

ANGLO-AMERICAN FOLK MUSIC IN MISSOURI  
AN ANNOTATED BIBLIOGRAPHY

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I. Preface

The folk culture of the state of Missouri is rich in music--from the plains in the north to the hills of the Ozarks in the south, from Kansas City in the west to St. Louis in the east. Though various ethnic groups --notably the Afro-Americans, the Germans, the French--have made generous contributions to Missouri's culture, this bibliography covers only the basic English-Scots-Irish heritage.

As general background in folk music scholarship in Missouri, Section II of this introduction provides a survey of the activities of the numerous individuals, including members of the Missouri Folklore Society, who have made contributions to the field, especially the major collectors. Included in the bibliography are books; record albums with notes; videotapes; articles from magazines, newspapers, and journals; and some unpublished materials. The list attempts to include everything related to Anglo-American folk music in Missouri from 1903 through April of 1982. Records by Missouri singers are not included unless they have substantial booklets with information on the music or unless they include lists of other recorded versions of Missouri songs. In order to make the bibliography as useful as possible, annotations provide basic details about the items.

The entries in the bibliography are arranged alphabetically by the author's last name. Within the listings for an author, entries are arranged alphabetically by title, not subdivided by form. An index is contained within the bibliography.

This bibliography was originally a Master's paper

*MFSJ*, IV (1982)

written for a degree in library science at the University of Missouri-Columbia in 1975. Since then the author has completed most of the requirements for a Master's degree in folklore at the University of North Carolina, Chapel Hill. For the last eight years, people interested in Missouri folk song have urged the author to submit this paper for publication because they believe it would be useful to anyone interested in the folk music of the state. The bibliography has been up-dated in order to make it as complete and accurate as possible.

This task was made difficult by the author's current place of residence, far from her native state of Missouri, so if readers have any additions or corrections, she would be pleased to receive them at either of the following addresses:

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When sufficient new material has come to her attention, a supplement to this bibliography will be published in this *Journal*.

Finally, the author wishes to thank Becky Schroeder, Cathy Barton Para, and others in the Missouri Folklore Society, as well as Bill McNeil from the Ozark Folk Center, for their help and encouragement on this project over the years.

## II. Review of Folk Music Activity in Missouri

Within this century a general awareness of folk music as a legitimate and valuable form of expression has gained widespread acceptance. What began as the passion of a few scholars has developed into an important popular phenomenon. It is appropriate here to explain what folk music is, but there is no concrete,

generally accepted definition. The dictionary definition of a folk song is one that is handed down among the common people, usually of anonymous authorship, and often in many versions. Dictionaries do not say who or what these "common" people are. According to George Herzog, folk song scholar, folk music "... tends to be connected with the country, with groups less touched by industrial civilization. It consists of music that is not learned from written books, nor picked up from commercial products, but acquired traditionally."<sup>1</sup> (See Item No. 80 in the Bibliography.)

There are at least two problems with this definition. First, the evidence of collectors reveals that, though strong in isolated rural areas, folk music tradition is also active to some extent in towns and cities. Secondly, many songs are composed, printed, sold, and circulated, and then become part of the folk tradition. These are some of the problems that folk song scholars investigate. However, for the purposes of this study I will use Herzog's definition because it does emphasize the two most important aspects of folk music--oral transmission and variation.

Most scholars of folklore agree, if not on a definition, then at least on the value of folk music. As Herzog says, "... the folk song is ... a significant document of cultural-historical processes."<sup>2</sup> In addition to this historical aspect, the old folk songs are important because they also function as transmitters of traditional values. According to Loman Cansler, Missouri folk song collector and performer, it is "... the humor, the simplicity of moods, and the feelings conveyed in the songs of the folk ..."<sup>3</sup> that make them so cherished by those who sing them and those who listen. This is the reason that they are remembered and passed down from generation to generation.

The passion for collecting and studying folk songs in the British and then the American tradition began as long ago as the eighteenth century, when in 1765 Bishop Thomas Percy published a century-old manuscript collection of poems and folk songs that he had found and titled *Reliques of Ancient English Poetry*.<sup>4</sup> Songs such as "Greensleeves" and "Barbara Allen" were included in this collection, and a great deal of evidence which traces some of Percy's songs from Britain to the New World has been accumulated. Even today, ballads and songs are often transmitted orally in this country.

Two decades before collectors began actively working in the field in the United States, an American scholar, Francis James Child, compiled his monumental collection of *The English and Scottish Popular Ballads* from manuscripts available in the British Isles and the United States, gathering together many printed and handwritten versions of 305 distinct ballads.<sup>5</sup> His work, published in five volumes from 1882 to 1898, became the basis for much of the folk song scholarship of the next half century, and the numbers he assigned to individual songs are still used by collectors and scholars to identify versions of these songs.

In this country, the main thrust of folk song collection began in the early 1900s. Perhaps the best known collector in this early period was Cecil Sharp, an Englishman who came to America and traveled through the Appalachian mountains, collecting examples of songs that were clearly descendants of British ancestors. Sharp was in the United States on several collecting trips from 1916 to 1918. His book *English Folk Songs from the Southern Appalachians* was first published in 1917<sup>6</sup> and has been used as a standard reference work ever since.

In the early twentieth century, many people became

interested in the vast unexplored resources of folk music in this country, and many of them collected songs, usually concentrating on one cultural or geographic region. As George Malcolm Laws notes in his *Native American Balladry*, "Thanks to the tireless work of regional collectors of folksongs, American literature has been enriched by the printed texts of hundreds of songs previously preserved in the memories of folk singers. The large number of ballads thus garnered as well as the wide distribution of many of them offers convincing evidence that the United States has a vigorous tradition of balladry based on native themes."<sup>7</sup>

In Missouri, the organized collecting of folk songs began in 1903, when Henry Marvin Belden,<sup>8</sup> an English professor at the University of Missouri, began to collect songs from his students. (See Item Nos. 25-36.) Gradually, as he became aware of the previously unexplored wealth of folk music in the state, he asked some of his students to collect songs from their friends, relatives, neighbors and acquaintances. This fever of activity continued until approximately 1917, when disruptions caused by the European War made continuance of the effort difficult.

Soon after the awakening of Belden's interest in collecting Missouri ballads and songs and in recruiting his students for the task, Maude Williams sent him the texts of eight Child ballads from Clinton County. The years 1904 and 1905 saw Mr. W.S. Johnson from Tuscumbia contributing a fine sheaf of songs from Miller county. Some interesting Civil War songs were brought in by Emma Gertrude Simmons. C.H. Williams and his brother George added many variants of songs from their home in Bollinger County from 1905 to 1907. Meanwhile, Louis Welty collected ballads in Linn and Holt Counties. Ethel Lowry made contributions from Dade and Lewis

Counties over a period of years. Later, in 1912, Miss Colquitt Newell found many old ballads in Farmington in St. Francois County. Eva Warner Case made an especially valuable addition to the collection from Harrison County in the years 1915 through 1917. The largest contribution to the collection was made by Goldy Hamilton, one of Belden's prize students, who collected songs from Adair, Howell, Gentry, and Sullivan Counties. These are some of the more important collectors from among the more than one hundred people who eventually added songs to Belden's collection.<sup>9</sup>

During his work with student collectors, Belden conceived the idea of founding a folklore society to coordinate a thorough survey of the Missouri balladry and song still alive in the folk tradition. On December 15, 1906, the Missouri Folklore Society began its existence with forty-two members.<sup>10</sup> The first president was W.J. McGee of St. Louis. Belden was elected secretary in 1908 and held that office until the Society disbanded. Mary Alicia Owen of St. Joseph, the only widely known folklorist in the state at that time, was president from 1908 to 1935. Altogether thirteen annual meetings were held by the Missouri Folklore Society--six in St. Louis, four in Columbia, and three in Kansas City. For various reasons no active collecting was done after 1917, and the society was for all practical purposes defunct by 1920. Miss Owen was said to be the leading spirit of the organization during its active years. She was well respected by her fellow folklore scholars and Belden dedicated his book, *Ballads and Songs Collected by the Missouri Folk-Lore Society*, to her:

To the memory  
of Mary Alicia Owen, 1858-1935  
Honorary member  
of the British Folklore Society  
Councillor and Life Member  
of the American Folklore Society  
President  
of the Missouri Folklore Society 1908-1935  
p. iii

Although she originally became interested in folklore through her work with Indian tribes and Black tale tellers around St. Joseph, much of Owen's own collecting was done in the Caribbean Islands.

The materials that were collected by Belden's students and by the members of the Folklore Society were deposited in an "archive"--that is, a large cardboard box in Belden's study. From this treasury of raw materials he produced a series of articles. Some were pure reportage of what had been collected, which was very important in these early days of collecting, while others were intellectual attempts to classify and organize the material and theorize about the folk process, thereby providing insight into our past and our creative processes. All of Belden's publications listed in this bibliography are from these early years, 1905 to 1917, with the exception of his major work. In order to ensure the preservation of the unpublished material in his possession, Belden deposited carbon copies of the Missouri songs in the Harvard University Library in 1917. Many of these were not included in the published collection, and for this reason the Harvard manuscript collection is an important resource for anyone studying Missouri folk song.

Some of Belden's collected material has also been

used by other scholars in published articles. Professor George Lyman Kittredge of Harvard included twenty-six of these Missouri songs in two articles in 1912 and 1917. (See Item Nos. 100 and 101.) And Mrs. L. D. Ames of Columbia and Goldy Hamilton both published papers about play-party songs in 1911 and 1914 respectively. (See Item Nos. 5 and 78.)

Plans had been made by the Missouri Folklore Society to establish a fund in order to publish collected materials whenever possible. Miss Owen was the primary contributor to this fund. Although nothing was published during her lifetime, the fund eventually made possible the publication of *Ballads and Songs Collected by the Missouri Folk-Lore Society*, which finally came out in 1940, the most important and visible effort of the Society. It consists primarily of materials collected from 1903 to 1917. Belden, as editor, had the responsibility for giving the whole collection a system, a form and a coherency. His abilities as a trained scholar served him well in this task. He organized the songs into groups by type and identified the many variants and fragments of songs, giving them their Child numbers if they corresponded to the songs printed by Child. He also cited other published references to those particular songs. This painstaking attention to detail and his comprehensive knowledge of the field account for the value of this collection.

Through his work in editing the Missouri collection, Belden came to believe that many songs which could not be classified as strictly traditional should be included in the printed collection. As he wrote in the Preface, "... to the student of folk song it soon becomes apparent that the distinction attempted by Child and ... Gummere between 'genuine' and 'vulgar' balladry does not hold for singers of 'song-ballets' nowadays"



(p. xii). Stall ballads (i.e., sheet music sold at fairs), sentimental ditties, the works of local minstrels, and what Child called "popular ballads" existed side by side in the repertory of Missouri folk singers.<sup>11</sup>

Belden also discovered that ballad singing in Missouri was not restricted to any particular age, sex, or class of society. Many texts were collected from old people, but many more were collected from children and high school and college students. Men and boys seemed to sing them as often as women and girls. This seems to be demonstrated by another source of songs for the Missouri collection--"ballet" books. These were manuscript collections made by people simply for their own enjoyment. The handwritten song books helped singers remember songs that they heard and liked. Some of the items in these books were copied from printed sources such as newspaper columns and songsters. Belden had several ballet books from Missouri in his collection. They were contributed by James Ashby and James McAnally, who were both Civil War veterans, and by Ada Belle Cowden and Mrs. Singleton.<sup>12</sup>

The achievements of Belden and the Missouri Folklore Society in the early part of the century were the most important and most substantial contributions to the collection and study of folk music in the state until the work was taken up independently by Vance Randolph in the 1920s and 30s.

Randolph is perhaps the most important figure in folk music in Missouri. Whereas Belden was concerned with the whole state, and Randolph is identified only with the Ozarks, Randolph's collecting was much more thorough in his chosen area. He began collecting songs in McDonald County in 1920. This avocation became a life-long passion for him. Although he was a successful writer and a recognized collector and scholar of

Ozark ways, he could not get funding to back his collecting efforts because he did not have a doctorate. Nevertheless, using his meager Depression salary and working on his own time, he gathered one of the major American collections of folk song. (See Item Nos. 162-177.) Beginning in 1927, Randolph's publishing career included several newspaper columns, several articles in folklore journals, many books on folklore and tales, and his monumental work *Ozark Folksongs*. His last major work, *Ozark Folklore: A Bibliography*, was published in 1972, when he was 80 years old.

Although most of his field collecting was done without the benefit of financial support or recording equipment, Randolph was engaged from August 1941 to February 1943 in collecting for the Archive of Folk Song under the direction of Alan Lomax. He made 870 recordings, about 360 of which were made in Greene, Stone, and Taney Counties in Missouri.

Further evidence of Randolph's love of the Ozark region was his work as one of the founders of the Ozark Folklore Society. The first meeting of the group was held in his study in Eureka Springs, Arkansas, in 1949. The other original members were John Gould Fletcher, Albert Howard Carter, Wesley Davis, Merlin Mitchell, and Robert L. Morris. In 1950, Randolph succeeded John Gould Fletcher as president, and Otto Ernest Rayburn became vice-president. In 1951, the name of the society was changed to the Arkansas Folklore Society.<sup>13</sup>

Randolph also participated in many other activities over the years, such as seminars and folk festivals, until a heart ailment slowed him down. His contribution to the field of folk music was finally recognized officially in 1951, when the University of Arkansas granted him the honorary degree of Doctor of Letters. He was given further recognition by being elected a Fellow of

the American Folklore Society in 1978.

