

FOLKWAYS FH 5217

Ronald Clyne

FOLKWAYS RECORDS AND SERVICE CORPORATION / NYC / USA / FH 5217

SIDE I

- Band 1. PLEASANT OHIO
Band 2. BATTLE OF POINT PLEASANT
Band 3. LOGAN'S LAMENT
Band 4. LASS OF ROCH ROYAL
Child No. 76
Band 5. ST. CLAIR'S DEFEAT
Band 6. PORTSMOUTH FELLOWS
Sir Raynard
Band 7. CHRIST IN THE GARDEN
Band 8. THE FARMER'S CURST WIFE
Child No. 278

OHIO STATE BALLADS

SIDE II

- Band 1. BOATMAN'S DANCE
Band 2. GIRLS OF OHIO
Band 3. ALPHABET SONG
Band 4. DARLING NELLY GRAY
Band 5. THE UNDERGROUND RAILROAD
Band 6. MY STATION'S GONNA BE
CHANGED
Band 7. O HO! THE COPPERHEADS
Band 8. THE DYING VOLUNTEER
Band 9. OHIO GUARDS
Band 10. OHIO RIVER BLUES
Band 11. UP ON THE HOUSETOPS
Band 12. OLD DAN TUCKER

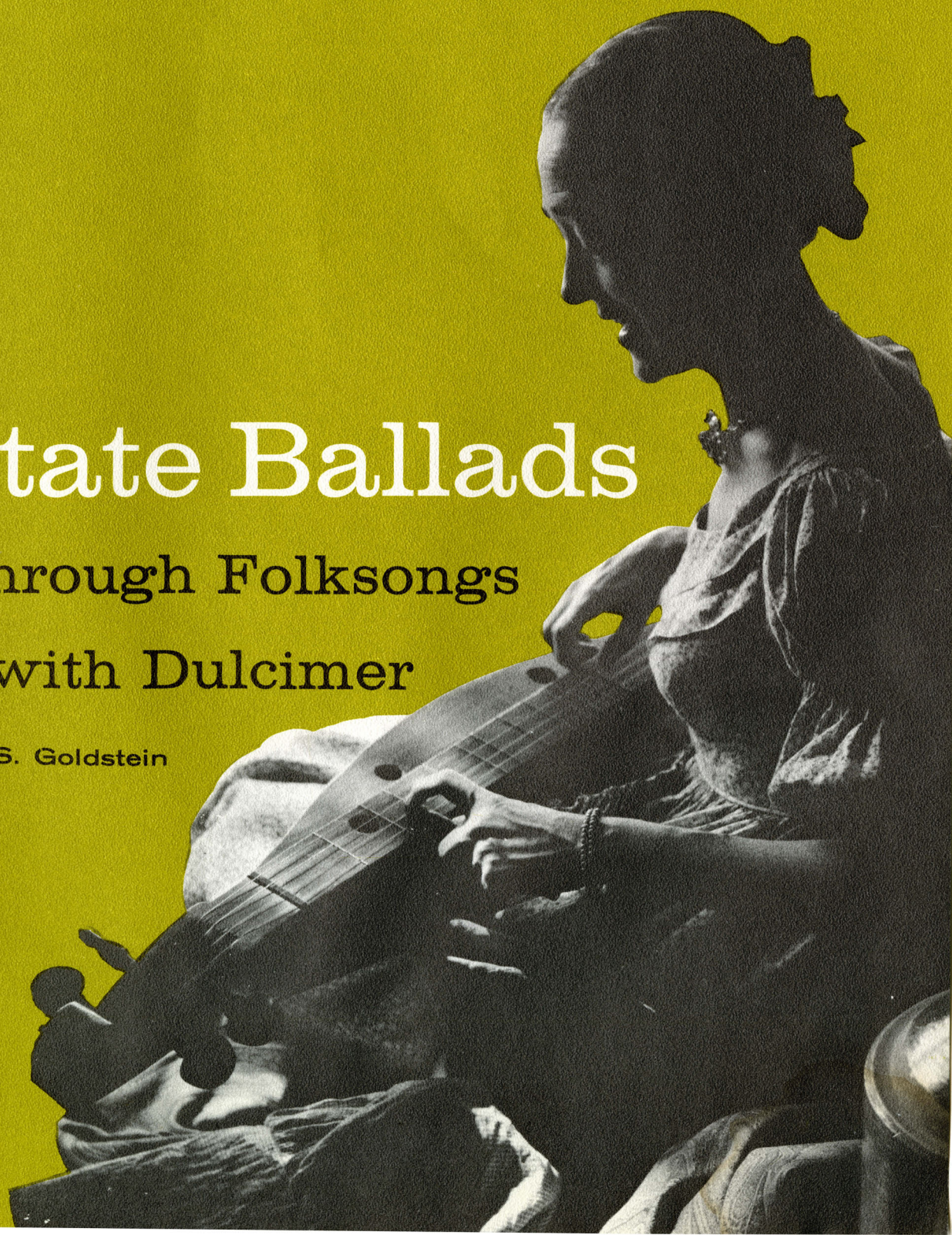
FOLKWAYS / FH 5217

Ohio State Ballads

History Through Folksongs

Anne Grimes, with Dulcimer

Edited by Kenneth S. Goldstein



Ohio State Ballads

Library of Congress Catalogue Card No. R 58-214
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701 Seventh Ave., New York City

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OHIO STATE BALLADS



ABOUT THE SINGER

ANNE GRIMES is a native born and bred "Buckeye" who has devoted considerable time and energy to the task of preserving the musical heritage of her proud state of Ohio. Her forebears included persons from every walk of life, tracing back to earliest Ohio history, making her own background completely representative of the enormous complexity and diversity of general Buckeye tradition. And this background has given to her invaluable local contacts, knowledge of local history, sentiments and opinions, and historical information and facts behind the local ballad material which she has collected.

Ohio may well be proud of her folklore activities, for she has collected more than 1,000 ballads and folksongs of her native state, and has done considerable research and collecting in the little-known field of dulcimer lore. Her collection includes many rare and unpublished items reflecting every aspect of Buckeye life. And since 1944, she has made numerous concert and lecture appearances throughout the United States, sharing her Ohio musical treasures with hundreds of thousands of interested listeners.

