Rounder 0398: *Traditional Fiddle Music of Kentucky Vol. 2*. These later Kentucky recordings are not part of the NAT collection but are housed In the Guthrie T. Meade Archive at the Wilson Library. Gus passed away suddenly in 1991, just after he had retired to live in his beloved Kentucky.

Photo of Charley Kinney and Gus Meade: Mark Wilson, Foxport, KY 1974





**John Harrod:** John is a native son of Kentucky and began intensively studying its fiddle music after he graduated from college and began teaching high school English. He teamed up with Gus Meade in the mid-1970's and recorded a large body of music, some of which is now housed in the John Harrod Archive at Berea College. When Mark moved to Columbus, Ohio in the early 'nineties, he contacted John to see if they could somehow get their long-stalled *Traditional Fiddle Music of Kentucky* compilation completed. This led to a second extensive round of Kentucky recordings now found in our Original Sessions section. To this day John continues to serve as a major driving force in the preservation of Kentucky fiddle music, both as a lecturer and as an active musician (he has issued several albums of his own as well as some wonderful recordings on the FRC label of Darley Fulks, Carlton Rawlings and others). He received the Governor's Award for the Arts in 2004 in recognition of his efforts.

Photo of Billy Don Stamper, Earl Thomas and John Harrod: Mark Wilson, Irvine, KY 1995



**Gordon McCann:** Mark first met Gordon in the early 1980s when he served as Art Galbraith's guitarist for the *Simple Pleasures* (Rounder 0157) project. Mark was impressed with Gordon's profound affection for all matters Ozarkian (he owns an extensive library collection and assisted Vance Randolph in his bibliographic efforts). In the middle 1990's, when Mark began making records for Rounder again, he contacted Gordon to see if they might work together in southern Missouri, as the region had not been well represented on records. This plan worked out very well, and Mark gained a first-class friend in the process. Gordon received an Arts Award for his folklore work from the State of Missouri and has coauthored a volume entitled *Ozarks Fiddle Music* (2008) with Drew Beisswenger. He has recently donated his truly massive collection of cassette recordings to Missouri State University, some of which is now posted online (<https://digitalcollections.missouristate.edu/digital/collection/McCann>).

Photo of Melvin and Cora Lawrence and Gordon McCann: Mark Wilson, Theodosia, MO 1997



**Lou Curtiss:** For many years, Lou ran one of the best record shops (Folk Arts Rare Records) in the country in San Diego and sponsored many important folk festivals (some of Lou's large cache of recordings are now housed at UCLA). Lou knew a large number of old-time musicians in the Southern California region and served as a helpful collaborator during Mark's years in California. His wife Virginia contributed many fine photographs to our efforts as well. Genial Lou passed away in August 2018 after a prolonged illness.

Photo of Lou Curtiss: Mark Wilson, San Diego, CA 1984





**Morgan MacQuarrie:** The great Cape Breton violinist Theresa Morrison told Mark about Morgan who only lived a few hours away (Morgan lives in Detroit and Mark was then in Columbus, Oh). Mark was seeking a reliable collaborator to assist him in researching Cape Breton fiddle music, and he couldn't have asked for a better partner than Morgan. His affable cheer and wide acquaintance opened many doors that would have proved inaccessible otherwise, and their joint recordings at the turn of the century captured a large number of performers on tape whose music would have otherwise been lost. Morgan is also one of the last great traditional players of old-style Scottish music, and his music can be heard extensively throughout this collection.

Photo of Morgan MacQuarrie: Mark Wilson, Kenloch, NS 2004





**Bill Nowlin:** Bill was working on his Ph.D in political science when he founded Rounder Records with Ken Irwin and Marian Leighton. All three had longstanding interests in traditional music, and Rounder's early issues were largely in that vein. Mark met Bill through trading records at that time and formed a friendship that has lasted to this day. The company soon found success working with more popular acts, but Bill retained his interests in downhome music and became the NAT group's chief sponsor within the company (which did not universally cherish wasting resources on such commercially non-viable fare). Bill further oversaw the Alan Lomax collection, the Rinzler Cajun issues and much else, making his overall contributions to the preservation of traditional music almost unparalleled in our era (a fact for which he rarely receives adequate credit). He is also an expert on the Boston Red Sox and has written many books on the subject. He has recently completed an autobiography (quoted above) that details his hair-raising struggles to keep a small record company afloat, through times plush and lean. Some of his fine photographs appear throughout this survey.

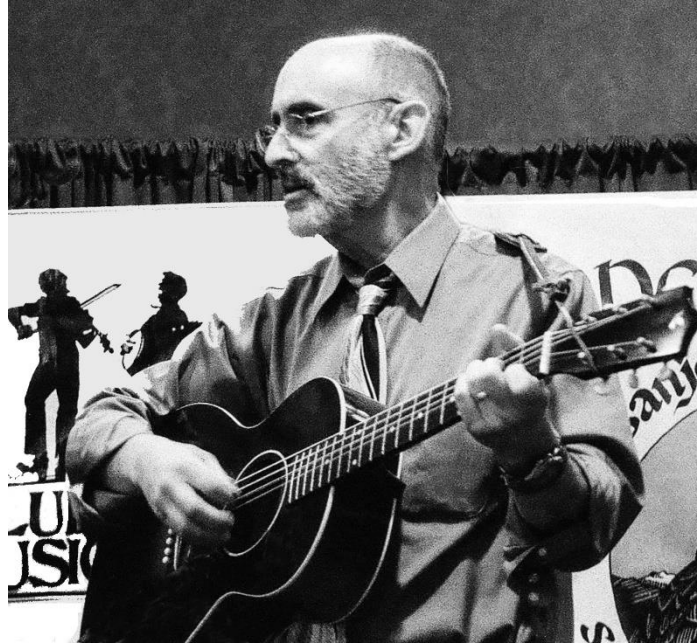
Photo of Bill Nowlin: Mark Wilson, Cambridge, MA 1991

Finally, there are two others who have contributed significantly to the preparation of the Survey:



**Norm Cohen:** Norm didn't assist in any of the NAT group's recording efforts while they were ongoing, but he has greatly enriched traditional music scholarship over the years through his many publications (*American Folk Music: A State-by-State Reference Guide* (2008); *Folk Music: A Regional Exploration* (2005); *Long Steel Rail: The Railroad in American Folksong* (2001) and many others). He also edited the important research journal, the *JEMF Quarterly* through most of its existence, while working a day job as a physical chemist. He is now retired and divides his time between Santa Barbara, California, and Green Valley, Arizona, where he teaches adult courses in music, science, and bible history. He received the Dena Epstein Award for Archival Research from the Music Library Association for his study of 19th century American pocket songsters. Because of his deep knowledge of musical sources, we were delighted when he agreed to contribute his expertise to our song annotations. In some cases we have "borrowed" some of Norm's previous writings for the notes presented here.