Many other people have made solid contributions to Missouri folk music collection and scholarship since 1930. Among them was Otto Ernest Rayburn. Rayburn possessed enormous energy and was vitally interested in the culture and physical beauty of the Ozarks. From 1925 to 1958 he was almost continually editing, writing, and publishing magazines in various towns in Missouri and Arkansas. (See Item Nos. 178-183.) One of Rayburn's many hobbies was the folk music of the Ozarks, and he encouraged people to preserve and record their heritage of music. He was a member and officer of the Ozark Folklore Society and was also an active organizer and promoter of folk festivals.

Another person who was active in folk music in the state during the 1930s, 40s, and 50s was May Kennedy McCord, a native Ozarker from Springfield. She wrote newspaper columns and had radio shows on station KWTO in the Ozarks and on KWK in St. Louis. She recorded some of the songs she knew for collectors from the Library of Congress and contributed 72 songs to Randolph's *Ozark Folksongs*. McCord was also very active in organizing and performing at folk festivals. (See Item Nos. 116-118.)

Many other people have collected folk music, or have had some other connection with folk music activities in Missouri, but their contributions are not so well known. One of these people is Charles van Ravenswaay, former director of the Missouri Historical Society. In 1935 he collected the texts of about 200 songs in the Boonville and Fayette areas of Missouri. Unfortunately, this collection was never published, and some of his material--that contributed by school children--has been lost.

Geraldine B. Parker of St. Louis was another

"unsung" worker in folk music in the state, serving as director of the Federal Writer's Project in Missouri from 1933 to 1937, with Vance Randolph as her assistant.<sup>14</sup> One of their responsibilities was the supervision of folk music collecting in the state. The songs that were collected by the Project workers and by other government agencies during the Depression were deposited at the Library of Congress, but the location of the copy kept in the state is not known.

Another figure familiar to those interested in folk music in general, and in Missouri folk music in particular, was Sarah Gertrude Knott. She became involved in folk music activities through her work in recreation, education and social services. She went from her home in Kentucky to study at the University of North Carolina, Chapel Hill, and from there to work in St. Louis. In 1931 she began organizing informal musical gatherings which gave her the idea of starting a national folk festival. Her idea was enthusiastically endorsed by Prof. George L. Kittredge, J. Frank Dobie, and other folklorists, as well as by President Franklin Roosevelt. In order to find performers for the big national event, Knott directed eighteen smaller festivals in the Ozarks with the help of Geraldine Parker and May Kennedy McCord.

The National Folk Festival Association was founded to advise and sponsor the first national festival, which was held in St. Louis in 1934. Twenty thousand people attended the event, in which 1500 singers, musicians, and dancers participated. The festival was a great success. Knott continued to act as director of the annual festivals until 1959. They were held in various cities around the country; St. Louis acted as host seven more times between 1949 and 1956.

Another contributor to the collection of folk

music in Missouri was Sidney Robertson, who came to the state in 1936 to record folk music for the Farm Security Administration. She is reported to have been the first person to use a recording machine to collect folk music in the state. She recorded about 125 songs, mostly in St. Louis, Springfield, and Willow Springs. In Springfield, she made recordings of May Kennedy McCord, Ben Rice, the Denoon family, Cassie Ackers, Clyde Wilson, and Paul Holland, among others. In May 1937 at the fourth National Folk Festival in Chicago she recorded the performances of several Missourians on the program. All of Robertson's recordings are stored at the Library of Congress.

Dr. Ruth Ann Musick was not a native Missourian, but was connected with the state's folk music through her work with Vance Randolph in the 1930s, 40s, and 50s. They collaborated on several articles. Musick had a manuscript collection of 354 texts and 117 tunes from Missouri which she took with her when she moved to West Virginia. She had intended to publish the collection but had not done so by the time of her death.

Several people appear briefly in the history of folk music collecting and scholarship in Missouri, making contributions during the years 1912 through 1945 by publishing articles, theses, books, or newspaper columns. These include Frances M. Barbour, Paul G. Brewster, William E. Crissey, Ira W. Ford, Lynn H. Hummel, Rose Wilder Lane, Grant McDonald, John Robert Moore, Lucile Morris, W. H. Story, and Leah Rachel Clara Yoffie.

In "Folksong Hunters in Missouri" (Item No. 177), Vance Randolph and Ruth Ann Musick report that C. V. Wheat ran an important column, "Songs and Ballads of Yester-Years" in the *Weekly Advertiser* of Aurora, in Lawrence County, from December 19, 1934, until April

30, 1942, printing 1651 texts altogether. Ben Rice, a famous Greene County singer, had a large repertory of old songs. He and his son, David, attended several National Folk Festivals and allowed Sidney Robertson to record some of their best pieces for the Library of Congress. David Rice had a large manuscript collection, for which he had some tunes, transcribed by himself, but Randolph was unable to get any definite information about it in 1951. Edwin F. Piper, of the University of Iowa, had a large file of Missouri folksongs in manuscript and some recordings, and Ernest Horn, a native Missourian who worked with Piper for some years, had collected many Missouri pieces, as had William A. Owens, an Iowa student. Randolph and Musick attempted to gather as much information on Missouri collectors and collections as was available in the early 1950s.

Two native Missourians began field collecting in the 1950s and are still active in folk music activities today--Max Hunter and Loman Cansler. Mr. Cansler is a Kansas City folksinger and collector who has gained recognition as a regional folksong scholar. (See Item Nos. 43-47.) He has published several articles in the *Southern Folklore Quarterly* and the *Kentucky Folklore Record*. His interest in folk songs was sparked by browsing in the University of Missouri library as a student. Cansler, a counselor at North Kansas City High School for many years, has about 1000 songs on tape, but has not yet had time to prepare his collection for deposit in a library or archive or to complete his research on Missouri song writers.

Max Hunter, of Springfield, is the most recent major collector to follow in the footsteps of Vance Randolph. (See Item Nos. 85-88.) His work as a traveling salesman with a route through the Ozarks allowed him to collect thousands of songs, tales, and jokes.

Hunter deposited copies of his field recordings in the University of Arkansas Archive and in the Archive of Folk Song at the Library of Congress in the 1950s and 1960s, but his complete collection was placed in the Springfield-Greene County Library so that it would be more accessible to the public. His collection is considered remarkable by many scholars who had assumed that the old ballads no longer existed in the oral tradition by the mid-20th century. This collection is an excellent source for performers as well as for scholars. It should not be allowed to lie fallow as other regional collections have done in the past. (Hunter himself still performs his favorites.) According to Joe Hicker-son, Director of the Archive of Folk Culture at the Library of Congress, "There are vast quantities of 'unarchived' material in public, college, university and special libraries, as well as in private hands, which, if known and accessible, would be very useful not only in folkloristics for comparative studies of particular songs, but for regional and community studies of contributors, and sources for performers."<sup>15</sup>

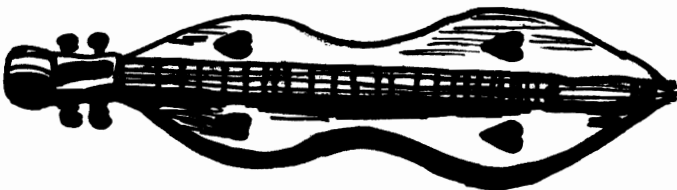
Missouri has a strong tradition of interest in folk music. This interest has continued to the present day, not only through collecting and scholarship, but also through the performance and enjoyment of our musical heritage. Two groups that formed in the 1970s have, through the work of dedicated individuals, accomplished a great deal in these directions.

In the early 1970s, Missouri Friends of the Folk Arts (M.F.F.A.) incorporated as a non-profit organization for the preservation and performance of Missouri's folk heritage. This group has been very active in the production of folk festivals, particularly the Frontier Folklife Festival held in St. Louis each summer. They also put out an irregular publication--titled *M.F.F.A.*--

and have produced an excellent collection of recent recordings of traditional singers, musicians and tale tellers, as well as a selection from performances at the Frontier Folklife Festival.

In 1977, several years after the formation of the M.F.F.A., a group of people in Columbia, headed by Adolf and Rebecca Schroeder and Ruth Barton, decided to reactivate the Missouri Folklore Society because of renewed interest in folklore activities throughout the state. This core group has now grown to more than 250 members, many of whom are actively working in the field and writing articles for publication. The Society publishes the *Missouri Folklore Society Journal* annually and a quarterly newsletter with items of interest to the members, and it holds an annual meeting at different locations around the state. Another important activity of the Society is its archive, which is housed in the Western Historical Manuscript Collection of Ellis Library on the University of Missouri campus in Columbia.

As the preceding pages demonstrate, the people in Missouri have been fortunate to have collectors and scholars working to preserve the priceless heritage of folk music in the state. As many of their writings and collections as possible are listed in the bibliography that follows so that their work can be used by anyone who is interested in the fascinating cultural heritage of Anglo-American folk music in Missouri.





## NOTES

<sup>1</sup>George Herzog, "Folk Music," *American Council of Learned Societies Bulletin* 24 (1936), 617.

<sup>2</sup>Herzog, p. 610.

<sup>3</sup>[Rebecca B. Schroeder], "The Missouri Folk on Recordings," *Show-Me Libraries* 25 (December 1973), 19. See Item No. 128.

<sup>4</sup>In the eighteenth century many individuals were publishing collections of ballads, but none of them could compete in quality and authenticity with the three-volume collection of Thomas Percy (1729-1811). When Percy published his *Reliques* in 1765, he was Vicar of Easton Maudit in Northamptonshire; later, in 1782, he was appointed Bishop of Dromore in Ireland. His collection gained considerable popularity in a short time; a Dublin edition appeared in 1766, and later English versions appeared in 1767, 1775, and 1794. A century later, at the suggestion of Professor Francis J. Child of Harvard University, a group of British scholars published a complete edition of Percy's invaluable collection: John W. Hales and Frederick J. Furnivall, eds., *Bishop Percy's Folio Manuscript: Ballads and Romances*, 3 vols. (London: N. Trubner, 1868), with Forewords by F. J. Furnivall.

When he published *Reliques*, Percy had already established himself as a scholar. He had published six books and counted among his friends the lexicographer Samuel Johnson, the Shakespearean actor David Garrick, and the poets Oliver Goldsmith and Thomas Gray. (Furnivall, pp. xxxvi-viii.)

The original manuscript from which Percy published *Reliques* was handwritten between 1620 and 1650, apparently written in haste from dictation by a scribe with a Lancashire dialect, using original material from as early as 1420. (Furnivall, pp. vi, xii-xiii.) In his Forewords to the *Folio*, quoting Percy, Furnivall relates how the ancient manuscript was saved from certain oblivion:

The Manuscript itself is a "srubby, shabby, paper" book,--about fifteen and a half inches long and five and a half wide, and about two inches thick,--which has lost some of its pages both at the beginning and end. Percy found it "lying dirty on the floor under a Bureau in y<sup>e</sup> Parlour" of his friend Humphry

Pitt of Shiffnall in Shropshire, "being used by the maids to light the fire." He begged it of Mr. Pitt, and kept it unbound and torn till he was going to lend it to Dr. Johnson. Then he had it bound in half-calf by a binder who pared off some of the top and bottom lines in different parts of the volume. (p. xii)

[Editor's note.]

<sup>5</sup>Francis James Child [1825-1896], *The English and Scottish Popular Ballads*, 5 vols. (Boston: Houghton, Mifflin and Co., 1882-98). An abridged, but comprehensive, edition of Child's collection was published by Helen Child Sargeant and George Lyman Kittridge, eds., *English and Scottish Popular Ballads* (Boston: Houghton Mifflin Co., 1904, 1932). [Editor's note.]

<sup>6</sup>Cecil James Sharp (1859-1924), a self-trained English musician, and Principal of the Hampstead Conservatoire, became aware of the wealth of folk music traditions that existed in England at the turn of the century. Among his many published works on English folk music are *Folk Songs From Somerset*, 4 vols. (London: Simpkin, Marshall, Hamilton, Kent and Co., Ltd., 1905-1908); *Folk Songs of England*, 5 vols. (London: Novello and Co., Ltd., 1908-1912); with Herbert C. Macilwaine, *The Morris Book: A Description of Dances as Performed by the Morris Men of England*, 5 vols. (London: Novello and Co., Ltd., 1909-1913); with A. P. Oppé, *The Dance: An Historical Survey of Dancing in Europe* (London: Halton and Truscott, 1924). Sharp's discussion of the characteristics of folk music in *English Folk Song: Some Conclusions* (London: Simpkins and Co., Ltd., 1907) established many basic principles that have been widely accepted by twentieth century scholars of folk music.

Between 1915 and 1918 Sharp visited the United States to teach and lecture. Olive Dame Campbell, wife of the Director of the Southern Highland Division of the Russell Sage Foundation, and a collector of folk music herself, persuaded Sharp in 1916 to go to the southern Appalachians and collect traditional Anglo-American songs. In 1917 he and Dame Campbell published the songs that she had collected earlier and those that he had collected in his first two months of field work--*English Folk Songs From the Southern Appalachians* (London: Oxford University Press). In a period of forty-six weeks he collected 1,612 tunes, according to D. K. Wilgus, *Anglo-American Folksong Scholarship Since 1898* (New Brunswick, NJ: Rutgers University Press, 1959), p. 170. An enlarged edition of Sharp's collection was edited by Maud Karpeles, who had accompanied Sharp during his field

work, and was published in 1932 and reprinted in 1960, by Oxford University Press.

Though Sharp's work was the first published collection of American folk music of English origin, he was by no means the first to collect traditional music in the United States. Dame Campbell had collected folk texts and tunes as early as 1908. As well, in 1903 Phillips Barry began collecting in New England and Henry M. Belden began his collecting in Missouri. Wilgus (p. 157) indicates that "the first important post-Child collection separately published" was John Avery Lomax's *Cowboy Songs and Other Frontier Ballads* (New York: Macmillan, 1910). Lomax was one of the early contributors to the Archive of American Folk Song in the Library of Congress, which was founded in 1928.