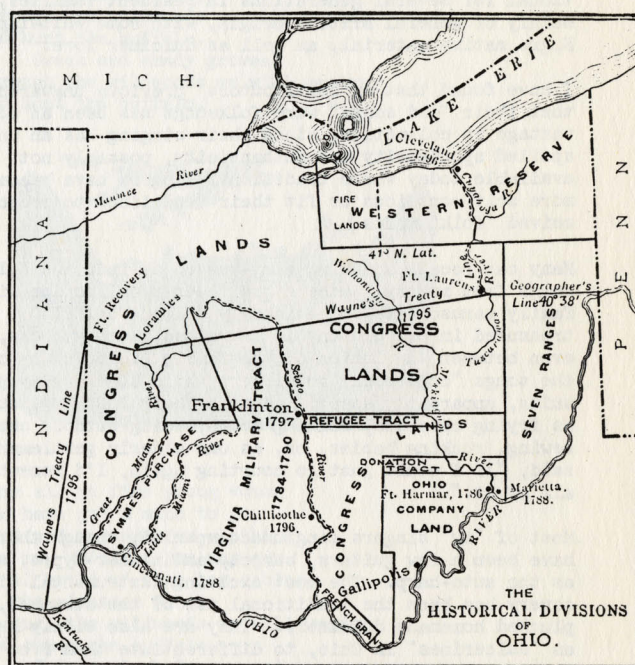
Recognition of the importance of her work has come through the many invitations extended to her to speak and sing before folklore society groups, music organizations, folk festival audiences, historical meetings, and state and regional civic, cultural, political, agricultural and religious groups. For her work in collecting and preserving musical folklore, she was awarded honorable mention from the American Folklore Society's 1954 Jo Stafford Research Fellowship. Other honors bestowed upon her, include her election as President of the Ohio Folklore Society (in April, 1957) and the Chairmanship of the Junior Folk Music and Dance committee of the National Federation of Music Clubs.

The enormous scope of her activities are all the more amazing when one realizes that she has had to find the time for her collecting, singing and lecturing activities while still assuming the full responsibilities of a busy housewife and a dutiful mother of five children.

INTRODUCTION

Ohioans are generally proud, if not sentimental, about their state's history and accomplishment. They boast of Edison (Light) and the Wright Brothers (Flight) and tell of renowned Buckeye educators, statesmen, authors, composers, entertainers and reformers; and of agricultural, religious and industrial leaders, and, of course, the eight "Ohio Presidents."

The state's area, between the "Great River" (the Ohio), and Lake Erie, has geographical advantages, natural resources and beauty, which have made it a center of transportation and trade since prehistoric times. It drew French trappers and explorers to the "Beautiful River", made the "Ohio Country" a contested battleground before and after the Revolution, and caused "Ohio Fever" to inspire its pioneer settlement.