Photo of Norm Cohen: courtesy of Norm Cohen



**John Schwab:** Like Mark, John has been interested in folk music since he was a teenager. But it was when John was in graduate school in the early 1970s that he first heard traditional dance music and soon went head-first down the old-time music rabbit hole. He's played backup guitar with a number of string bands that favor the old, unvarnished sounds; he's taught at various music camps and festivals; and he's written a widely consulted instructional book for old-time backup guitar (*Old-Time Backup Guitar: Learn from the Masters*, 2012). In 2009, Ray Alden, who founded the Field Recorders' Collective, was approaching the end of his life and named John plus six others to assume the leadership of the FRC. In the intervening years, John has produced well over a dozen albums for the FRC, honing his skills in digital sound editing and restoration, while also working closely with music collectors as well as artists and their surviving family members. John had long admired the North American Traditions albums that had been issued by Rounder, and he is proud to collaborate with Mark Wilson and the rest of the NAT group to preserve and disseminate this priceless collection.

Photo of John Schwab: Bob Dixon, Richmond, MN 2016

## Artist Profiles and Autobiographies

Scattered through our survey notes are biographical sketches of our artists, largely in their own words. Further accounts of this type can be found in the accompanying notes in our “Published Projects” section.

E.C. Ball 3, 9  
Dick Burnett 6  
Aubrey Chapman 13 (by Stan Chapman)  
Fred Chapman 13  
Snake Chapman 4, 6  
Sam Chatmon 6  
Blanche Coldiron 6  
Roger Cooper 10  
Joe Cormier 2 (by Sam Cormier)  
Paddy Cronin 13  
Tommy Doucet 13 (by Bob Coltman)  
Wilson Douglas 2  
J.P. Fraley 11  
Art Galbraith 4, 12  
Jim Garland 1, 4, 5, 6, 7  
Sarah Gunning 1 (by Jim Garland)  
Haley, Ed 6 (by Mark Wilson and Gus Meade)  
Jerry Holland 13  
Bob Holt 12  
Hutchison, Frank 4 (by Mark Wilson)  
Kazee, Buell 5  
Philip Kazee 1

Willie Kennedy 14  
Dwight Lamb 2, 12  
Mary Lozier 8  
Harry MacClintock 7 (by Lou Curtiss)  
Alex Francis MacKay 3  
Joe Peter MacLean 14  
Donald MacLellan 14  
Buddy MacMaster 2  
Doug MacPhee 2  
Asa Martin 4 (uncredited, supplied by Asa);  
6 (by Mark Wilson and Gus Meade)  
Theresa Morrison 2  
Glenn Ohrlin 8  
Wilfred Proper 3  
Almeda Riddle 1  
Gerry Robichaud 13  
Paul Smith 11  
Fred Stoneking 12  
Buddy Thomas 11  
Graham Townsend 13 (by Sam Cormier)  
Fields Ward 1  
Nimrod Workman 7



## Detailed contents for A Survey of Tradition Music from the North American Traditions Collection

### Vol. 0: Introductory Overview

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- 02 The Lady Gay – Buell Kazee
- 03 Kitty Puss – Buddy Thomas
- 04 Storm – Dwight Lamb
- 05 No Sorrow Will Be There – Ola Belle Reed
- 06 My Heart Is Broke Since Thy Departure – Theresa Morrison
- 07 Old Aunt Adkins – Owen “Snake” Chapman
- 08 God Don’t Like Ugly – Sam Chatmon
- 09 Newsy Women – Nimrod Workman
- 10 McKinley March – Fields Ward
- 11 Wink the Other Eye – Lonnie Robertson
- 12 I Tickled Her Under the Chin – Asa Martin
- 13 Old Age Pension Check – Nova and Lavonne Baker
- 14 The Jam on Gerry’s Rocks – Wash Nelson
- 15 The Dying Cowboy – Hobert Stallard
- 16 Make Me a Cowboy Again for a Day – Glenn Ohrlin
- 17 Hold to God’s Unchanging Hand – E.C. and Orna Ball
- 18 God Moves in a Windstorm – Sarah Gunning and Jim Garland
- 19 Tally Ho! – Blanche Coldiron
- 20 Old Bill Rolling Pin – Bessie Jones and School Children
- 21 Galleynipper – J.P. Fraley
- 22 Bostony – Roger Cooper
- 23 Piedmont – Art Galbraith
- 24 Sourwood Mountain – Bob Holt and Bill Conley
- 25 New Market Reel – Jerry Holland
- 26 Jenny’s Welcome to Charlie – Paddy Cronin
- 27 The Bee’s Wing Hornpipe – Carl MacKenzie
- 28 The Bell Piano Strathspey – Theresa and Marie MacLellan
- 29 Good Morning This Morning – Nimrod Workman
- 30 Cowboy, Go Union – Van Holyoak

### Vol 1 From British Tradition

- 01 The Brisk Young Farmer – Almeda Riddle
- 02 Button Willow Tree – Glenn Ohrlin
- 03 Lord Daniel – Nimrod Workman
- 04 The Little Mohee – E.C. Ball



- 05 Betsy Over the Main – Hessie Cruise Scott
- 06 Lord Lovel – Gracie Baker
- 07 Hard Times – Mary Lozier
- 08 The Miller's Will – Ola Belle Reed
- 09 One Morning in May – Sarah Gunning
- 10 The Nightingale – Hobert Bowling
- 11 Last May Morn – Wash Nelson
- 12 Captain Devin – Sarah Gunning
- 13 House Carpenter – Fields Ward
- 14 Crawling and Creeping – Asa Martin
- 15 Crawling and Creeping – Jim Garland
- 16 True Love – Roscoe Holcomb
- 17 The Drunkard's Dream – Wash Nelson
- 18 Young Edward – Dora Mae Wagers
- 19 Young Edward – Nimrod Workman
- 20 My Bonnie Black Bess – Glenn Orhlin
- 21 There's a Wild Hog on this Mountain – Jim Garland
- 22 The Three Little Babes – Hessie Cruise Scott
- 23 Barbara Allen – Philip Kazee
- 24 Kate's Horn – Ray Hilt
- 25 The Lexington Murder – Fields Ward
- 26 Lady Margaret – Almeda Riddle
- 27 Pretty Polly – E.C. Ball