[Editor's note.]

<sup>7</sup>George Malcolm Laws, *Native American Balladry; A Descriptive Study and Bibliographical Syllabus* (Austin: University of Texas, 1964).

<sup>8</sup>Henry M. Belden, ed., *Ballads and Songs Collected by the Missouri Folk-Lore Society*, University of Missouri Studies, Vol. 15, No. 1, 1940. Reprinted by the University of Missouri Press, 1966.

<sup>9</sup>Belden, p. xi.

<sup>10</sup>Belden, p. xii.

<sup>11</sup>Belden, p. xii-xiii.

<sup>12</sup>Belden, p. xiii.

<sup>13</sup>The Arkansas Folklore Society was re-activated in 1977 with Robert Cochran as Secretary. Vance Randolph was a member of the Board of Advisors, as was Mary Parler Randolph. Annual meetings were held in 1978 in Russellville, in 1979 in Jonesboro, and in 1980 in Fayetteville. In the Fall of 1980 AFS sponsored a joint meeting with the Ozark States Folklore Society and in 1981 the two organizations merged.

<sup>14</sup>Vance Randolph wrote that Geraldine Parker of St. Louis, who served as head of the WPA Writers Project in Missouri, from 1933-37, "did much to stimulate the collection of folksongs in Missouri." ("Folksong Hunters in Missouri," *Midwest Folklore* 1 (April 1951)). Jerre Mangione, reporting on the strikes, protests, and other problems that plagued the Missouri project, believes that Mrs. Parker was incapable of completing the Missouri

Guide (*Missouri: A Guide to the Show-Me State*), which was eventually edited by Charles van Ravenswaay.

<sup>15</sup> [Rebecca B. Schroeder], "Joe Hickerson in Missouri," *Show-Me Libraries* 25 (December 1973), 18. See Item No. 92.

### III. Bibliography

1. Adam, E. F. *Old Time Fiddlers' Favorite Barn Dance Tunes*. St. Louis: Hunleth Music Co., 1938.  
Includes 74 reels, hornpipes, schottisches, and waltzes.
  2. Adams, Emmett. "To Dance and Pay the Fiddler." *Ozarks Mountaineer*, Nov. 1973, p. 20.  
Personal account of square and country dances held in Taney County, Mo., from 1914 to 1922.
  3. Alexander, T.H. "The Return of the Troubadours." *Reader's Digest*, May 1939, pp. 39-41.  
Describes Miss Sarah Gertrude Knott's role in the development of the National Folk Festival.
  4. Allen, DeWitt Clinton. "Old Ballad Days in Western Missouri." *Glimpses of the Past*, 2 (November 1935): 133-150.  
Texts only for 22 songs sung by the author at a meeting of the Missouri Historical Society in St. Louis in 1914. He learned the songs in Clay County, Mo., in the 1840s and 50s.
  5. Ames, L. D. "The Missouri Play-Party." *Journal of American Folklore*, 24 (1911): 295-318.  
Texts and tunes of 33 play-party songs from Boone and Audrain counties in Missouri. Includes comments and personal reminiscences by the author.
  6. Ames, Russell. *The Story of American Folk Song*. New York: Grossett & Dunlap, 1955.  
Many fragmentary texts, no tunes. There is a reference to "The Noel Girl" from McDonald County, Mo., on page 89.
  7. Anoe, Pearl. "There's No Place Like the Ozarks." *Americas*, May 1955, pp. 10-15.  
Popular article from a summer tourist's point of view. Many photos. Includes names of some fiddle tunes.
- ARCADIAN LIFE. See 179.
- ARCADIAN MAGAZINE. See 180.
8. Arden, Hiram A. "Obscene Folklore from Missouri." Joplin, Mo., 1932.  
Unpublished typescript of "unprintable" folklore from Missouri.

It is now deposited in the so-called Delta Collection at the Library of Congress. Pp. 9-44 contain 27 texts and 23 tunes collected by two schoolteachers in Jasper County, Mo., in the 1920s.

9. Arnold, Charles. "The Missouri Ozarks as a Field for Regionalism." Master's Thesis, University of Missouri, 1925.

A bibliography appears on pp. 161-70.

10. Arthur, George Clinton. *Backwoodsmen, Daring Men of the Ozarks*. Boston: Christopher Publishing House, 1940.

The author lived near Rolla, Mo. On Pages 30-34, he gives a list of 109 of the most popular old fiddle tunes that were played in the Ozarks. Most of the characters described in this book were timber workers and rafters in the Big Piney area of Phelps County, Mo.

11. Asbury, Herbert. *Up From Methodism*. New York: Knopf, 1930.

A few stanzas of old ballads sung in Missouri are included in this tale of small town life in Farmington. Six stanzas of "Jack Hall" appear on pages 155-56.

12. Ashenfelter, Richard. "Folklore: Preserving Oral Literature, History." *Student Advocate*, Fall 1980.

This article, in the newsletter of the Missouri Association of Community and Junior Colleges, discusses the history of song collection and mentions folk performers in Missouri.

13. Baldwin, Jim. "Playing the Mountain Dulcimer." *Bittersweet*, Winter 1973, pp. 42-50.

Instructions on how to tune and play the mountain dulcimer. Based on interviews with Bill Graves (traditional style) and Lynn McSpadden (modern adaptations). Photographs and two simple tunes included.

14.           . "Singing With So-Fa Syllables." *Bittersweet*, Fall 1974, pp. 4-16.

An interview with an informant who tells about singing schools in Lebanon (Mo.) Churches of Christ, where a capella singing was based on the shaped notes used in the South by the *Sacred Harp* singers. Includes a history of shape-note hymns and instructions on how to read the notes and how to lead songs.

15. Baldwin, Rebecca. "Bittersweet Rag." *Bittersweet*, Winter 1977, pp. 4-21.

The story of ragtime--one of Missouri's contributions to the world of music--and Scott Joplin, its best-known musician. The article, which discusses the folk roots of this musical form, is a long and well-researched piece with music notation and photographs.

16. \_\_\_\_\_, and Patsy Watts. "We've Got a Pig in the Parlor." *Bittersweet*, Fall 1978, pp. 49-61.

A collection of 16 play-party games, with words, music and actions for each. Does not include information on where they were collected, from whom, or when. Includes the following titles: "Green Gravel," "Farmer in the Dell," "Looby Loo," "Needle's Eye," "Go In and Out the Window," "Come My Love," "Skip to My Lou," "Old Dan Tucker," "Shoo Fly," "Pig in the Parlor," "Miller Boy," "Old Brass Wagon," "Red River Valley," "Topsy Down the Alley," "Paw Paw Patch," "Bingo."

17. "A Ballad of Pioneer Days in Missouri." *Missouri Historical Review* 22 (April 1928): 400.

A version of "The Nightingale" from the pamphlet described in 18, which was distributed by the Columbia Commercial Club in observance of Missouri's Centennial celebration. The text, supplied by the Missouri Folk-Lore Society, begins traditionally but the final stanza has been localized:

"I'll go back to Missouri and stay there one year  
Where all is merry, drink ale, wine and beer  
And if I come back, 'twill be late in the spring  
To see the waters gliding, hear the nightingale sing."

This version is published in *Ballads and Songs Collected by the Missouri Folk-Lore Society*, pp. 241-42. It was taken down by Miss Colquitt Newell in 1912 from the singing of a Mrs. Turley of Farmington, St. Francois County. Mrs. Turley also contributed a version of "The Soldier's Boy."

18. *Ballads of Pioneer Days in Missouri*. Columbia, Mo.: Columbia Commercial Club, 1918.

Texts only of songs sung by Mr. Tudor Lanus of the English Department of the University of Missouri for the observation on January 8, 1918 celebrating the first centennial of Missouri's statehood. According to the pamphlet, these songs were "...still sung in Missouri and most have been known here for more than a hundred years." Songs include "Old Packingham" which celebrates the Battle of New Orleans, "The Nightingale," "The Returned Lover," "The Sailor Boy," "Little Sparrow," and "Barbara Allen" (Child 84).

BALLADS, BALLAD SINGERS, BALLAD SINGING. See 4, 6, 11, 18-20, 25-27, 29-34, 40, 42, 43, 45, 47, 50, 52, 55, 59, 63, 68, 83, 84, 86-91, 94, 99-101, 104-06, 110, 116, 117, 119, 120, 128, 130-32, 139, 142, 143, 146, 148, 149, 151, 155, 156, 158, 160, 165-67, 169, 170, 172-75, 178-80, 182, 183, 185, 187, 188, 190, 193, 197, 198, 200, 207, 209, 212, 214.

19. Barbour, Francis M. "Six Ballads of the Ozark Mountains." Typescript. Radcliffe College, 1929.

Texts only of "Pretty Polly" (Child 4), "Barbara Allen" (Child 84), "House Carpenter" (Child 243), "Silver Dagger," "William Hall," and "The Bamboo Briars," all collected in Phelps County, Mo.

20. \_\_\_\_\_. "Some Fusions in Missouri Ballads." *Journal of American Folklore* 49 (1936): 207-14.
- Discusses the process of stanza, line, word, and idea transfer from one song to another. Includes texts of "Pretty Polly" (Child 4), "Barbara Allen" (Child 84), "House Carpenter" (Child 243), and "Silver Dagger."
21. Barton, Cathy. "Max Hunter, Ozark Song Collector." *Missouri Folklore Society Journal* 1 (1979): 18-32.
- A brief overview of folk song collecting in the Ozarks prefaces this biographical article on Mr. Hunter. Based on several personal interviews, it takes an in-depth look at why Mr. Hunter collected, his methods for collecting, and his standards for folk songs.
22. \_\_\_\_\_. *Down in the Arkansas*. Videotape. Columbia, Mo.: Extension Division, University of Missouri, 1978.
- In these two 28-minute videotapes Cathy Barton talks about and performs Ozark folk music. In Part I, she discusses Ozark ballads and songs of different types and performs several. In Part II she discusses and plays the banjo, mouth-bow, autoharp, and other instruments.
23. \_\_\_\_\_ and Dave Para. *Ballad of Boonslick*. Columbia, Mo., 1982.
- Songs and tunes sung and played in Missouri. Fiddle tunes, camp meeting songs, and ballads. Fiddlers Taylor McBaine and John Murdock are featured.
- BARTON, Cathy. See also 87, 115.
24. Behymer, F.A. "She's Filled With the Lore of Ozark Hill People." *St. Louis Post-Dispatch*, 26 July 1942.
- Informative article about May Kennedy McCord of Springfield, Mo. Includes photographs and some song fragments.
25. Belden, Henry Marvin. "Balladry in America." *Journal of American Folklore* 25 (1912): 1-23.
- Survey of collectors and collecting in the United States up to the time the article was written. Mentions the Missouri collection.
26. \_\_\_\_\_, ed. *Ballads and Songs Collected by the Missouri Folk-Lore Society*. 2nd ed. Columbia: University of Missouri, 1955.

Alan Lomax calls this book the "best single inexpensive book with reference to the whole Anglo-American folk song field." Without a doubt, it is Belden's most important scholarly work. First issued in 1940 as part of volume 15 of the *University of Missouri Studies*, it gained international recognition and became a model for other state and regional collections. It includes 610 text variants of 284 titles and 70 tunes collected by over one hundred persons, most of whom were at one time students at the University of Missouri. Nearly all the songs included were current in the state in the first two decades of this century. The collection represents all sections of the state, but not every county.

In the preface, Belden admitted to leaving out some traditionally sung pieces because they have known authors. He included some songs not in current oral tradition because they were of local historical interest (Civil War and early French songs). Play-party songs, children's singing games, and Negro songs were for the most part left out because Belden believed they were covered sufficiently in the literature already published by that time; however, many of these are included in Belden's manuscript collection deposited at Harvard in 1917. The headnotes preceding each song trace its history as far as possible.

Belden tried to check the appearance of each song in other collections, especially those from the United States. Variants of the following Child ballads are included: 2,3,4,10, 12,18,26,49,68,73,74,75,79,81,84,95,105,155,200,209,218,243, 250,274,277,278,286,289. Belden divided all the songs into the following categories: Child Ballads, romantic ballads of British origin, humorous and comic pieces, pathos of childhood, Irish songs, American history songs, late journalistic balladry, regional and social satire, religious songs, and folk lyrics. There is an extensive index at the end of the volume to help in finding a particular song, area or person.

27. \_\_\_\_\_. "Folksong in Missouri--'Bedroom Window'." *Archiv für das Studium der Neuren Sprachen und Literaturen* 120 (1908): 430-31.
- Text only of a song usually known as "Go 'Way From My Window."
28. \_\_\_\_\_. "Missouri Folklore Society." *Journal of American Folklore* 56 (1943): 176-77.
- A short history of the Society from 1906 to 1920.
29. \_\_\_\_\_. "Old Country Ballads in Missouri--I." *Journal of American Folklore* 19 (1906): 231-40.

Texts of Missouri variants of the following Child ballads: "The Pretty Golden Queen" (Child 4, "Lady Isabel and the Elf Knight"); "The Old Man in the North Countree" (Child 10, "The Two Sisters"); "Old Bangum and the Boar" (Child 18, "Sir Lionel"); "Lord Thomas" (3 versions), "The Brown Girl" (Child



73, "Lord Thomas and Fair Annet").