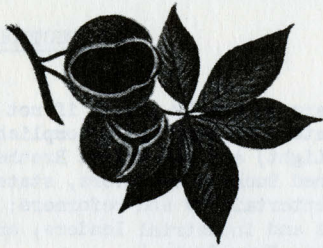
LAND GRANTS AND SURVEYS

Map of the chief land grant and survey divisions of early Ohio, showing the Congress Lands, Virginia Military District, Symmes Purchase, Ohio Company Lands, Seven Ranges, Western Reserve and other smaller divisions.

The word "Buckeye" was first used by Indians to express their admiration of the big sheriff, leading the procession at the 1788 opening of the First Northwest Territory court in Marietta. But it was not until the War of 1812, more than a decade after Ohio became the first "All-American" state, that its Yankee and Virginian settlers became true Buckeyes, as they successfully met common danger and finally ended British and Indian threats. And the term was not widely known until 1840, when it was spread in the "Tippecanoe and Tyler, Too" and "Log Cabin" campaign songs of the first Buckeye President, William Henry Harrison.

Ohio is also proud of its place as a median, or average cross-section of the country. Even the vegetation is a combination of southern Appalachians, Great Plains and Lake. Ohioans speak with unregional accent, sounding "southern" to New Englanders and "northern" to natives of the "Deep South", although phrases, terms and inflections from both are recognizable, especially as surviving in the regions of the early land grants.

OHIO'S BUCKEYE



Many of the descendants of Ohio's first settlers live on their families' original land grants. During the period of the westward movement, Buckeyes profitted by the many emigrants who passed through the area by the National Road, the canals, rivers and lakes, and, by so doing, became better established and more firmly rooted in the state.

The Pleasant Ohio and Other Folksongs of the Buckeye State is based on my own collection of material, traditional for several generations in resident families, mainly of general British origin, with some Whiteland Negro native material, as well as dulcimer lore.

I have found that my contributors' previous unawareness that their "old songs" were folksongs has been an advantage in collection, since their singing has an unspoiled spontaneity and authenticity, possibly not available today where traditional singers have become more self-conscious or fit their renditions to preconceived "folk" molds.

Many can recall and sing many-versed ballads and folksongs from memory. Others jog their recollection with family manuscripts, occasionally called "ballets", treasured in old penmanship exercises, memory books, or even between the leaves of the family Bible. Many of the songs "come back" to singers while at everyday pursuits, apparently associated with their learning, such as frying chickens, rolling dough, doing outdoor chores, sewing, rocking babies, or, as one elderly gentleman said, "If I could just go courting again, I'd remember all of it."

Most of "my" singers sing unaccompanied, though there have been a few guitars, banjos, and zither-types, such as the auto-harp. The most exciting instrumental discovery has been the traditional use of the strummed, or plucked homemade dulcimers. They are also widely known as "dulcerines" in Ohio, to differentiate them from the hammered dulcimers, also played. And they have even been called "scantlin's" from the lumber making them.



The confines of an album, just as a personal collection, can only be a surface-scratching sampling of such a rich and complex heritage. And, while they are in approximate historical sequence, from 1774 to 1864, most of the selections on SIDE I have been sung since the time of settlement and early statehood, and all, with the exception of Jefferson and Liberty, are still in living tradition.

All are more or less related to or patterned after old English, Irish or Scottish ballads and folksongs. These are recognizable by their antique tunes, or "airs", often almost chant-like, in minor keys, or gapped-scale modes. The impersonal ballad stories are often sung "old style", with straightforward, clear diction, odd melodic ornamentations, and unexpected held notes and rhythm shifts.

They sometimes have quaint or obsolete words. That their strongest tradition in Ohio is in middle-class, educated families, may account for their texts having changed so little, although many of them have been "handed down" orally here in Ohio since pioneer settlement.

The Lass of Roch Royal and the Farmer's Curst Wife, two of the best British ballads, known as "Child" ballads from their classifying scholar (see bibliography), are examples of the twenty-five I have collected in Ohio. Other importations found have been such folksongs as Bold Reynard, which became Portsmouth Fellows.

While the real spirit of events is often more truly preserved in songs than in historical records, there are few people who can sing complete versions of such home-grown Buckeye ballads as the Battle of Point Pleasant, Logan's Lament, and St. Clair's Defeat, though many have heard of them. These songs were usually made by setting broadside or other printed topical verse texts to old "Airs." And while these seem to have once been widely known, they have not been sung enough to eliminate their literary character, or to smoothe them into easily learned, sung, and remembered traditional form.

Actually I have found more items which less directly, though perhaps even more truly, reflect the ways in which the people who participated in Ohio's history lived, thought and acted.