## **Vol 2 A Melodic Melting Pot**

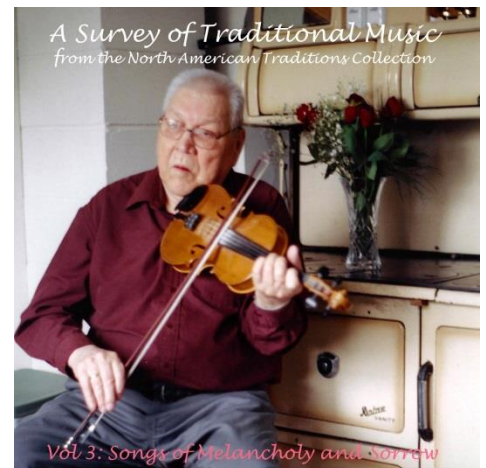
- 01 Cottonwood Reel – Joe Cormier
- 02 Monymusk – Theresa Morrison
- 03 Money Musk – Hiram Allen
- 04 Money Musk – Snake Chapman
- 05 Money Musk – Gerry Robichaud
- 06 Piney Woods Girl – Jerry Lundy
- 07 Katy Hill – Jim Herd
- 08 Katy Hill – Roger Cooper
- 09 Katy Hill – Gene Goforth
- 10 Rocky Mountain Goat – Van Kidwell
- 11 Grand Hornpipe – George Hawkins
- 12 Rocky Mountain Goat – Earl Thomas, Jr
- 13 Rocky Mountain Goat – Omar Hooks
- 14 The Mallard – Doug MacPhee
- 15 Electric Hornpipe – Tommy Doucet
- 16 Ricketts' Hornpipe – Bert Garvin
- 17 Sheeps and Hogs Walking Through the Pasture – Buddy Thomas
- 18 Lamplighter's Hornpipe – Snake Chapman

- 19 Spanish Fandango – Jim Beeler
- 20 Italian March – John Lozier
- 21 Apple Butter Rag – Blair Reedy and E.C. Ball
- 22 The Grapevine Twist – Lem Isom
- 23 Over the Waves – J.P. Fraley
- 24 Gigue des Militaires – Dwight Lamb
- 25 Johnny Can't Dance – The Balfa Brothers
- 26 Pacific Slope – Ed Mahoney
- 27 Cascade Brook – Gerry Robichaud
- 28 Moccasin Two Step – Joe Robichaud
- 29 Indian Reel – Graham Townsend
- 30 The Braes of Auchtertyre – Theresa Morrison
- 31 The Braes of Auchtertyre – Buddy MacMaster
- 32 The Braes of Auchtertyre – Paddy Cronin
- 33 Billy in the Lowground – Buddy Thomas
- 34 Saddle the Pony – Paddy Cronin and Mary Irwin
- 35 Dad's Schottische #2 – Ray Hilt
- 36 Danish Schottische – Chris Jerup
- 37 Danish Waltz #2 – Dwight Lamb
- 38 Beul Iosait – Joe Peter MacLean
- 39 Humphrey's Jig – George Hawkins
- 40 Sally Growler – Donald MacLellan
- 41 Sally Growler – Roger Cooper
- 42 Butterfly Hornpipe – Robin Kessinger
- 43 Matches Under the Hill – Alva Greene
- 44 The Old Bog Hole – Joe MacLean
- 45 Turkey in the Straw – Lonnie Robertson
- 46 Natchez Under the Hill – Bob Walters



### **Vol 3 Songs of Melancholy and Sorrow**

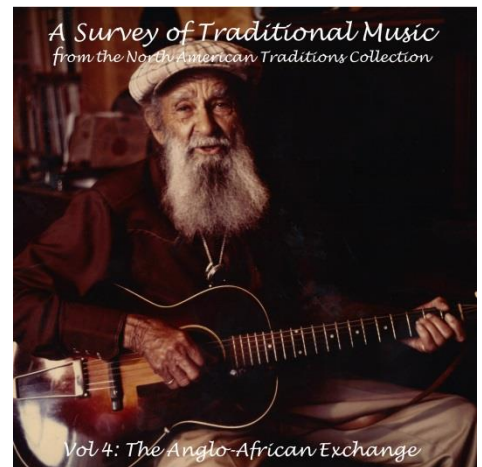
- 01 Where the Wild, Wild Flowers Grow – Ola Belle Reed
- 02 The Yew Piney Mountains – Wilson Douglas
- 03 Wild Rose of the Mountain – J.P. and Annadeene Fraley
- 04 Mister Bartender – Sarah Gunning
- 05 My Little Black Cap – Dora Mae Wagers
- 06 Caledonia's Wail for Niel Gow – Wilfred Prosper
- 07 Little Bessie – Buell Kazee
- 08 The Lonesome Dove – Sarah Gunning
- 09 I Am a Man of Constant Sorrow – Almeda Riddle
- 10 While Passing Through a Garden – Nimrod and Mollie Workman
- 11 The Waltz of No Return – The Balfa Brothers
- 12 La Delgadina – Glenn Ohrlin



- 13 Oh, Death – Nimrod Workman
- 14 Old Banjo Tune – Manon Campbell
- 15 Meg Gray – George Hawkins
- 16 Jeannie Caruthers' March – Alex Francis MacKay
- 17 The Death of Edward Hawkins – Earl Barnes
- 18 Got a Little Home to Go To – Bob Holt
- 19 Fathers Have a Home Sweet Home – E.C. Ball and the Friendly Gospel Singers
- 20 The Blind Man's Song – Buell Kazee
- 21 Blind Man's Song – Alva Greene
- 22 Flannery's Dream – Emma Lee Dickerson
- 23 The Village Churchyard – Roscoe Holcomb
- 24 Johnnie Cope – Eddie Irwin