30. \_\_\_\_\_. "Old Country Ballads in Missouri--II." *Journal of American Folklore* 19 (1906): 281-99.  
 "Sweet William and Lady Margaret" (Child 74, "Fair Margaret and Sweet William"); "Lord Lovel and Lady Nancy" (Child 75, "Lord Lovel"); "Barbara Allen" (7 versions) (Child 84); "The Jew's Garden" (2 versions) (Child 155, "Sir Hugh"); "Black Jack Davy" (Child 200, "The Gypsy Laddie"); "House Carpenter" (2 versions) (Child 243, "James Harris" or "The Demon Lover"); "Dandoo" (Child 277, "The Wife Wrapt in Wether's Skin"); "A Woman and the Devil" (Child 278, "The Farmer's Curst Wife").
31. \_\_\_\_\_. "Old Country Ballads in Missouri--'Geordie'." *Journal of American Folklore*, 20 (1907): 319-20.  
 A Child ballad that Belden forgot to send in with the others in the previous articles. The Missouri variant of Child #209 is titled "The Life of Georgia." Text only.  
 \_\_\_\_\_. *A Partial List of Song-Ballads.... See 130.*
32. \_\_\_\_\_. "Popular Song in Missouri--'The Returned Lover'." *Archiv für das Studium der Neuren Sprachen und Literaturen* 120 (1908): 62-71.  
 The theme of the returned soldier or sailor as found in seven ballads. Text only of "Johnny German," "The Soldier Boy," "William Hall'," "The Banks of Claudy," "Mary and Willie'," "Young Johnny," and "The Faultless Bride."
33. \_\_\_\_\_. "Ranordine." *Journal of American Folklore*, 18 (1905): 322.  
 Letter to "Notes and Queries" requesting information about the song of this title. The text is printed in full. Mr. Belden says that it was current in Missouri at that time.
34. \_\_\_\_\_. "A Study in Contemporary Balladry." *Mid-West Quarterly*, 1 (1914): 162-72.  
 A study of different versions of ballads about the Meeks family murder in Browning, Linn County, Mo., on May 11, 1894. Shows how an historical event of local interest is preserved in folk memory by the oral transmission of ballads.
35. \_\_\_\_\_. "The Study of Folksong in America." *Modern Philology* 2 (1905): 573-79.  
 No actual texts of songs, but a discussion of some Missouri variants as compared to Child's versions of his ballads, in an attempt to come to some conclusions about folk songs in America.
36. \_\_\_\_\_. "Three Old Ballads from Missouri." *Journal of American Folklore* 23 (1910): 429-31.  
 Texts only to three Child ballads: "The Cambric Shirt"

(Child 2, "The Elfish Knight"); "The Lone Widow" (Child 79, "The Wife of Usher's Well"); "The Lowlands Low" (Child 286, "The Sweet Trinity").

37. Benton, Thomas Hart. *An Artist in America*. New York: McBride & Co., 1937. 2nd and 3rd editions published in 1951, 1968. Expanded 4th edition published by University of Missouri Press, 1983.

The famous artist is a native of Neosho, Mo. See pages 3-21, 75-79, and 84-85 in first edition for descriptions of backwoods musicians.

BENTON, Thomas Hart. See also 74, 75.

38. Bergey, Barry. "Echoes of the Ozarks." *Missouri Folklore Society Newsletter*, Spring 1982, pp. 6-7.

Reprinted discography of traditional Ozark music, including several Missouri performers.

39. Bergey, Jane and Barry Bergey. "The Ozarks in the City." *Ozarks Mountaineer*, July-August 1981, p. 66.

Article about the Frontier Folklife Festival in St. Louis, held August 21-23, 1981. Pictures of Lyn Marble, Art Galbraith, and Lloyd and Floyd Armstrong are included.

BIBLIOGRAPHY. See 9, 57, 102, 103, 121, 164, 201.

BITTERSWEET. See 13-16, 66, 69, 111, 112, 125, 135-38, 195, 199.

40. Black, Eleanora, and Sidney Robertson. *The Gold Rush Songbook*. San Francisco: The Colt Press, 1940.

Includes a Missouri version of "Joe Bowers" on page 22, which was obtained from Ben Strong of Cassville, Mo., in 1936.

BLUEGRASS. See 64, 112, 125, 135.

41. Briggs, Ernestine, and Claude A. Phillips. *Missouri Stories for Young People*. Columbia: Lucas Brothers, 1934.

See chapter five for brief descriptions of dances, play-parties and fiddler's contests.

42. Burt, Olive. *American Murder Ballads*. New York: Oxford University Press, 1958.

Texts only of the following songs, with the history of the events they commemorate: "The Meeks Massacre," "Jesse James," "Stagolee," and others having a connection with Missouri.

43. Cansler, Loman. "Boyhood Songs of My Grandfather." *Southern Folklore Quarterly* 18 (September 1954): 177-89.

A moving account of James Reuben Broyles and his feeling for his songs. Included are texts and tunes for seven ballads and

religious songs: "Sally," "possibly a derivative of Child 295," "The Raging Sea," Child 289, "When I Went for to Take My Leave," "Down in the Valley to Pray," "O, Fathers Are You Ready," "No Time to Tarry Here," and "The Little Ship," Child 286.

44. \_\_\_\_\_. *Down in Missouri With Loman Cansler*. Videotape, 29 min., color. Columbia: Missouri Origins Project, Academic Support Center, University of Missouri, and the Missouri Arts Council, 1982.  
 Filmed and edited by Lois Gandt; project director, Adolf Schroeder; folklore and music consultant, Cathy Barton. Interviews with Loman Cansler, of Kansas City, Mo. Cansler performs songs collected by him. Videotape may be borrowed from Univ. of Mo., Extension Division, by TV stations or from Univ. of Mo., Academic Support Center, by schools and organizations. Available for purchase, Academic Support Ctr.
45. \_\_\_\_\_. *Folksongs of the Midwest*. Folkways Records, FH 5330, 1973.  
 Includes an eight-page booklet of notes by Cansler and texts of songs. Some of the selections are from Missouri.
46. \_\_\_\_\_. "He Hewed His Own Path: William Henry Scott, Ozark Songmaker." *Studies in the Literary Imagination*, April 1970.  
 Scott, a native of Dallas County, Mo., wrote songs about family members, his apple orchard and his home state.
47. \_\_\_\_\_. *Missouri Folk Songs*. Folkways Records, FH 5324, 1959.  
 Twelve pages of notes by Cansler, including the words and music to all of the songs.
48. Carden, Allen D. *The Missouri Harmony*. Cincinnati: Morgan, Lodge & Co., 1820.  
 A famous shape-note songbook, often reprinted. Compiler Carden was a St. Louis music teacher.
49. Cardwell, Nancy. "Max Hunter: Ozark Folklore Collector." *Bluegrass Unlimited*, July 1981, pp. 27-29.  
 Short article for general audiences. Covers Hunter's background and some of his collecting anecdotes. Includes a picture.
50. Carlisle, Irene. "I Wonder When I Shall Be Married." *Arkansas Folklore* 3 (March 1953): 9.  
 The text and tune of a song learned by an informant in Fulton, Mo., and collected in Arkansas by the author of the article.
51. Carney, B.F. "The Ozark Fiddler." *Crane (Mo.) Chronicle*, 8 June 1944.

Tales of old time fiddlers and dances in Stone County, Mo. Reprinted in the *Ozark Guide* for Oct.-Dec. 1944 on pages 47-48.

52. Castleman, Harvey N. [Pseudonym of Vance Randolph.] *The Bald Knobbers*. Girard, KS: Haldeman-Julius Publishing Co., 1944.
- A text of a song about the Bald Knobbers appears on pp. 14-15.
53. "Checklist of Tape-Recorded Songs in the University of Arkansas Folklore Archives." *Arkansas Folklore*, January 1954.
- A list of 557 songs recorded by three people who were at various times research assistants at the University, and by Mary Parler, Vance Randolph's wife. Some of the songs were recorded in Missouri.
54. \_\_\_\_\_. Supplement I. *Arkansas Folklore*, March 1957.
- Lists 298 additional titles of songs in the Archive. See 53.
55. Childs, Alice Mary. "Ballads and Folk Songs from the South." Master's Thesis, University of Missouri, 1929.
- A study of ballads mostly from Kentucky and Tennessee, but a few from the Midwest are included. This thesis is well-researched and well-organized. H.M. Belden was the director.
56. Christeson, Robert P. *The Old-Time Fiddler's Repertory*. Columbia: University of Missouri Press, 1973.
- Fiddle tunes collected by the author from the 1920s to the 1950s. In the introduction there is a list of the fiddlers and a short biographical sketch of each. Fifteen of these contributors were from Missouri, the author's home state. Music notation is given for 245 tunes, along with a title index. This book has won awards for its excellent lay-out, typography and binding. A record of 41 field recordings of tunes from this book was issued by the University of Missouri Press in 1976.
- CHRISTESON, R.P. See also 72, 77.
57. Cochran, Robert, and Michael Luster. *For Love and For Money: The Writings of Vance Randolph, an Annotated Bibliography*. Batesville, AR: Arkansas College Folklore Archive Publications, 1979.
- An interesting and thorough work. The very detailed annotations are divided by subject. Many of the annotations have quotes from Randolph's *Ozark Folklore* bibliography or other sources. The foreword is by Herbert Halpert, a personal friend of Randolph's. Chronology of Randolph's life, compiled by Luster.

- COLLECTORS AND COLLECTING. See 12, 21, 25, 44, 49, 73, 80, 85, 87, 121, 122, 126, 130, 150, 167, 176, 177, 191-92, 194, 215, 221.
58. Collins, Earl Augustus. *Legends and Lore of Missouri*. San Antonio: The Naylor Co., 1951.  
On pages 94 and 96 there are two song texts, "Arkansas Boys," and "Run Nigger Run."
59. Crissey, William E. *Warrensburg, Missouri: A History with Folk Lore*. Warrensburg, Mo.: Star-Journal Co., 1924.  
The text of a version of "William Riley" from Johnson County, Mo., is given on page 11.
60. "A Dance at Elbo Bend." *Missouri Historical Review* 25 (October 1930): 188-89.  
A brief description of an Ozark country dance with calls and songs. Reprinted from the *Kansas City (Mo.) Times*, 24 July 1930.
- DANCES, DANCE CALLS. See 2, 41, 51, 60, 82, 98, 108, 123, 134, 157, 171, 203.
61. Davis, Thomas, and Franz R. Beinke. "Franz Schwarzer: Missouri Zither Maker." *Missouri Historical Review* 60 (October 1965): 1-30.  
Traces Austrian immigrant Schwarzer's life and business in Washington, Mo., from the 1860s to the 1920s. A Schwarzer Zither won the Gold Medal at the 1873 International Exhibition in Vienna, Austria.
- DISCOGRAPHY. See 38, 53, 54, 120, 166, 202, 208.
- DOBRO. See 111.
62. Dorson, Richard. "A Visit With Vance Randolph." *Journal of American Folklore* 67 (1954): 260.  
After speaking to the Arkansas Folklore Society June 19, 1953, Dorson went to Eureka Springs to visit Randolph, who had been unable to attend the meeting for reasons of health but was working on his *Ozark Bibliography*. Randolph noted that foundations had turned him down 28 years in a row in his applications for funds to support his work, although H.L. Mencken, Frank Dobie, and Louise Pound wrote letters for him.
63. Dugaw, Diane. "Ozark Folksongs." Master's Thesis, University of Colorado, 1973.  
Bill McNeil calls this "...an important study that anyone interested in Ozark folksong should be familiar with." Contains material only from Searcy County, AR. Published in *Mid-America Folklore*, Fall 1983.
- DULCIMERS. See 13, 135, 195, 206.

64. Ellis, Larry. "That Fiddler From Adak." *Missouri Life*, July-August 1975, pp. 18-23.

Autobiographical article by a bluegrass fiddler, who was born in Saline County.

FESTIVALS. See 3, 39, 67, 68, 112, 140, 141, 159.

FIDDLE TUNES, FIDDLERS, FIDDLE CONTESTS. See 1, 7, 10, 41, 51, 56, 64-66, 69-72, 77, 79, 89, 115, 118, 123, 133, 134, 136-38, 162, 166, 167, 171, 184, 186, 199, 210, 211, 219.

65. Ford, Ira W. *Traditional Music of America*. New York: Dutton, 1940.

The author's grandparents settled in Grundy County, Mo., and he is well-acquainted with Missouri folk music, particularly fiddle tunes. The ones from Missouri include: "Ginger Blue," "Great Big Taters in Sandy Land," "Belled Buzzard," "Old Yaller Hound," "Billy in the Low Ground," "Old Hen Cluck," "Coonie in the Creek," "String Town," "Bill Simmons," "Redman's Reel," and "Echoes from the Ozarks."

66. Foreman, Diana. "Fiddlin' Around." *Bittersweet*, Winter 1977, pp. 62-69.

Step-by-step directions for making a fiddle, with photographs. Also brief biographies and photos of the three fiddlers featured on the "Music of the Ozarks III" soundsheet--James Brown, Jimmy Gage, and Violet Hensley, who provides the "how-to" process of fiddle making in both words and pictures.

67. *Frontier Folklife Festival*. Brochures. Annual. 1978-

Festival produced in St. Louis every year by the Jefferson National Expansion Historical Association, the National Park Service, and the Missouri Friends of the Folk Arts, in cooperation with the Missouri Arts Council and other organizations. These booklets are very well produced with many fine photographs and informative articles.

1978: Introduction by Jane Grosby-Bergey. Biographies of the following performers from Missouri: Cyril Stinnett (fiddle; photo); Lee, Fred and Bobby Stoneking (string band); Alva Lee Hendren and Frank Reed (banjo, fiddle; photo); Vesta Johnson (fiddle; photo); Art Galbraith (fiddle); Emmanuel Wood (fiddle); Otto Mottert (harmonica; photo); Floyd Blankenship (fiddle; photo).

1979: Article by Joe Pfeffer on "St. Louis and the Folk Festival Movement," a history of the National Folk Festival which was begun in St. Louis by Sarah Gertrude Knott. Article on old-time radio by Barry Bergey. Biographies of the following performers from Missouri: Art Galbraith (fiddle; photo); Gordon McCann (guitar; photo); Bob Holt (fiddle;

photo); R.P. Christeson (fiddle and collector); Jake Hockemeyer (fiddle); Lena Hughes (fiddle; photo); Jake Hughes (banjo); Lonnie Glosson (harmonica; photo).