Negroes in Ohio's history are reflected in My Station's Gonna Be Changed, Ohio River Blues, The Underground Railroad, and Darling Nelly Gray; political campaigns in Jefferson and Liberty and O Ho! The Copperhead; Religion: Christ in the Garden and My Station's Gonna Be Changed. Ohio Wars, Transportation, and Everyday Life are sung about in many of the collected items represented in the album. Minstrel material, now everyone's folksongs, is in the Boatman's Dance and Old Dan Tucker, while all of the Emmett and Hanby songs illustrate how popular composition, based somewhat on folkmusic, may have wide-enough and long-enough currency to become folksongs.

While all of these folksongs and ballads have been sung to children, and so have lived for many generations, the Alphabet Song and Up on the Housetops are tokens of the importance of Ohio Education, its schools and singing schools and its wealth of nursery songs and lullabies. And it is fitting that a Buckeye album begin and end with playparties: Pleasant Ohio and Old Dan Tucker. In Highland County there is a "Dancing Cave," where pioneers had playparties; in Knox, a "Do-re-ma" township named from its singing schools, and all over the state I have found people still remembering and singing the "old songs."

If space had permitted, I would have included a temperance song, songs of cattle-drovers, stagecoach drivers, lakeboats, canals, railroads, and farmers. For these, along with this album's sampling of the state's history, mirrored in its musical heritage, are all parts of the PLEASANT OHIO AND OTHER FOLKSONGS OF THE BUCKEYE STATE.

ANNE GRIMES



DR. CUTLER'S CHURCH AND PARSONAGE AT IPSWICH HAMLET, 1787.
The place from which the First Company started for the Ohio, December 3, 1787.

Notes by ANNE GRIMES, edited by KENNETH S. GOLDSTEIN.

SIDE I, Band 1: PLEASANT OHIO

After the end of the Revolutionary War, people wanted to settle "way up west in the Ohio Country" so much that they were said to be sick with "Ohio Fever." This emigration virus struck most often in the families of veterans, or others with claims against the new government, who had been paid in western land bounties.

But they had to wait until conflicting white claims to the area were resolved by a series of events. These included the 1783 Second Treaty of Paris, which secured the territory to the United States, and the final cession of colonial charters by New York, Virginia, Massachusetts and Connecticut, the states from which the majority of Ohio pioneers were to come.

Opening of official settlement finally came with the Ordinance of 1787 and the establishment of the Northwest Territory: the midwestern region out of which eventually were made the states of Indiana, Illinois, Michigan, and a part of Minnesota, besides Ohio.

The Ordinance's provisions for orderly settlement, education, freedom of the press, and the barring of slavery, influenced the general character of pioneers attracted to the Territory, as well as Ohio and midwestern history for many generations.

Many songs, still remembered in Ohio, reflect "Ohio Fever," as well as ways of getting to the newly-opened wilderness: by lake, rivers and wagonroads, and, later, by canals, railroads, and even the "Underground Railroad." One such song was "Pleasant Ohio."

Pleasant Ohio also became traditional in the Ohio Virginia Military District, established in 1784. Emigrants to the Western Reserve added such verses as:

"All ye girls of New England
Who are unmarried yet,
Come along with us
And rewarded you shall get.
Now, just be brisk and cook and spin.
The boys will make things grow.
And we'll raise a great big fam'ly
In the land of Ohio."

Scioto Company settlers, who left Granville, Massachusetts, for Granville, Ohio, (later Licking County), in 1804, sang:

"In these long and tedious winters
Our cattle they must starve.
We work and tug from month to month
To dig through drifts of snow.
Sez I, "My boys, we'll leave this place
And yonder we will go.
And we'll settle Licking Crick
In the pleasant Ohio."

And there are many other verses about pioneer life, including cabin raisings and Indian fighting.

But the tune remains more or less constant, reminding us of the Irish "Wearin' of the Green," although when the text was printed in songsters of the 1830's and '40's, or in Ohio pioneer reminiscences, the "air" was indicated as "the Belle Quaker."

The Pleasant Ohio went all over America with the tide of emigration, becoming a play-party, musical-game song. Today, it is most often heard at square-dances, like this:

"And it's ladies to the center,
And gents along the row,
And we'll rally 'round the canebrake
And shoot the buffalo."

Come all ye fine young fellows
Who have got a mind to range
To some far off countree
Your fortune for t' change.
We'll settle in the land
Of the pleasant Ohio;
Through the wildwoods we will wander
And hunt the buffalo.

Sweet and shady groves!
Through the wildwoods we will wander
And hunt the buffalo.