**Vol 4: *The Anglo-African Exchange***

- 01 Brickyard Joe – George Hawkins
- 02 Jawbone – Gene Goforth
- 03 Run, Johnnie, Run – Shirley Kline and Charley Kinney
- 04 Poor Boy Long Ways from Home – Philip Kazee
- 05 Black Dress Blues – Nimrod Workman
- 06 Ditty – Leonard Emanuel
- 07 In the Pines – Nova Baker and Lila Vanover
- 08 On My Way Back Home – Asa Martin
- 09 Bring Me Back My Hodi Cake – Snake Chapman
- 10 Boat's Up the River – Ola Belle Reed
- 11 Train that Carried my Girl from Town – Fields Ward
- 12 Day Long Blues – Sam Chatmon
- 13 Green Corn – Noel Scott
- 14 Hot Corn – Asa Martin and Jim Gaskin
- 15 Mandy – Almeda Riddle
- 16 John Hardy – Buell Kazee
- 17 Possum Up a 'Simmon Tree – Buddy Thomas
- 18 Rock Andy – Snake Chapman
- 19 Lost John – Jim Gaskin and the Cumberland Rangers
- 20 Lost John – Snake Chapman
- 21 Stackolee – Bert Garvin
- 22 Look Up, Look Down that Lonesome Road – Buell Kazee
- 23 All Night Long – Sam Chatmon
- 24 Drunk Man's Blues – Van Kidwell
- 25 Lay Your Good Money Down – Art Galbraith
- 26 Sadie – Alton Jones
- 27 Rough and Ready – Roger Cooper
- 28 Riley and Spencer – Fields Ward
- 29 Nobody's Business But My Own – Henry Hurley

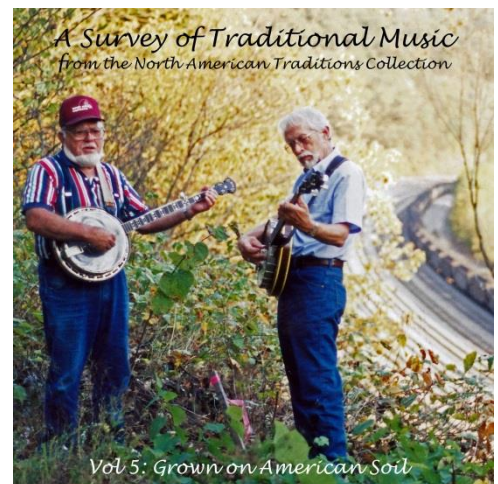




- 30 Funky Butt – Raymond Campbell
- 31 Gambling Blues – Phillip Kazee
- 32 Guitar Blues – Paul Smith
- 33 Frankie and Johnny – Roscoe Holcomb
- 34 California Blues – E.C. Ball
- 35 Carroll County Blues – Lonnie Robertson

### **Vol 5 *Grown on American Soil***

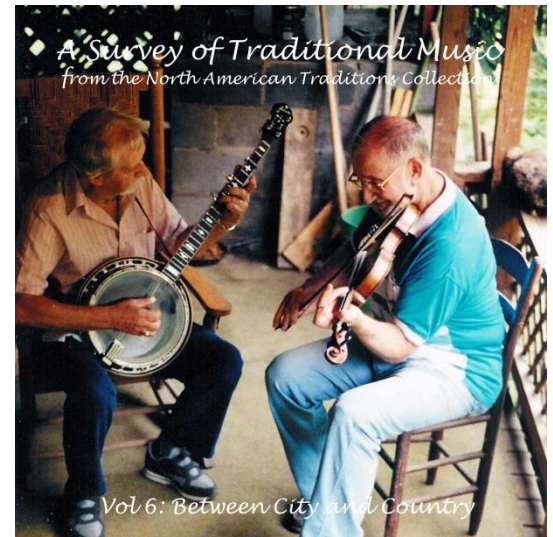
- 01 The Bells of America – Dwight Lamb
- 02 East Virginia – Buell Kazee
- 03 On Greenland Mountain – Asa Martin and the Cumberland Rangers
- 04 Shortening Bread – Hobert Bowling
- 05 Old Virginia Gals – Mary Lozier
- 06 Cumberland Gap – Snake Chapman
- 07 I Come from West Virginia – Dixon Sisters
- 08 Walking in the Parlor – Vernon and Zora Judd
- 09 A Comical Ditty – Almeda Riddle
- 10 Dr. Ginger Blue – Jim Garland
- 11 Dr. Ginger Blue – Asa Martin and the Cumberland Rangers
- 12 Come All Young Men and Maidens – Wash Nelson
- 13 Cripple Creek / Old Joe Clark – Blanche Coldiron
- 14 Old Joe Clark – Fields Ward
- 15 Cripple Creek – Buell Kazee
- 16 The Brushy Fork of John's Creek – Snake Chapman
- 17 Wild Bill Jones – Philip Kazee
- 18 Down in the Willow Garden – E.C. Ball
- 19 Down in the Willow Garden – Alva Greene
- 20 Old Smokey – Roscoe Holcomb
- 21 Harlan County Tragedy – Asa Martin and the Cumberland Rangers
- 22 Poor Ellen Smith – Annadeene Fraley
- 23 Poor Ellen Smith – Paul Smith and Bert Hatfield
- 24 Ellen Flannery – Lila Vanover and Nova Baker
- 25 House Burning in Carter County – Nimrod Workman
- 26 The Orphan Girl – Buell Kazee
- 27 The Death of J.B. Marcum – Asa Martin
- 28 Blackberry Blossom – Alva Greene
- 29 Garfield March – Ray Hilt
- 30 Jay Gould's Daughter – Buell Kazee
- 31 Everyday Dirt – Fields Ward
- 32 Sam's Rag – Sam Chatmon
- 33 I'm Glad My Wife's in Europe – Dixon Sisters



- 34 That Crazy War – E.C. Ball  
35 I Wonder Where My Sweetie's Gone Tonight – Asa Martin