1980: Article on the development of bluegrass out of the old-time string band tradition. Includes a short bibliography and discography of participating performers. Biographies of the following performers from Missouri: Vesta Johnson (fiddle); Pete McMahan (fiddle); Charlie Walden (fiddle); Lonnie Robertson (fiddle; photo); Bob Holt (fiddle; photo); H.K. Silvey (fiddle); R.P. Christeson (fiddle); Art Galbraith (fiddle; photo); The Bluegrass Five from Pulaski County, Mo.: Ralph Withers (guitar), Harold Rowden (guitar), Burl Copeland (mandolin), Newell Robertson (dobro), Dale Officer (string bass), Daryl Tunink (banjo); Bud Hunt (banjo, guitar, singer); Slim and Zella Mae Cox Family (gospel singers; photo); Danny Devery (accordion; photo), traditional musician from Ireland who now lives in St. Louis and plays with Bill McNulty and Tom McEvoy in a trio called the Blarney Stones.

1981: Biographies of the following performers from Missouri: Art Galbraith (fiddle; photo); Pete McMahan (fiddle; photo); Vesta Johnson (fiddle; photo); Howe Teague (fiddle; photo); Lee and Bobby Stoneking (fiddle, guitar); Taylor McBaine (fiddle; photo); Lena Hughes (fiddle); Bunker Saturday Night Dancers; Lonnie Glosson (harmonica); Bud Hunt (banjo; photo); Slim and Zella Mae Cox Family (gospel singers); Gospel Tones (gospel singers).

1982: Concentrated on Western music and crafts in connection with the Charles M. Russell exhibit at the Museum of Westward Expansion. Missouri fiddlers mentioned: Jake Hockemeyer (photo), Vesta Johnson (photo), Lyman Enloe, Art Galbraith, Taylor McBaine, Pete McMahan, Charlie Pashia, Bob Holt.

68. Fry, Carrol. "Echoes." Radio Broadcasts. KXCV, Northwest Missouri State University, 1981.

A five-part series of radio broadcasts on folklore and folk-life in northwest Missouri. Dr. Fry, Chair of the English Department at NMSU, was assisted by Perry Echelberger and Cory Dennison. The programs were supported by a grant from the Missouri Committee for the Humanities. The series utilized field recordings for its first two programs, on folk music, and for the third program, on folk festivals. Deposited in the Missouri Folklore Society's archive.

69. Gage, Allen. "Old-Time Fiddling." *Bittersweet*, Spring 1982, pp. 48-65.

With assistance from Gordon McCann of Springfield and from published sources, Gage discusses the history of fiddles and related traditions. Interviews of four Ozark fiddlers: Bob Holt, Art Galbraith, Glenn Rickman, Jimmy Gage.

70. Galbraith, Art. *Art Galbraith, James River Fiddler: Dixie Blossoms*. Rounder Records, 0133, 1980.

A four-page insert is included with this album. It has photos, notes about the tunes and excerpts from an interview with Galbraith, Springfield, Mo. Vance Randolph once called Galbraith "the best Ozark fiddler I ever heard." Charles Wolfe produced the album and wrote the insert notes. The guitar accompaniment is by Gorden McCann.

71. \_\_\_\_\_. "The Devil's Own Instrument." *Ozarks Mountaineer*, October 1977, p. 21.

Galbraith discusses attitudes toward the fiddle in the Ozarks, where, by some, it is considered the tool of Satan; touches on fiddle contests and fiddling styles; and concludes that there is more widespread acceptance of the instrument now than in the past.

72. Gilbert, Joan. "Country Fiddlin'." *Missouri Life*, November-December 1975, pp. 41-47.

Article of general interest, including an interview with R. P. Christeson.

73. Godsey, Townsend. "'Bull Goose' of the Ozarks." *Missouri Life*, January-February 1974, pp. 46-52.

Article of general interest about Vance Randolph and his career as a folklore collector. In the Ozarks the head man of anything is called "bull goose." Photos of Randolph and photos taken by Randolph of his informants and others, including Booth Campbell, Molly Maxwell, Lewis Kelley, and Mrs. Linnie Bullard.

74. Green, Archie. "Commercial Music Graphics: A Suggested Museum Show." *JEMF Quarterly* 15 (1979): 157-65.

Concerns Thomas Hart Benton's lithograph of three Missouri musicians titled "Comin' Round the Mountain." Benton was exposed to traditional music as a child in Missouri and played in a string band in Greenwich Village in the 1930s. He recorded an album of 78 discs on Decca called "Saturday Night at Tom Benton's." Green discovered that the models for this drawing were Wilbur Leverett (guitar), his brother Homer (fiddle), and their cousin Neville Oatman (accordion), who had posed for the artist when they lived near Republic, west of Springfield, Mo. They had met him while playing at a party for his brother Nat Benton in the summer of 1931.

75. \_\_\_\_\_. "Thomas Hart Benton's Folk Musicians," *JEMF Quarterly* 12 (1976): 74-90.

In an article designed to explore Thomas Hart Benton's view of the folk and its lore in music, Archie Green reviews Benton's life, his statements on folklore, and the many paint-



ings of musicians by Benton. Green finds Benton's view of folk art nostalgic and pragmatic. Benton believed in participating in folk experiences so he could relay to as many viewers as possible the folk patterns of American life.

76. Greenaway, John. *Folklore of the Great West*. Palo Alto, Ca.: American West Publishing Co., 1969.

Selections from 83 years of the *Journal of American Folklore*. Not well organized, but entertaining. Texts of songs are scattered throughout. Pages 179-282 contain many Missouri variants.

77. Hager, Julia, James Olin and Barry Bergey. "Old Time Fiddling." Part I and II. *M.F.F.A.* vol. 2, no. 2, pp. 4-6; vol. 2, no. 3/4, p. 2. Reprinted in *The Devil's Box* vol. 10, pp. 14-20.

Interview with R.P. Christeson, Missouri fiddler born in Dixon, Mo., in 1911. Discusses 4th of July celebrations with music and dance; musical traditions and fiddling styles in Missouri; the judging of contests; present state and future of traditional music. Claims that in early days only the piano, pump organ, and fiddle were common in Missouri because they provided good accompaniment for dancing; guitars and banjos came in later. Commercial recording companies have always overlooked Missouri fiddlers.

78. Hamilton, Goldy M. "The Play-Party in Northeast Missouri." *Journal of American Folklore* 27 (1914): 289-303.

Different words to the same tunes as listed in the article by Mrs. L.D. Ames. See 5. Miss Hamilton was one of Dr. Belden's prize students and contributed the largest number of songs to his collection.

79. Hattersley-Drayton, Karana. "Kitty Lost Her Pocket-book: A North Missouri Fiddler's Repertoire." Paper given at the 27th annual meeting of the California Folklore Society in Los Angeles, April 20-22, 1979.

This paper considers the aesthetics, style and repertoire of Pearl Sivetts, former miner, railroader, farmer, bootlegger, etc. who once considered Unionville to be the home of Missouri's best fiddling. The musical integrity Pearl employed for evaluating both his own playing and that of other musicians, as well as the folk community's attitude toward music, musicians, and dance during the 1920s and 1930s are explored primarily from an oral history perspective.

80. Herzog, George. "Folk Music," *American Council of Learned Societies Bulletin* 24 (1936).

Survey of collections, index of regional collectors.

81. Hogue, Wayman. *Back Yonder: An Ozark Chronicle*. New York: Minton, Balch & Co., 1932.

Fragments of play-party and camp meeting songs given in the context of an autobiography.

82. Hudelson, Gordon. "Square Dances Again Amuse the Missouri Country Folk." *Kansas City Times*, 9 October 1941.

A brief news story about square dances and play parties.

83. Hudson, Arthur Palmer. "A Ballad of the New Madrid Earthquake." *Journal of American Folklore* 60 (1947): 147-50.

History of one of the worst earthquakes ever recorded in the United States and a song about it.

84. Hummel, Lynn Ellis. "Ozark Folk-Songs." Master's Thesis, University of Missouri, 1936.

By a teacher of music in Monett, Mo. Directed by H.M. Belden. He includes partial or full texts and hand-written tunes for 117 songs. He was advised by Vance Randolph and May Kennedy McCord. The songs are treated naively, but some valuable versions are included. They are divided into the following categories: ballads brought from the British Isles, songs of recent times, dramatic songs, temperance songs, songs for special occasions and religious songs.

85. Hunter, Max. "Ozark Folklore." *Just for the Record*. Springfield, Mo., 1977.

Hunter contributed a regular column, describing his collecting experiences, to *Just for the Record*, published by Thomas-Moran and Associates, 1759 East Elm, Springfield, Mo. The first column, "Max Hunter. Ozark Folklore Field Collector," appeared in v. 1, no. 3 (June, 1977); other articles followed in nos. 4 ("Ozark Folklore"), 5 ("Ozark Folklore Field Collector"), 6 (A Word About Fakelore"), and 7 ("Ozark Folklore," a collection of folk beauty treatments and love potions.) Publication evidently ceased in 1977. Five issues containing columns by Hunter are in the Missouri Folklore Society Archives.

86. \_\_\_\_\_. *Ozark Folksongs and Ballads Sung by Max Hunter*. Folk-Legacy Records, FSA-11, 1963.

Album notes written by Mary Celestia Parler and Vance Randolph. There is a brief biographical sketch of Hunter, along with detailed headnotes, transcriptions of the 14 songs, and a short bibliography.

87. \_\_\_\_\_. *Max Hunter: Ozark Song Collector*. Video-tape, 29 min., color. Columbia, Mo.: Missouri Origins Project, Academic Support Center, University of Missouri, and the Missouri Arts Council, 1982. Filmed and edited by Lois Gandt in a project directed

by A.E. Schroeder. Cathy Barton served as folklore and music consultant.

Interviews with Hunter. He talks about how he began collecting, his travels through the Ozarks, experiences with informants, his standards for what he would or would not collect, his collecting methods. Includes performances of some of the songs he has collected. The videotape may be borrowed or purchased from Univ. of Mo., Extension Division.

88.         . Collection. Unpublished. Springfield-Greene County Library, Springfield, Mo.

Tapes of folk songs collected in the field by Hunter since 1956 are on deposit in the public library in Springfield, and are available for listening through interlibrary loan. As of 1978, Mr. Hunter said he had 2,200 songs on tape, as well as 15 hours of jokes and a number of oral histories, which he calls "visit-with" tapes.

HUNTER, Max. See also 21, 49, 155, 191, 221.

89. *I'm Old But I'm Awfully Tough: Traditional Music of the Ozark Region*. Missouri Friends of the Folk Arts, 1001, 1977.

Made possible by grants from the National Endowment for the Arts and the Missouri Arts Council. Field recordings by Jim and Julia Olin and Barry Bergey. A 24-page booklet is included with this two-record set. It was written by Jim and Julia Olin, Jane and Barry Bergey, and Emily Goodson and begins with a good brief history of the settlement of the Ozark region. For each of the ten persons or groups performing, there is a short biographical sketch, as well as notes on each song and transcriptions of song texts and stories. No tunes are written out. Performers include: Lee "Tip" McKinney (unaccompanied singing); Emmanuel Wood and Family (fiddle, guitar, bass); Green Berry Horton (banjo); Troy Lee and Rex and Ray Offutt (fiddle, mandolin, guitar); Jake Hockemeyer and Russ Orchard (fiddle, guitar); Lawrence Baker (unaccompanied singing); Vesta Johnson and Don Womack (fiddle, guitar); Frank Reed and Alva Lee Hendren (fiddle, banjo); Rose Pratt (unaccompanied singing).

90. "In Honor of Joe Bowers." *Missouri Historical Review* 36 (January 1942): 204-08.

Remarks on the origin of the song "Joe Bowers," along with a text of seven stanzas.

91. "Irish Ballads." *Hoosier Folklore* 5 (1946): 118-19.

Text only of "Willie Brennan" or "Brennan on the Moor." Collected from Miss Geneva Parmley, who learned it from her grandfather, an early settler in Camden County, Mo.

JESSE JAMES. See 42, 120.

92. "Joe Hickerson in Missouri." *Show-Me Libraries* 25 (December 1973): 17-18.

Written by Rebecca Schroeder, who was at that time editor of this state library magazine. Report on Mr. Hickerson's address to the Society of American Archivists meeting and his concert performances of folk music in St. Louis and Columbia. Mr. Hickerson is the Head of the Archive of American Folk Culture at the Library of Congress.

93. Johnson, Clifton. "Life in the Ozarks." *Outing*, January 1906, pp. 435-42.

Johnson's adventures at Cedar Gap, a village in western Missouri. Some good information on hymn singing.

94. Johnston, James J. "Two Ozark Civil War Ballads." *Mid-South Folklore* 5: 112-15.

Text only of two songs collected from residents of Searcy County, Arkansas. The informants learned the songs from relatives who had lived in Missouri.

95. Kelley, Sterling. *Coonrod*. Bend, Or: Maverick Publications, 1980.

An autobiography of a native Missourian famous in the Columbia area for his hickory leaf playing, which he learned as a boy from musicians in traveling minstrel shows. He discusses his music, along with other aspects of his fascinating and colorful life.

96. \_\_\_\_\_. *Old-Time American Harmonica, Bones and Hickory Leaf Playing*. Troubadour Music, 1977.

Kelley wrote part of the booklet which is included with this record. He describes how to play a hickory leaf and provides a plastic "leaf" for "cold weather playing."

97. \_\_\_\_\_. "Sterling Kelley." *Columbia (Mo.) Missourian*, 22 November 1981.