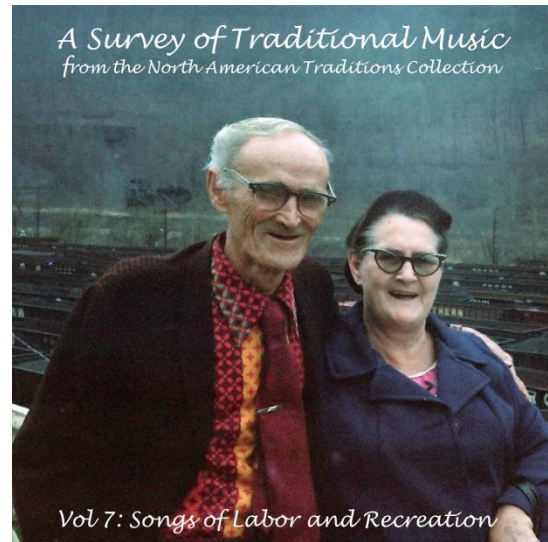
**Vol 6 *Between City and Country***

- 01 Monkey on a String – Snake Chapman and Paul Smith  
02 Sally Come Down the Middle – Noel Scott  
03 The Sweet Sunny South – Perry Riley  
04 Banjo Picking Girl – Dora Mae Wagers  
05 Hard Times, Come Again No More – E.C. Ball  
06 Leaving Dear Old Ireland – Fields and Nancy Ward  
07 Rock All the Babies to Sleep – Lonnie Robertson  
08 You'd Better Get Out of the Way – Snake Chapman  
09 Old Baldy Kicking Up – Snake Chapman and Bob Blackburn  
10 Way Down on the Mingo Farm – Bessie Jones and the Georgia Sea Islands Singers  
11 She's a Flower from the Fields of Alabama – Jim Gaskin and the Cumberland Rangers  
12 She Ain't Built that Way – Asa Martin  
13 Peekaboo – Blanche Coldiron  
14 Peekaboo Waltz – Homer Sherrill and Snuffy Jenkins  
15 I'll Be with You When the Roses Bloom Again – Gene  
and Margie York  
16 The Letter Edged in Black – Eddie Crain  
17 Midnight Serenade – Roger Cooper  
18 Down in the Lehigh Valley – Hessie Scott  
19 Lula Walls- Garnett Peacock  
20 Abdul Abulbul Amir – Glenn Ohrlin  
21 Sweet Bird – Fields Ward  
22 Birdie – J.P. and Annadeene Fraley  
23 Little Rosewood Casket – E.C. Ball  
24 Bury Me Beneath the Willow – Almeda Riddle  
25 Fishing Blues – Sam Chatmon  
26 Whistling Rufus – George Hawkins  
27 Whistling Rufus – Paul Smith  
28 Forty Drops – Howe Teague  
29 Trombone Rag – Bob Walters  
30 I Don't Love Nobody – Snuffy Jenkins and Homer Sherrill  
31 Where the Silv'ry Colorado Wends its Way – Annadenne Fraley  
32 Come Take a Trip in My Airship – Ed and Ella Haley  
33 The Tattooed Lady – Smokey Rogers  
34 Sugarfoot Rag – E.C. Ball  
35 In the Mood – Bob Holt and Jim Beeler



**Vol 7 *Songs of Labor and Recreation***

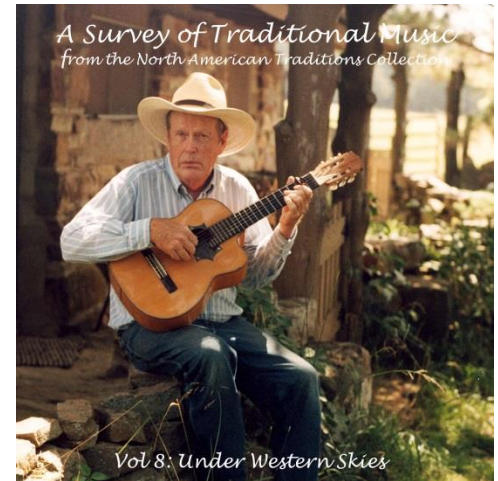
- 01 Johnny the Blacksmith – Paul Smith
- 02 The Wreck of the Old Ninety-Seven – E.C. Ball
- 03 The Brokedown Brakeman – Almeda Riddle
- 04 Jimmy in the Swamps – Dwight Lamb
- 05 Working on this Old Railroad – Nimrod Workman
- 06 The Little Stream of Whiskey – Fields Ward
- 07 “One More Trip,” Said the Sleepy Driver – Jim Garland
- 08 Coal Creek March – Earl Barnes with the Cumberland Rangers
- 09 Coal Creek – Manon Campbell
- 10 Number Nine – Alva Greene
- 11 Mother Jones’s Will – Nimrod Workman
- 12 John Henry – Blanche Coldiron
- 13 John Henry – Earl Thomas and Billy Stamper
- 14 County Road Gang – Field Ward
- 15 I Looked at the Sun – Field Ward
- 16 The Highway Man – Asa Martin
- 17 K.C. Brakeman’s Blues – Bob Holt
- 18 Al Bowen – Almeda Riddle
- 19 The Death of Harry Simms – Jim Garland
- 20 Swannanoa Tunnel – Roscoe Holcomb
- 21 Roll On, Buddy, Roll On – Paul Smith
- 22 Roll On, John – Buell Kazee
- 23 Johanna, Go Row the Boat – Bessie Jones
- 24 Emma, You My Darling – Bessie Jones
- 25 The Days of ‘49 – Glenn Ohrlin
- 26 The Big Rock Candy Mountain – Ed and Ella Haley
- 27 I Believe I’ll Sell This Farm, Jane Ann – Jim Garland
- 28 The Housewife’s Lament – Mary Lozier
- 29 Single Girl – Roscoe Holcomb
- 30 The White Slave – Jim Garland
- 31 Sharecropper’s Blues – Alton Jones
- 32 I’ve Got the Whiskey – Sam Chatmon
- 33 I’ve Been a Moonshiner – Philip Kazee
- 34 Boomer Johnson – Glenn Ohrlin
- 35 My Name is Sanford Barney – Eddie Crain
- 36 The Workers Are a-Moving – Sarah Gunning
- 37 I Hate the Capitalist System – Sarah Gunning



### **Vol 8 Under Western Skies**

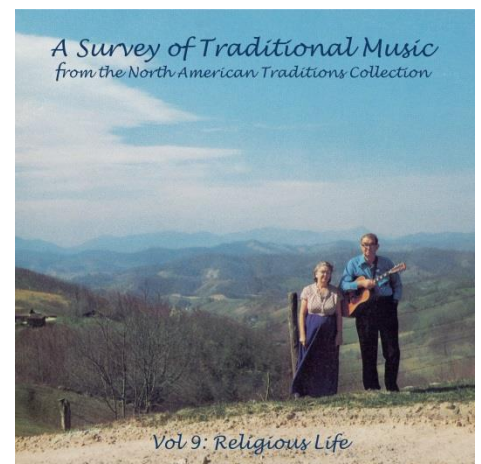
- 01 Lime Rock – J.P. Fraley
- 02 The Texas Cowboy – Glenn Ohrlin
- 03 My Little White Hat – Dixon Sisters
- 04 Cole Younger – Eddie Crain

- 05 The Gol-durned Wheel – Van Holyoak
- 06 Drunken Hiccoughs – Alva Greene
- 07 Lost Indian – Paul Smith
- 08 The Roving Cowboy – Buell Kazee
- 09 Fraley's Lament- J.P. Fraley
- 10 The Ranger's Command – Ola Belle Reed
- 11 The Cowboy's Meditation – Lonnie Robertson and Roy McGeorge
- 12 The High-Toned Dance – Glenn Ohrlin
- 13 Walk Along, John – Violet Hensley
- 14 Bury Me Not on the Lone Prairie – Fields Ward
- 15 Silver Jack – Van Holyoak
- 16 Punching the Dough – Eddie Crain
- 17 The Top Hand – Glenn Ohrlin
- 18 When the Work's All Done this Fall – Hobert Stallard
- 19 Custer's Last Fierce Charge – Almeda Riddle
- 20 My Home in the West – Jim Garland
- 21 Across the Rocky Mountains – Roscoe Holcomb
- 22 High Chin Bob – Glenn Ohrlin
- 23 Utah Carl – Van Holyoak
- 24 Cattle in the Cane – Snake Chapman
- 25 The Strawberry Roan – Eddie Crain
- 26 The Castration of the Strawberry Roan – Glenn Ohrlin



### **Vol 9 Religious Life**

- 01 I'm a Long Time Traveling Here Below – Almeda Riddle
- 02 The Old Account Was Settled Long Ago – E.C. Ball and the Friendly Gospel Singers
- 03 Keys to the Kingdom – Francis Gillum
- 04 The Unclouded Day – Hobert Bowling
- 05 Jesus Loves Me – Bert Garvin
- 06 How Firm a Foundation – E.C. Ball
- 07 Jonah – Sarah Gunning
- 08 There Was a Man in Ancient Times – Mary Lozier
- 09 Before this Time Another Year – Bessie Jones and the Georgia Sea Island Singers
- 10 Poor Wayfaring Stranger – Roscoe Holcomb
- 11 Little Moses – E.C. and Orna Ball
- 12 Don't You Hear the Savior Calling? – Perry Riley
- 13 Little David, Play on Your Harp – Nimrod and Mollie Workman
- 14 The Cowboy's Prayer – Van Holyoak
- 15 The Babe of Bethlehem – Almeda Riddle
- 16 I'm Going Back with Jesus When He Comes – Mollie Workman

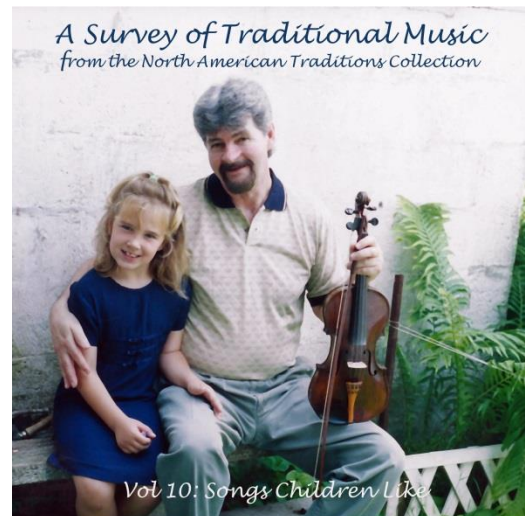




- 17 Robinson Crusoe – Jim Garland
- 18 Watch and Pray – Fields and Nancy Ward
- 19 The Ninety and Nine – Ola Belle Reed
- 20 No Tears in Heaven – E.C. Ball and the Friendly Gospel Singers
- 21 The Hell Bound Train – Glenn Ohrlin
- 22 The Stone that Was Hewn Out of the Mountain – Nimrod and Mollie Workman
- 23 Missionary Songs – Sarah Gunning
- 24 The Dying Californian – Almeda Riddle
- 25 Keep on the Firing Line – E.C. Ball and the Friendly Gospel Singers

**Vol 10 Songs that Children Like**

- 01 Whoopee, Liza Jane – J.P. Fraley
- 02 I Love My Little Rooster – Blanche Coldiron
- 03 Mississippi Sawyer – Vernon and Zora Judd with Travis Wells and Asa Martin
- 04 The Turtle Dove Done Drooped Its Wing – Bessie Jones
- 05 Go In and Out the Window – Sarah Gunning and Jim Garland
- 06 Go In and Out the Window – Snake Chapman
- 07 O'er the Isles to America – Blanche Sophocleous and Theresa MacLellan
- 08 I Love Little Willie – Dewey Balfa
- 09 The Old Gray Mare – Philip Kazee
- 10 Go Tell Aunt Nancy – Almeda Riddle
- 11 The Barefoot Boy with Boots On – Roger Cooper
- 12 Toad Rode up to Miss Mousie's Door – Lila Vanover
- 13 In Come a Bee – Snake Chapman
- 14 Green Gravel – Sarah Gunning
- 15 Rich Rats – Emma Prewitt
- 16 Susie, Little Susie / Marching Around the School – Mildred Tucker
- 17 Fox Chase – John Lozier
- 18 Ozark Fox Chase – Howe Teague
- 19 Little Katy Larkin – Blanche Coldiron
- 20 The Swapping Song – Buell Kazee
- 21 Old Zeke Perkins – Fields Ward
- 22 The Shade of the Old Apple Tree – Van Holyoak
- 23 Johnson's Old Gray Mule – Noel Scott
- 24 Sourwood Mountain – J.P. Fraley and Bert Garvin
- 25 Sourwood Mountain – Paul Smith and Bert Hatfield
- 26 Get Along My Giddy Giddy Gal – Gene and Margie York
- 27 Open that Book – Sam Chatmon
- 28 The Ten Commandments – Nimrod and Mollie Workman
- 29 Cluck Old Hen – Blair Reedy and E.C. Ball
- 30 Cluck Old Hen – Paul Smith and Snake Chapman