Feature article illustrated with excellent photographs. Concentrates on Mr. Kelley's musical talents with the leaf and the bones.

98. King, Willis P. *Stories of a Country Doctor*. Philadelphia: Hummel and Parmele, 1891.

Randolph says this is a fine book crammed with entertaining references to old customs and folk culture. See especially Chapter 3, "Old-Time Dances," pp. 47-61.

99. Kingsbury, Lilburn A., and Charles van Ravenswaay, "Some Old Time Songs." *Bulletin of the Missouri Historical Society* 6 (July 1950): 487-89.

Five song texts and one fragment from old settlers in Fayette, Mo.

KITTREDGE, Belden. See 174. ["Belden Kittredge" was a tongue-in-cheek pseudonym used by Vance Randolph.]

100. Kittredge, George Lyman. "Ballads and Songs." *Journal of American Folklore* 30 (1917): 283-369.  
Includes the following Missouri variants from Belden's collection: Child 3, 10, 18, 68, 79, 81, 95, 105, 278, and 286.
101. \_\_\_\_\_. "Five Old-Country Ballads." *Journal of American Folklore* 25 (1912): 171-78.  
Missouri versions of "Henry Martin" (Child 250) and "The Gypsy Laddie" (Child 200) borrowed from Belden's files. Also, versions of "Sir Lionel" (Child 18) and "Shipwreck" (Child 289).
102. Krohn, Ernest C. "The Missouri Harmony." *Bulletin of the Missouri Historical Society* 6 (October 1949): 25-33.
103. \_\_\_\_\_. "A Check List of Editions of 'The Missouri Harmony.'" *Bulletin of the Missouri Historical Society* 6 (April 1950): 374-99.  
These two articles constitute a complete bibliographical record of the *Missouri Harmony*, a shape-note hymnal, from 1820 to 1858.
104. Lane, Rose Wilder. *Cindy, a Romance of the Ozarks*. New York: Harper & Bros., 1928.  
This novel contains short scraps of old ballads and play-party songs.
105. \_\_\_\_\_. *Hill-Billy*. New York: Harper & Bros., 1926.  
Contains twenty-two folk songs collected by the author near her home in Wright County, Mo.
106. Larkin, Margaret, and Helen Black. *Singing Cowboy*. New York: A. Knopf, 1931.  
An Ozark version of "The Wandering Cowboy" appears on pp. 143-46 and one of "The Fair Lady of the Plains" on pp. 147-49.
107. Legman, Gershon. "The Bawdy in Fact and Print." *Explorations: Studies in Culture and Communication* 7 (March 1957).  
On page 153 the author gives a description of Vance Randolph's manuscript of obscene Ozark folklore.
108. Lippincott, Marget. "Country Dancing at Childgrove." *M.F.F.A.*, Spring 1979, p. 7.  
An explanation of the origin and growth of this folk dance group in St. Louis. Lists some of the string bands and fiddlers from the region who provide live dance music. From Missouri are Vesta Johnson, Cousin Curtis and the Cash Rebates, R.P. Christeson, and the Little Dixie Hoss Hair Pullers from Columbia, Mo.

109. Logsdon, Guy. "Speedy West." *JEMF Quarterly* 9 (Summer 1973): 78-83.

Discusses the career and instrumental techniques of Speedy West, a country and western guitarist from Missouri. Includes photos and a discography.

110. Lomax, Alan. *Folk Songs of North America*. Garden City, NY: Doubleday & Co., 1960.

The following songs in Lomax's collection are Missouri versions: numbers 15, 53, 141, 158, 164, 166, 174, 176, 180, 181, 205, 213, 215, 305, 317. Includes texts and tunes, with headnotes detailing other collections the songs will be found in, as well as collector, informant, place and date. Lomax writes a paragraph about each song, giving background information or just entertaining tidbits about American history.

111. Lucas, Verna. "The Dobro Guitar." *Bittersweet*, Winter 1973, p. 27.

Describes the origin of the dobro in 1928 and how it is made and played.

112. \_\_\_\_\_. Terry Brandt and Sally Moore. "In the Key of B for Bluegrass." *Bittersweet*, Winter 1973, pp. 20-26.

Describes a modern bluegrass festival; location and date not given. Also has comments on the history of bluegrass and typical events in bluegrass festivals.

113. Lyon, Marguerite. "Folk Music in the Ozarks." *Ozark Guide*, Summer 1948, pp. 48-49.

A story about May Kennedy McCord, folksinger from Springfield, Mo. Includes the titles of many of her songs.

114. *M.F.F.A.*, Missouri Friends of the Folk Arts.

An irregular publication of the non-profit cultural organization called Missouri Friends of the Folk Arts, which is based in St. Louis. Mailing address is Box 307, New Haven, Mo. 63068.

115. McBaine, Taylor. *Country Missouri Fiddling: Taylor McBaine, Contest Fiddler*. Videotape, 28 min., color. Missouri Origins Project, Academic Support Center, University of Missouri and the Missouri Arts Council. Filmed and edited by Lois Gandt and Cathy Barton. Written and narrated by Cathy Barton.

Interviews with Taylor and people who know him. He explains how he got started fiddling, quit for thirty years, then picked it up again when he retired. Young people who have been helped, taught, and influenced by Taylor express their thoughts about him, as do some of his fellow fiddlers, who are also

his opponents in fiddle contests.

116. McCord, May Kennedy. "Hillbilly Heartbeats." Regular column. *Springfield Leader-News*. Weekly. 1932-1938. *Springfield News*. Three times per week. 1938-1942.

Words to songs which were sent in by her readers, mixed with other folklore and gossip.

117. \_\_\_\_\_. *Series of 15 Minute Broadcasts on Ozark Music and Lore*. KWK, St. Louis, 1942-1945.

Tapes of these radio programs, as well as Mrs. McCord's scrapbooks, are in the Ozark collection at the School of the Ozarks, Point Lookout, Mo.

118. \_\_\_\_\_. *KWTO Dial*, Springfield, Mo., December 1946, p. 3.

Lists old fiddle tunes, including "Rabbit in the Bean Patch," "Soldier's Joy," "Leather Britches," "Possum Sop and Polecat Gravy," "Haste to the Wedding," "Hush Up Child," "Buffalo Gals," "Sally Goodin."

MCCORD, May Kennedy. See also 24, 113, 220.

119. McDonald, Grant. "A Study of Selected Folk-Songs of Southern Missouri." Master's Thesis, University of Iowa, 1939.

Contains 38 texts and 37 tunes collected by the author in Greene, Christian, Stone, and Taney counties in 1937-38. Includes five Child ballads, eight hymns, seven play-party songs and many humorous pieces.

120. McNeil, William K. "Ballads About Jesse James: Some Comments," pp. 44-52. "A Preliminary Jesse James Filmography," pp. 86-92; "A Preliminary Jesse James Discography," pp. 93-96. *Mid-America Folklore* 8 (Spring/Fall 1980).

In this special issue devoted to the "Folklore of Jesse James," McNeil discusses and analyzes three Jesse James ballads, including Laws E 1, E 2, and a composition which Laws and Belden considered of doubtful currency but which McNeil believes may have been traditional. Versions 1 (Laws E 1) and 3 are printed in Belden's *Ballads and Songs Collected by the Missouri Folk-Lore Society*, pp. 401-03, which also includes a Jesse James song contributed by Mary Alicia Owen of St. Joseph. In the Harvard collection which Belden deposited in 1917, he reports that some of his contributors had found Version 1 in a printed song book, "Comic and Sentimental Songster," which was said to be available from the postmaster at Dexter for ten cents in silver. The postmaster denied all knowledge of it.

"A Preliminary Jesse James Filmography" is an annotated

listing of 31 films.

"A Preliminary Jesse James Discography" is a listing of 21 renditions of Jesse James songs on commercial recordings.

121.         . "Introduction," *Ozark Folksongs*, by Vance Randolph (Columbia: University of Missouri Press, 1980), vol. 1, pp. 9-28. New Ed., Rev., 4 vols.
- A well-informed, very interesting essay detailing the strengths and weaknesses of Randolph's published work, giving background on his life and work, and placing his collection in the context of all the other collections of Ozark folksongs that have been produced. A valuable history of the efforts of collectors in the Ozarks. Long bibliography included. See 165.
122.         . "A Primer of Fieldwork Methods in Folklore." *M.F.F.A.*, Spring 1979, pp. 10-13.
- Modified version of a paper given at a conference held at the Jefferson National Expansion Memorial on December 8 & 9, 1978. A succinct and lucid article covering the steps a folklorist takes in doing fieldwork: stating the problem, analyzing the problem, collecting the data, presenting the research findings, and formulating theories based on the analysis.
123. Mahnkey, Mary Elizabeth. "When Roseville Was Young." *White River Leader*, Branson, Mo., 7 September 1933.
- Describes a country dance on Dry Caney in the late 1880s or early 1890s. Mentions a dozen fiddle tunes by name.
124. Martin, Roxie. "Songs of Bygone Days." *Arcadian Magazine*, Eminence, Mo., October, 1931, p. 39.
125. Massey, Ellen Gray, ed. *Bittersweet Country*. Garden City, N.Y.: Anchor Press/Doubleday, 1978.
- The articles in this collection are from *Bittersweet*, a magazine produced by high school students in Lebanon, Mo. Five articles on music: "Singing with the So-Fa Syllables," (See 14); "I've Sung at 5,000 Funerals." pp. 374-81. (An interview with Ashford Hough, 88, who had sung at funerals all his life. His repertoire includes some shape-note hymns and some modern gospel. Reprinted from Fall 1975 issue, pp. 41-45); "The Mountain Dulcimer." pp. 382-92. (See 13); "Old-Time Ozark Square Dancing." pp. 393-421. (See 134); "In the Key of B For Bluegrass." pp. 422-30. (See 112). No credits given to the authors and photographers. No locations or dates are given for events and interviews.
126. Miller, E. Joan Wilson. "Vance Randolph, Folklorist." *Mid-South Folklore* 3: 63-69.
- A good short biographical article concentrating primarily on Randolph's career as an author, but also giving some infor-



mation concerning his collecting methods. Two photos from 1958.

127. *Missouri, a Guide to the "Show-Me" State*. New York: Duell, Sloan & Pearce, 1941.

The Missouri Federal Writer's Project had a troubled history. Vance Randolph was an early Assistant State Director for the Project, working with Geraldine Parker. Reportedly at least 300 folk songs were collected. Charles van Ravenswaay took over as State Director in 1938 and only six fragmentary song texts were ultimately published. Jere Mangione, *The Dream and the Deal*. The Federal Writer's Project, 1935-1943 (Boston, Little Brown and Co., 1972) reviews the situation in Missouri.

128. "The Missouri Folk on Recordings." *Show-Me Libraries* 25 (December 1973): 19-20.

Written by Rebecca Schroeder, who was instrumental in the reactivation of the Missouri Folklore Society. A review of Loman Cansler's record *Folk Songs of the Midwest* and Max Hunter's album *Ozark Folksongs and Ballads*.

129. Missouri Folklore Society. *Journal*. v. 1- 1979-  
*Newsletter*. 1977-

Publications of the Missouri Folklore Society, which was active in the early part of the century and was reactivated in 1977. In that year, primarily through the efforts of Adolf and Rebecca Schroeder, Ruth Barton, Donald M. Lance, and John W. Roberts, a group of people gathered in Columbia, Mo., to reorganize the society, which has been very active every since. The journal is issued once a year; the newsletter is quarterly. P.O. Box 1757, Columbia, Mo. 65205.

130. \_\_\_\_\_. *A Partial List of Song-Ballads and Other Popular Poetry Known in Missouri*. 2nd ed. Columbia, Mo.: Missouri Folklore Society, 1910.

An 11-page booklet containing fragments of 145 ballads collected in Missouri. It was designed to stimulate further collecting of music in the state. The first edition was published with 76 fragments in 1907. By 1912 the collection had grown to 347 distinct songs with 293 variants. Only 18 were Child ballads, though most of the others were of British origin. Produced under the direction of H.M. Belden.

MISSOURI FOLKLORE SOCIETY. See also 25, 26, 28, 176, 177, 221.

131. Moore, John Robert. "A Missouri Variant of 'The False Lover Won Back.'" *Journal of American Folklore* 34 (1921): 395-96.

Text of "The True Lover," an Ozark song. The contributor was a teacher at Washington University in St. Louis. This was the only example of Child #218 reported in the United

States up to that time. Vance Randolph has questioned the authenticity of this piece.

132. Morris, Lucile. "The Old Songs." Weekly column. *Springfield News & Leader*. 26 August 1934 to 3 March 1935.

Another of the many columns in newspapers and magazines that appeared in the Ozark area in the 1920s and 30s. Altogether 102 full texts and 20 fragments were reported in this column. No tunes were given.

133. Mottaz, Mabel Manes. "The Fiddle and the Bow." *Pulaski County (Mo.) Daily Guide*, 2 & 10 February, 1978.

An autobiographical two-part article by the president of the Pulaski County Historical Society. Includes photographs of the Manes family and their instruments and many anecdotes about musical gatherings in the Ozarks.

134. Mulrenin, Karne, Rita Saeger, and Terry Brandt "Old-Time Ozark Square Dancing." *Bittersweet*, Fall 1974, pp. 22-36.

Describes square dances as observed in the Ozarks today. Lists some titles of fiddle tunes, also giving figures and calls and a glossary of terms.

135. "Music of the Ozarks I." (Soundsheet) *Bittersweet*, Winter 1973, p. 59.

Six tunes played on the mountain dulcimer by Bill Graves; four numbers by bluegrass bands.

136. "Music of the Ozarks II." (Soundsheet) *Bittersweet*, Fall 1974, p. 59.

Shape-note hymn singing at Lee's Summit Church of Christ; also square dance music.