- 31 Paper of Pins/ Brian O'Lynne / Old Man at the Mill – Mary Lozier
- 32 Tania Had a Party – Bessie Jones and Schoolchildren
- 33 The Hot Canary – Tommy Doucet
- 34 The Yellow Pups – Philip Kazee
- 35 The War Is Raging – Nova Baker and Lila Vanover
- 36 Jack the Mule – Blanche Coldiron
- 37 Blackeyed Susie – Violet Hensley

**Vol 11 In Old Kentucky**

- 01 Leather Britches – J.P. and Annadeene Fraley
- 02 Sally Goodin – J.P. and Annadeene Fraley
- 03 Sail Away Ladies- J.P. and Annadeene Fraley
- 04 Mud Fence – J.P. Fraley
- 05 Pretty Girl Going Down the River – Alva Greene
- 06 Bonaparte's Charge and Retreat – Alva Greene
- 07 Clucking Mary – Alva Greene
- 08 Gray Eagle – Alva Greene
- 09 Salt River – Emma Lee Dickerson
- 10 Elzic's Farewell – Wilson Douglas
- 11 Something Sweet to Tell – Ray Hilt
- 12 Captain of the Flats – Forrest Pick
- 13 Turkey in the Pea Patch – Buddy Thomas
- 14 Billy in the Lowground – Roger Cooper
- 15 Bell Cow – Perry Riley
- 16 Indian Nation – Perry Riley
- 17 Boatin' Up Sandy – Bob Prater
- 18 Martha Campbell – Bob Prater
- 19 Wagoner – Bob Prater
- 20 Striking Matches Under the Cliff – Charley Kinney
- 21 Walking Coon – Charley Kinney
- 22 Bright Summer Day – Sam McCord
- 23 Big Indian Hornpipe – George Hawkins
- 24 Paddy, Bake Your Hoecakes Brown – George Hawkins
- 25 Walk Along John – George Hawkins
- 26 Old Dan Tucker – Alfred Bailey
- 27 Texas Schottische – Harold Zimmerman
- 28 Rocky Pallet – Tommy Taylor
- 29 Boatin' Up Sandy – Van Kidwell
- 30 Cumberland Blues – Van Kidwell
- 31 Hook and Line – Vernon and Zora Judd
- 32 Wagoner – Travis Wells
- 33 Everybody's Favorite – Lella Todd



- 34 Lella's Tune – Lella Todd
- 35 Moll and Fan – Earl Thomas Jr
- 36 Wagoner – Earl Thomas Jr and Billy Don Stamper
- 37 Pretty Polly – Hobert Bowling
- 38 Untitled Banjo Tune – Hobert Bowling
- 39 Forked Deer – Snake Chapman
- 40 Bingy – Snake Chapman
- 41 Slim Miller's Blues – Snake Chapman
- 42 Dusty Miller – Snake Chapman
- 43 Mole in the Ground – Paul Smith
- 44 Pond Creek – Paul Smith
- 45 Darling Honey – Paul Smith

**Vol 12 *The Great Midwest***

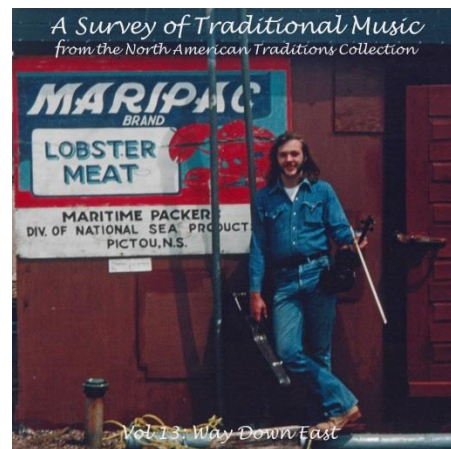
- 1 The Devil's Hornpipe – Gene Goforth
- 2 Drunken Billy Goat- Gene Goforth
- 3 Fiddler's Hornpipe- Gene Goforth
- 4 Get Away from the Federals – Gene Goforth
- 5 Lost Goose – Audrey Handle
- 6 Lafayette – Howe Teague
- 7 Rocky Pallet – Bob Holt
- 8 The Blue Mule – Bob Holt
- 9 Lonesome Polly Ann – Bob Holt
- 10 Stump Tail Hen – Bill Conley
- 11 Wolves A-Howling – Bill Conley
- 12 Wolves A-Howling – Stan Jackson
- 13 Sugar Hill – Stan Jackson
- 14 Give the Fiddler a Dram. – Jim Herd
- 15 Forked Deer – Jim Herd
- 16 Smith Waltz – Jim Herd
- 17 Durang's Hornpipe – Jim Herd
- 18 Going Across the Sea – Noel Scott
- 19 Malindy – Alton Jones
- 20 Poor Little Kitty Puss – Alton Jones
- 21 Fox and Hounds – Alton Jones
- 22 Joke on the Puppies – Melvin Lawrence
- 23 Prettiest Girl in the County-O – Art Galbraith
- 24 Starlight Hornpipe – Lonnie Robertson
- 25 Untitled Hornpipe – Lonnie Robertson
- 26 Lonnie's Second Hornpipe – Lonnie Robertson
- 27 Miller's Reel – Lonnie Robertson
- 28 Waldo – H.K. Silvey
- 29 Tunes from Home – Lacey Hartje



- 30 Humansville – Jim Beeler
- 31 Bradberry Waltz- Jim Beeler
- 32 Lady of the Lake – Fred Stoneking
- 33 When the Old Hen Cackled – Fred Stoneking
- 34 Leaving Home – Fred Stoneking
- 35 Buffalo Gals – Bill Mustain
- 36 Sugar in the Gourd – Bill Mustain
- 37 One-eyed Gopher – Violet Hensley
- 38 Waltz of the Violets – Violet Hensley
- 39 Rabbit Foot Blues – Ray Curbow
- 40 Dubuque Hornpipe – Dean Johnson
- 41 Old Ladies Picking Chickens – Dwight Lamb
- 42 The Crested Hen – Dwight Lamb
- 43 Give the Fiddler a Dram – Dwight Lamb
- 44 The Woodchuck – Dwight Lamb
- 45 Purcell's Reel – Dwight Lamb and Bob Walters
- 46 Billy Cheatem – Bob Walters
- 47 Arkansas Traveler – Bob and Sant Walters
- 48 Fox Chase – Bob Walters
- 49 Bennett's Reel – Casey Jones
- 50 Lady on the Green – Cyril Stinnett

### **Vol 13 *Way Down East***

- 1 Reel from Isidore Soucy – Jerry Holland
- 2 Bb Tunes from Tommy Doucet – Jerry Holland
- 3 First Waltz from Father – Jerry Holland
- 4 Johnny on the Green – Jerry Holland
- 5 Ronfleuse Gobeil Medley – Graham Townsend
- 6 Le Bonhomme et la Bonne Femme – Joe Robichaud
- 7 Le Pied de Mouton – Joe Robichaud
- 8 Le Reel des Montagnes Blanche – Joe Robichaud
- 9 Le Reel du Pendu – Joe Robichaud
- 10 La Reel de la Tuque Bleue – Larry and Henry Riendeau
- 11 The Cultivator – Gerry Robichaud
- 12 Old Time Jig – Gerry Robichaud
- 13 McDowell's / The Slippery Stick- Gerry Robichaud
- 14 Maxim's Reel – Gerry Robichaud
- 15 French March – Gerry Robichaud and Joe Cormier
- 16 The Devil in the Kitchen – Edmond Boudreau
- 17 Harvest Excursion – Fred Chapman
- 18 Hottentot Tunes – Fred Chapman
- 19 North Star and Vinton's Hornpipes – Aubrey Chapman

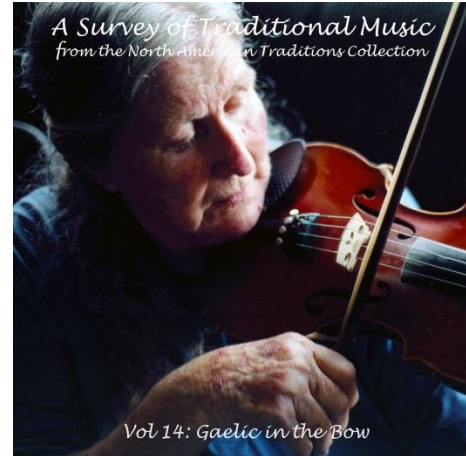




- 20 Stonehouse Jig / Almont Reel – Aubrey Chapman
- 21 Marchioness of Tullibardine/ Willie MacLellan – Aubrey Chapman
- 22 Down the Burn, Davie Lad – Stan Chapman
- 23 Happy Acres Two-Step – Ray Hilt
- 24 Sheguiandah Bay – Ray Hilt
- 25 La Joie du Soldat – Bob Walters and Dwight Lamb
- 26 Poor Girl's Waltz – Theresa and Marie MacLellan
- 27 Hangman's Reel – Albert Hash
- 28 Tom Ward's Downfall – Paddy Cronin
- 29 Tommy People's Reel – Paddy Cronin
- 30 Preston's Reel – Paddy Cronin
- 31 Dowd's #9- Paddy Cronin
- 32 Niagara / Tom Marsh Hornpipes -Tommy Doucet
- 33 Lord Gordon – Tommy Doucet
- 34 Firefly March / New Bedford – Tommy Doucet
- 35 Old French Reel – Tommy Doucet

#### **Vol 14 *Gaelic in the Bow***

- 1 The Boy's Lament for His Dragon – Joe Cormier
- 2 Space Available – Rannie MacLellan
- 3 The Sweep's Hornpipe – Jerry Holland
- 4 General Robertson of Lawar's – Theresa Morrison
- 5 Mr. Abel Banks – Joe MacLean
- 6 MacKinnon's Brook – Donald Angus Beaton
- 7 Position Jig – Doug MacPhee
- 8 Donald MacLean's Farewell to Oban – Johnny MacLeod
- 9 Cameron's Got His Wife Again – Allan MacDonald and  
Morgan MacQuarrie
- 10 Circle Jigs – Fr. Angus Morris
- 11 Calum Crubach – Alex Francis MacKay
- 12 Coilsfield House – Willie Kennedy
- 13 John MacColl's Farewell to The Scottish Horse – Morgan  
MacQuarrie
- 14 MacNeil of Uigdale – Gordon MacLean
- 15 Tom Ward's Downfall – Boisdale Trio
- 16 Miss Jessie Smith – Donald MacLellan
- 17 Rothiermurches Rant – Theresa and Marie MacLellan
- 18 Mrs. Grant of Laggan – John MacDougall



## **Vol 15 *In Our Own Words***

- 1 Mule in the Garage – J.P. Fraley
- 2 Squirrels and Muskies – J.P. Fraley
- 3 Eight Inch Bass – J.P. Fraley
- 4 Memories of Ed Haley – Snake Chapman and J.P. Fraley
- 5 Fox Chases – Buddy Thomas
- 6 Dick Swearington and His Wife – Buddy Thomas
- 7 A Concert in Columbus, Ohio – Buddy Thomas
- 8 Singing While We Worked – Mary Lozier
- 9 The Superiority of Women – Alva Greene
- 10 Riddles – Nimrod Workman
- 11 The Three Wishes – Sarah Gunning
- 12 Fool Jack and the Hired Girl – Sarah Gunning
- 13 The Capitalist System – Sarah Gunning
- 14 Mountain Prayers – Jim Garland
- 15 The Land of Yahoe – Jim Garland
- 16 Harry Simms – Jim Garland
- 17 Black Cat Story – Fields Ward
- 18 John and the Airplane – Sam Chatmon
- 19 I Was Born Way up High in the Mountains – Van Holyoak
- 20 Learning Songs from an Old Time Cowboy – Van Holyoak
- 21 The Sermon on Sex – Van Holyoak
- 22 A Cowman's Nightmare – Van Holyoak
- 23 The Open Book – Glenn Ohrlin
- 24 Rodeo Story – Glenn Ohrlin
- 25 Herding Turkeys – Bob Holt
- 26 Saddle Old Spike – Fred Stoneking
- 27 A Fiddle Contest – Fred Stoneking
- 28 Meeting Bob Walters – Dwight Lamb
- 29 The Dances in Kenloch – Willie Kennedy
- 30 The Gaelic Fiddlers of Inverness County – Doug MacPhee
- 31 My Father Ranald MacLellan – Donald MacLellan with Doug MacPhee
- 32 Childhood Visits to Cape Breton – Jerry Holland