137. "Music of the Ozarks III." (Soundsheet) *Bittersweet*, Winter 1977, p. 70.

Ragtime piano music and old-time fiddle tunes.

138. "Music of the Ozarks IV." (Soundsheet) *Bittersweet*, Spring 1982, p. 66.

Old-time fiddle tunes, played by Glenn Rickman, Art Galbraith, and Bob Holt.

MUSICIANS. See 15, 22-24, 37-39, 44-45, 47, 51, 56, 64, 66-68, 70, 74, 79, 86, 87, 89, 92, 95-97, 108, 109, 112, 115, 128, 133, 150, 153, 159-61, 184, 199, 206, 210-11, 219-21.

139. Musick, Ruth Ann. "Folksongs From In and Near Kirksville, Missouri." Typescript. 1948.

Ten Child ballads and nine play-party songs are among the 107 texts and 76 tunes collected by the author in Adair County, Mo. According to Vance Randolph, the manuscript was accepted for publication by the American Folklore Society for one of its volumes of memoirs, but it was never published.

140. \_\_\_\_\_. "National Folk Festival at St. Louis." *Music Clubs Magazine*, September/October 1934, pp. 20-21.
141. \_\_\_\_\_. "National Folk Festival To Be Held in St. Louis." *Musical Courier* 108 (March 1934): 7.
- Nos. 140 and 141 contain news items about the first national folk festival, which was founded by Miss Sarah Gertrude Knott. For further information on Miss Knott and the national folk festival, see 3.
142. \_\_\_\_\_. "The Old Folk Say." Weekly column. *Times-West Virginian* (Fairmount, WV), 1948-?
- This weekly column in the Fairmount, WV, newspaper ran for many years, beginning in 1948. Dr. Musick included the texts of 17 Missouri versions of songs.
143. \_\_\_\_\_. "Three Folksongs from Missouri." *Hoosier Folklore* 5 (1946): 29-34.
- Words only to three ballads from Kirksville, Mo. "Young Johnnie," "The Cruel Mother" (no relation to Child #20), and "There Was an Old Woman."
- MUSICK, Ruth Ann. See also 177.
144. Myers, Vest C. "An Ozark Singing Convention," in *Eve's Stepchildren*, edited by Lealon N. Jones (Caldwell, Idaho: The Caxton Printers, 1942), pp. 119-28.
- An account of hymn singers and shape-note books.
145. \_\_\_\_\_. "Shooting in the New Year." *Southern Literary Messenger* 5 (November/December 1943): 519-26.
- Account of a New Year's custom, probably of German origin, that begins with a formulaic greeting song. The article, a conscious mixture of fact and fiction, indicates that it occurred in "Bolton County"; because the author was from Bollinger County, it is likely that the latter was the location. Vance Randolph commented that he was not familiar with the song. Words of the song on p. 522.
146. "The Nightingale." *Missouri Historical Review* 22 (April 1928): 400.
- Text only to this slightly bawdy ballad. See 17.
147. Northdurft, Lillian. *Folklore and Early Customs of Southeast Missouri*. New York: Exposition

Press, 1972.

Texts and descriptions of seven play-party songs are given on pp. 53-59.

148. "Notes & Queries." *Journal of American Folklore* 30 (1917): 285-86.

Missouri version of Child 3, "The False Knight on the Road." Mentions that Belden had nine versions of Child 4, "Lady Isabel and the Elf Knight" in his collection.

O'BRYANT, Joan. See 155.

OBSCENE FOLKSONGS. See 8, 107, 171, 175, 205.

149. "An Old Ballad." *Missouri Historical Review* 22 (July 1928): 586-87.

"Old Bangum" (Child 18) collected in Belton, Mo.

150. Olin, James K. *Obituary. M.F.F.A., Spring 1979, p. 4.* [Written by Joseph Pfeffer.]

One of the founders of Missouri Friends of the Folk Arts, Mr. Olin was a talented field collector and banjo player who was devoted to old-time string band music.

151. Owen, Walter E. "Manuscript Collection of Twenty Ballad Texts." Unpublished.

Book of ballads collected in Clinton, Henry County, Mo., in 1861. Now kept at the home of Mrs. Hartley C. Banks (Owen's daughter) in Columbia, Mo.

152. *Ozark Folklore*. 6 July 1950-30 May 1951. (Mimeographed.)

The journal of the Ozark Folklore Society. Superseded by the journal *Arkansas Folklore*. Many song texts, sent in by members of the Society, are scattered throughout the issues.

OZARK GUIDE. See 180.

153. *Ozark Jubilee*. Springfield, Mo.: RadiOzark Enterprises, 1957-59.

Scripts of 100 ABC-TV shows, which were donated by RadiOzark Enterprises of Springfield, Mo., to the Country Music Foundation Archives in Nashville. The firm also donated complete transcriptions of a radio series they produced in the 1940s and 50s featuring country music stars.

OZARK LIFE. See 180.

154. *Ozarks Mountaineer*. Branson, Mo.: 1952-

A monthly magazine with fine photographs, frequent articles on folk music and musicians, and calendar of events.

155. Parler, Mary Celestia. "Songs of the Ozarks."

Album notes for a record by Joan O'Bryant and Max Hunter on the Three Dials label. Although the record is no longer available, Hunter has recorded Parler's notes and the songs on a cassette for the Missouri Folklore Society Archive.

156. \_\_\_\_\_. "Two Yarrow Ballads from the Ozarks." *Southern Folklore Quarterly* 22 (December 1958): 195-200.
- Includes a text of a song which is a mixture of Child 214 and 215, "The Dewey Dens of Yarrow," collected by Max Hunter in Crocker, Mo., in 1957.
- PARLER, Mary C. See also 86.
157. Patrick, Michael. "Traditional Ozark Entertainment." *Missouri Folklore Society Journal* 3 (1981): 47-57.
- Discusses Ozark square dances and music parties of the present day which are held in south central Missouri. Also compares these with the square dances, play-parties and shivarees of the past.
158. Perrow, E.C. "Songs and Rhymes from the South." *Journal of American Folklore* 25 (1912): 137-55.
- A Missouri text of "Jesse James" appears on pp. 147-48. On p. 162 of this volume is a Missouri variant of "Fair Charlotte" ("The Frozen Girl").
159. Pfeffer, Joe. "Mississippi Valley Folk Festival: Retrospect and Prospect." *M.F.F.A.*, Winter 1978, pp. 2-6.
- A report on the second annual folk festival held in St. Louis, an event later known as the Frontier Folklife Festival. Its theme was "The Way West." Includes photos.
160. Pierce, Otis. *Every Bush and Tree*. Bay 102, 1975. Produced by Dan Schell and Mike Cogan.
- Otis Pierce was born in 1902 in Douglas County, Mo. He worked his way across the country, living in Arkansas, Oklahoma, Arizona and California. In the mid-1920s in California he played with several local string bands: Sons of the Golden West, the Missouri Hobos, and the Missouri Ridge Runners. His music largely reflects his childhood in the Ozarks, consisting mostly (on this album) of traditional ballads and songs. The brochure includes the texts of the songs and brief comments, as well as a short biography. Pierce sings and plays jew's-harp, banjo, 12-string guitar, and banjo-guitar. Titles include "Wolves a-Howling," "Burglar Man" (Laws H23), "The Stutter Song" (Laws G16), "Pretty Molly," "Frank's Ranch" (Laws B7), "Export Girl" (Laws P35), "Every Bush and Tree" (by Pierce), "Trip Through Arkansas," "Green Back Dollar," "Orphan Girl," "Fair Maiden on the Plains" (Laws B8), "Shady Grove," "Green Corn," and "Banks

of the Old Tennessee."

PLAY-PARTY SONGS. See 5, 16, 41, 78, 81, 82, 104, 119, 139, 147, 157, 165, 168, 182, 217, 222.

RADIO AND TV. See 67 (1979), 68, 117, 153, 219.

RAGTIME MUSIC. See 15, 137.

161. Rainey, Leo. *Songs of the Ozark Folk*. Branson, Mo.: Ozarks Mountaineer Press, 1972, 1976, 1981.

Collection of songs, taped by Leo Rainey and transcribed by Orilla and Olaf Pinkston. The 1981 edition is enlarged and includes songs from three Missouri singers: Dale Huddleston of Thayer, Mo.; Mrs. Ray Huddleston nee Clara May Young, of Koshkonong, Mo.; Eugene James of West Plains, Mo. Photographs only (no further information) of the following: folklorist-writer Ruth Tyler of Neosho, Mo., playing the hammered dulcimer; Mr. Bruffett, fiddler, at Silver Dollar City; family from Dora, Mo., at annual Hootin' and Hollerin' Festival in Gainesville, Mo.

162. Randolph, Vance. "The Names of Ozark Fiddle Tunes." *Midwest Folklore* 4 (Summer 1954): 81-86.

Includes 506 titles collected in the Ozarks between 1920 and 1950. One hundred and twenty-three of them were recorded on discs and deposited in the Archive of American Folk Song at the Library of Congress in the 1940s. Twenty-nine of these were issued on an album (L62).

163. \_\_\_\_\_. "Otto Ernest Rayburn." *Ozark Guide Yearbook*, Reeds Spring, Mo., 1961, p. 17.

A tribute to Rayburn. For more information on Rayburn, see entries 179-83.

164. \_\_\_\_\_. *Ozark Folklore: A Bibliography*. Bloomington, In.: Indiana University Press, 1972.

Pp. 1-49 constitute the section on Songs and Ballads. There are interesting and informative annotations for each item.

165. \_\_\_\_\_. *Ozark Folksongs*. 4 vols. Columbia: State Historical Society of Missouri, 1946-1950. Revised edition published by University of Missouri Press, 1980, 4 vols., with Introduction by W.K. McNeil (See 121).

Altogether 1644 texts, over 900 from southern Missouri.

In a paragraph before each individual variant, Randolph gives the history of the song and references to where it can be found in other collections. The first version of each song has the complete tune written out in musical notation and its words listed separately. Each subsequent version gives only words or only the tune, depending on what is different from the first version. Informant, date and place are given for

each song. Includes a good bibliography in volume one. Contents of the collection are arranged in the following categories:

Volume I: British Ballads and Songs. Traditional Ballads (Child Ballads); Some Later Importations.

Volume II: Songs of the South and West. Songs About Murder and Outlaws; Western Songs and Ballads; Songs of the Civil War; Negro Songs; Songs of Temperance.

Volume III: Humorous and Play-Party Songs. In a Lighter Vein; Play-Party Songs.

Volume IV: Religious Songs and Other Items. Brush Arbor Music; Miscellaneous Songs and Ballads; Index of Titles; Index of First Lines; Index of Contributors and Towns.

166. \_\_\_\_\_. "Ozark Folksongs Recorded for the Library of Congress by Vance Randolph." Unpublished manuscript.
- Deposited in the archives of the University of Arkansas, in Fayetteville in 1952. Contains transcriptions of almost 900 recordings. About 300 songs and some fiddle tunes were recorded in Missouri.
167. \_\_\_\_\_. *Ozark Mountain Folks*. New York: Vanguard Press, 1932.
- Texts and tunes of 16 songs, mostly Child ballads, appear in Chapter Nine, pp. 185-231, which is titled "The Sport of Ballad Hunting." Chapter Four also contains the titles of 33 fiddle tunes.
168. \_\_\_\_\_. "The Ozark Play-Party." *Journal of American Folklore* 42 (July/September 1929): 201-33.
- Words and music to 29 game songs, mostly from southwest Missouri.
169. \_\_\_\_\_. "Ozark Songs." Unpublished manuscript. 3 vols.
- Collection of materials not used in *Ozark Folksongs*. Deposited at the University of Arkansas in Fayetteville in 1949. Altogether 216 texts, 31 tunes.
170. \_\_\_\_\_. *The Ozarks: An American Survival of Primitive Society*. New York: Vanguard Press, 1931.
- 24 texts and tunes are included in this book on pp. 166-222.
171. \_\_\_\_\_. "Ribaldry at Ozark Dances." Unpublished typescript. Eureka Springs, Arkansas, 1954.
- Collection of bawdy dance calls and obscene fiddle tune titles. Deposited in the "Delta Collection" at the Library of Congress.

172. \_\_\_\_\_. "The Songs Grandfather Sang." Regular column. *Pineville (Mo.) Democrat*, 18 February 1927-6 May 1927.

Randolph paid a dollar for every item from contributors which he published; he made contacts with 70 local people through this column. Altogether eleven texts and no tunes were published. Titles include "The Cuckoo Song," "Barbara Allen" (Child 84), "The Brown Girl" (Child 73), "Johnny Randall" (Child 12), "The Butcher Boy," "The Brisk Young Farmer," "The Blind Girl," "Johnnie Sands," "The Drunkard's Lone Child," "Young Edmond Dell," and "The Jew's Garden" (Child 155).

173. \_\_\_\_\_. "The Songs Grandfather Sang." Monthly column. *Ozark Life*, Kingston, Arkansas, December 1929-September 1930.

Thirty-eight songs were printed for which the informants received a dollar each. Five texts were contributed by Mrs. Emma Dusenbury of Mena, Arkansas, her first appearance in print. Once again, Randolph says that the most valuable result of this column was a list of the people who were interested in the old songs.

174. \_\_\_\_\_. [Belden Kittredge] *The Truth About "Frankie and Johnny," and Other Legendary Lovers Who Stalked Across the American Scene*. Girard, KS: Haldeman-Julius, 1945.

Speculates on the origin of the "Frankie and Johnny" ballad. Several texts are included without documentation.

175. \_\_\_\_\_. "Unprintable Songs from the Ozarks." Unpublished typescript. Eureka Springs, Arkansas, 1954. 663pp.

With today's proliferation of pornography, very few would be shocked by the bawdy ballads in this collection, but not too many years ago, it was not thought fit to print, even for scholarly purposes. One copy is deposited in the Library of Congress, one at the Kinsey Institute at Indiana University, and a microfilm copy is at UCLA. An earlier manuscript is deposited at the State Historical Society in Columbia, Mo. It contains 463 texts and 187 tunes.

176. \_\_\_\_\_, and Frances Emberson. "The Collection of Folk Music in the Ozarks." *Journal of American Folklore* 60 (April/June 1947): 115-25.

History of collecting in the Ozarks (Missouri, Arkansas, Illinois, and Oklahoma) up to 1946.

177. \_\_\_\_\_, and Ruth Ann Musick. "Folk Song Hunters in Missouri." *Midwest Folklore* 1 (April 1951): 23-31.

A discussion of all collecting work and writing done by 34 Missouri collectors between 1903 and 1949.



RANDOLPH, Vance. See also 57, 62, 73, 86, 121, 126, 192, 215.

178. Rayburn, Otto Ernest. "Adventures in Balladry." *Arcadian Magazine*, Eminence, Mo., May 1932, p. 4.  
Partial texts of "Barbara Allen" (Child 84), "Sourwood Mountain," "The Butcher Boy," heard in the hills of Missouri and Arkansas.
179. \_\_\_\_\_, ed. *Arcadian Life Magazine*. Caddo Gap, Arkansas, June 1933-October 1941. Monthly. See 180.
180. \_\_\_\_\_, ed. *Arcadian Magazine*. Eminence, Mo., February 1931-July 1932. Monthly.  
These two magazines, along with *Ozark Life* (Kingston, Ar., June 1925-December 1930. Monthly.) and *Ozark Guide* (Eureka Springs, Ar. Monthly.) were edited and published by Rayburn, who also wrote many articles and was an advocate for "the simple way of life" of the Ozarks. They had regular columns like "Songs of Bygone Days," "Melody Review of Songs and Ballads, New and Old," and "Adventures in Balladry." There are many fragments of songs to be found hiding among the pages of these magazines. Altogether 112 song texts were published by Rayburn, some sent in by readers, and many collected by Rayburn himself in Stone, Taney, and Shannon counties in Missouri.
181. \_\_\_\_\_. *Forty Years in the Ozarks*. Eureka Springs, Arkansas: Ozark Guide Press, 1957.  
Rayburn's autobiography. Randolph says that during the period 1925-1950 Rayburn did more to arouse popular interest in Ozark folklore than all of the professors put together.
182. \_\_\_\_\_. *Ozark Country*. New York: Duell, Sloan, and Pearce, 1941.  
This non-fiction book on the Ozarks gives good background material on the land and people of the Ozarks. On pp. 101-26 are stanzas from and descriptions of movements for nine play-party songs. Eleven songs, including "Barbara Allen" and "The Jealous Lover," are discussed and their texts given. The names of 28 fiddle tunes are listed on p. 237.
183. \_\_\_\_\_. "Ozark Folk Encyclopedia." Unpublished typescript. Eureka Springs, Arkansas, 1957. 250 vols.  
In alphabetical order, with an index. Includes a lot of material on songs.

RAYBURN, Otto Ernest. See also 163.

184. Reed, Floyd Franklin. Obituary. *M.F.F.A.*, Spring 1979, p. 4. [No author listed.]
- Life history of this Missouri fiddler, who played with banjoist Alva Lee Hendren at festivals and on the Missouri Friends of the Folk Arts album *I'm Old But I'm Awfully Tough*. See 89.
- RELIGIOUS SONGS (Other Than Shape-Note Hymns)*. See 26, 81, 84, 93, 119, 125, 165, 218.
185. Richardson, L.L. "Southeast Missouri Ozarks." *Ozark Guide*, Spring 1951, pp. 59-60.
- Story of "The Iron Mountain Baby" with a ten stanza text.
186. Rosamund, R.R. "Musical Moods." *Arcadian Magazine*, February 1931, pp. 14-17.
- Short story about an Ozark fiddler, including titles of many fiddle tunes.
187. Sandburg, Carl. *American Songbag*. New York: Harcourt, 1927.
- Complete tunes and texts of 292 songs. Not scholarly, but interesting introductions to the songs are given. The arrangement of the songs is unorthodox. Sandburg collected widely in Missouri but only a few of the Missouri versions appear in this book. They are on pp. 114, 273, 310, 377, 459, and 472.
188.         . *Carl Sandburg's New American Songbag*. New York: Broadcast Music, 1950.
- Only four of these songs were collected in the Ozarks. They appear on pp. 54-59, 96.
189. *Sassafras: An Ozark Odyssey*. Multi-media program. 52 minutes. Produced by the Center for Ozark Studies and Southwest Missouri State University.
- Interviews with Ozarkers and music native to the region highlight this slide show that tries to present the "personality" of the Ozarks. It has received good reviews.
190. Scarborough, Dorothy. *A Song Catcher in Southern Mountains*. New York: Columbia University Press, 1937.
- Songs collected in the Ozarks appear on pp. 170, 185-87, and 306-08.
191. Schroeder, Rebecca. "Springfield Public Library Acquires Valuable Collection of Ozark Folksong." *Show-Me Libraries* 23 (April 1972): 1, 4-6, 12.
- This article describes in a general way the contents of the Max Hunter collection of tapes which was deposited in the Springfield-Greene County Library. The songs were collected

by Mr. Hunter in the 1950s and 60s in the Ozarks. Vance Randolph has called this an extraordinary collection, "certainly one of the most interesting and valuable unpublished collections in the United States." It has been indexed by Mr. Hunter himself to make it more accessible to the user.

192. \_\_\_\_\_. "Vance Randolph and Ozark Folksongs." *Missouri Folklore Society Journal* 2 (1980): 57-67.  
A brief but enlightening survey of previous Ozark folk song collecting activity makes up the first part of this excellent review of the new edition of Randolph's four-volume *Ozark Folksongs*. Ms. Schroeder's long acquaintance with Randolph enlivens her astute summary of his career as a folksong collector and his publications.
193. Schultze, Gerard. *A History of Miller County, Missouri*. Jefferson City: Midland Printing Co., 1933.  
The text of a Civil War song appears on pp. 127-28.
194. *The Search*. Documentary Film. CBS, 1954.  
An hour-long television special about Dr. Mary Celestia Parler, folksong collector, and how she gathered her materials. Includes many folksingers from the Ozarks.
195. Seay, Sarah. "Modernizing a Mountain Art." *Bittersweet*, Winter 1973, pp. 36-41.  
History of the mountain dulcimer, a folk instrument of obscure origin. Detailed instruction on how to make one.
196. Shaner, Dolph. *The Story of Joplin*. New York: Stratford House, 1948.  
A history of this Missouri mining camp by a native. Fragments of old-time miner's songs appear on pp. 66-77.
- SHAPE-NOTE HYMNS AND SINGING SCHOOLS*. See 14, 48, 93, 102, 103, 136, 144.
197. Shepherd, Manerva Carolyn. "Folk Singer." *Ozark Guide*, March/April 1944, pp. 21-22.  
Account of a ballad singer near Osceola, Mo., with one stanza of "A Rich Man Lived in the North Countree" (Child 10).
198. Shepherd Collection. Unpublished.  
A manuscript of fifty folk song texts kept in Mrs. Shepherd's home in Osceola, Mo. The songs were learned from her father, who was a fiddler as well as a singer.
199. Sherrer, Dwayne. "We Play a Little Music." *Bittersweet*, Summer 1981, pp. 54-64.  
Interview of Lon, Jule, and Norman Wright, old-time musicians. Words and music for 21 songs in their repertoire.

200. Smelser, J.M. "Notes & Queries." *Journal of American Folklore* 44 (1931): 295-96.  
A Missouri version of "The Two Sisters" (Child 10) with tune.
201. Snyder, Robert M. "Ozarkana: A Bibliography of the Missouri Ozarks." Unpublished typescript, 1934.  
Deposited in the University of Missouri-Kansas City library.
202. Spener, David. "Missouri Field Recordings in the Archive of Folk Song." *Archive of Folk Culture, Library of Congress*, May 1982. (Duplicated.)  
An eight-page listing of field recordings made by Vance Randolph, Mary Celestia Parler, and others. Gives the AFS numbers and some description.
203. Stevens, Walter B. *Centennial History of Missouri*. St. Louis: S.J. Clarke Publishing Co., 1921. Vol. I.  
See pp. 17-18 for a description of a dance near Farmington, Mo., in 1822. He gives one stanza of a text to an old fiddle tune.
204. Strong, W.H. "Folk Songs of the Ozarks." Regular column. *Ozark Life*. July 1927-August 1928.  
A series of articles on folk songs, mostly Civil War songs. Randolph was unable to locate Strong's manuscript collection.
205. Tallman, Richard S. "Vance Randolph, Dirty Words and Obscenity: A Review Essay." *Mid-South Folklore* 5 (Summer, 1977) 67-72.  
A review of *Pissing in the Snow*, which attempts to place Randolph's collections of "unprintable" material into the context of his total work and compares his "obscene" collection with others.
206. "They Like Mountain Music." *Ozarks Mountaineer*, November/December 1980, pp. 44-45.  
An article about two University of Missouri-Rolla students who became interested in their heritage of traditional music and started playing guitar, banjo, and mountain dulcimer. Interesting story of how folk revivalists get involved in traditional music.
207. Tolman, Albert H. "The Group Authorship of Ballads." *PMLA* 42 (1927): 422-32.  
The author reports that he found an eight-stanza text of a tall tale ballad composed by a group of men who worked in a lumber camp near Kirksville, Mo.
208. U.S. Library of Congress. Music Division. *Check List of Recorded Songs in the English Language in the Archive of Folk Song to July 1940*. 2 vols. Washington, DC: Library of Congress, Music

Division, 1942. (Reprinted in one vol. New York, Arno Press, 1971.)

The geographical index lists 218 songs from Missouri.

209. van Ravenswaay, Charles. "Collection of Missouri Folk Songs." Unpublished manuscript.
- Several songs collected by van Ravenswaay in the Fayette, Mo., area in 1935.
210. Vaughn, Jerry. "That Ozark Playboy: Red Murrell." *JEMF Quarterly* 17 (Fall 1981): 118-22.
- Based on a taped interview by Ken Griffis, this article describes Murrell's early life during the 1920s in Willow Springs, Mo. His family did not have a traditional music background, but he was influenced by the country musicians who appeared on radio stations in St. Louis and Springfield. He went to California in 1940 and formed a group called "Red" Murrell and the Ozark Playboys. He was the fiddler with this western swing band.
211. Vernon, Clark. "Ozark Fiddler." *Ozark Guide*, Spring 1951, pp. 27-29.
- Story of 83 year old William T. Raines, a fiddler who lived near Camdenton, Mo.
212. Vestal, Stanley. *The Missouri*. New York: Farrar and Rinehart, 1945.
- Several ballad texts are scattered throughout.
213. Viets, Elaine. "Is It Ozark Folklore or British Poetry?" *St. Louis Post-Dispatch*, 28 May 1978.
- Feature article on Michael Patrick and his Ozark folklore students at the University of Missouri-Rolla.
- WEST, Speedy. See 109.*
214. Wheat, C.V. "Songs and Ballads of Yester Years." Weekly column. *Aurora (Mo.) Advertiser*, 19 December 1934 to 30 April 1942.
- Contains much valuable material. It is probably the most important of all the newspaper columns on Missouri folk music at that time. Altogether 1651 texts of songs were printed in this column.
215. Wilgus, D.K. *Anglo-American Folk Song Scholarship Since 1898*. New Jersey: Rutgers University Press, 1959.
- Goes very thoroughly into the theory behind the study of folk music and the various schools of thought on this study. Discusses all collectors and their collections in relation to each other. Gives a good historical perspective. Includes Randolph and Belden and mentions a few other Missouri collec-

tors. A selective discography and bibliography and a useful glossary appear at the end of the book.

216. Williams, Charles H. "Notes & Queries." *Journal of American Folklore* 20 (1907): 236.
- This man from Columbia, Mo., sent in a song said to have been brought to Missouri from Tennessee or Kentucky by early settlers. It is supposedly in an Indian language. Also given in translation.
217. Wilson, Charles Morrow. *The Bodacious Ozarks*. New York: Hastings House, 1959.
- Some songs and play-parties are included on pp. 190-206.
218. Windell, Marie George. "The Camp Meeting in Missouri." *Missouri Historical Review* 37 (April 1943): 253-70.
- Describes camp meetings on the frontier: official hymns and improvised hymns. William McKendree, according to his own account, held the first camp meeting west of the Mississippi in the summer of 1807.
219. Wixson, Douglas. "The Oral Tradition of Fiddle Music in the Early Days of Radio: Uncle Jim Haley of Pulaski County." *Missouri Folklore Society Journal* 1 (1979): 2-17.
- An account of one old-time fiddler's life as it reflected the traditions and changes of folk music, specifically fiddle music for dances.
220. Wolverton, F.E. "It's Always May in the Ozarks." *Missouri News Magazine*, May 1956, pp. 18-19.
- Good article about May Kennedy McCord, with photographs.
221. Womack, Tom. "Collecting Folk Music of the Ozarks." *Columbia (Mo.) Daily Tribune*, 30 July 1977, p. 1+.
- An interview with Max Hunter, held when he came to Columbia for a festival sponsored by the University of Missouri-Columbia.
222. Yoffie, Leah Rachel Clara. "Three Generations of Children's Singing Games in St. Louis." *Journal of American Folklore* 60 (1947): 1-51.
- An extensive treatment of 71 rhymes, no tunes included. Correlated with the numbered versions in Newell's collection. 41 of the songs were collected in 1900, 31 in 1914, and 48 in 1944, then comparisons were made. Dr. Yoffie was an English professor at Washington University in St. Louis.
- ZITHER. See 61.