Come all ye fine young women
Who have got a mind to go,
That you may make us clothing:
You may knit and you may sew.
We'll build y' fine log cabins
In the pleasant Ohio.
Through the wildwoods we will wander
And chase the buffalo.

Sweet and shady groves!
Through the wildwoods we will wander
And chase the buffalo.

There are fishes in the river
Just suited to our use.
Beside there's lofty sugar trees
That yield to us some juice.
There is all kinds of game, m' boys
Beside the buck and doe,
When we all settle down
In the blessed Ohio.

Sweet and shady groves!
When we all settle down
In the pleasant Ohio.

'Tis you can sow and reap, m' love,
And I can spin and sew,
And we'll settle in the land
Of the pleasant Ohio.
For the sun shines bright
From morn 'til night,
And down the stream we go.
And good and great will be our state:
The mighty Ohio!

Sweet and shady groves!
And good and great will be our state:
The mighty Ohio!

For further information, see: Bibliography item No. 53.

SIDE I, Band 2: BATTLE OF POINT PLEASANT

It has been said that the first and last shots of the Revolution were fired in the "Ohio Country," the first being in Lord Dunmore's War, 1774, out of which came the pioneer ballads of the Battle of Point Pleasant and Logan's Lament.

Actually, the war did not involve the struggle between Britain and the colonies. It was the Indians fighting for Ohio land, promised them by the British, against Virginians, already hunting, surveying and, even, "squatting" there.

The frontier was "up in arms," with violence and killing on both sides. Finally, the Virginia Royal Governor, Lord Dunmore, himself a land speculator, decided to crush the Ohio tribes by destroying the Shawnee towns on the Scioto River, (in present Pickaway County). Assembling the militia at Fort Pitt, he was to meet Colonel Andrew Lewis and some eleven hundred frontiersmen on the Ohio River at the mouth of the Kanawha at Point Pleasant. But Dunmore took another route. And the Lewis force was attacked at Point Pleasant by nearly a thousand Shawnees, led by their skillful Chief Cornstalk. A desperate all-day battle followed, with more white casualties than Indian. But the Shawnees withdrew at dusk, conceding a hard-earned victory to the Virginians.

A text of the Battle of Point Pleasant was printed in Henry Howe's "Historical Collections of Ohio," (Vol. II, p. 411), as Howe heard it sung in 1844 by "an old West Virginia mountaineer."

I have found many Ohioans who have heard of the ballad, which is sometimes called "The Shawanese Battle," but I was unable to find a version with a tune, until John M. Bodiker, of Columbus "put together the air," as it was sung in his Paulding County Family.

On the tenth day of October
In Seventy-four, which caus-ed woe;
The Indian sav'ges they did cover
The pleasant banks of the Ohio.

Judgement proceeds to execution -
Let fame throughout all dangers go;
Our heroes fought with resolution
Upon the banks of the Ohio.

The battle beginning in the morning -
Throughout the day it lasted so,
Till the evening shadows were returning
Upon the banks of the Ohio.

Seven score lay dead and wounded,
Of champions that faced the foe;
By which the heathen were confounded
Upon the banks of the Ohio.

Colonel Lewis and some noble captains,
Did down to death like Uriah go;
Alas! their heads wound up in napkins
Upon the banks of the Ohio.

Kings lament the mighty fallen
Upon the mountains of Gilboa;
And now we mourn for brave Hugh Allen
Far from the banks of the Ohio.

Oh! bless the mighty King of Heaven,
For all his wondrous works below,
Who hath to us the victory given
Upon the banks of the Ohio.

For further information, see: Bibliography item No.36.

SIDE I, Band 3: LOGAN'S LAMENT

One of the causes of Dunmore's War was the cold-blooded murder by renegade whites of the family of Mingo Chief Logan, a Moravian Christian, who had previously been a neutral peace-maker.

Logan "dug up the hatchet," when he heard of the massacre, which happened (near the site of present Steuben-

ville) in the spring of 1774. He is said to have taken at least fifty scalps that summer and was raiding in Virginia at the time of the Battle of Point Pleasant.

Since Logan refused to join the following peace negotiations at Dunmore's Camp Charlotte on the Pickaway Plains, an envoy was sent. Under a large elm tree, Logan stated his grievances, concluding: "Who is there left to mourn for Logan? Not one."



This "speech" was translated and spread throughout the East, partially by Thomas Jefferson, who praised its pathetic eloquence. "Logan's Elm," now supposedly nearly four hundred years old, is nearing a natural death, despite careful preservation as a living historic relic. The Ohio state seal has been another reminder of the Mingo chief, since its background is based on Chillicothe's Mount Logan.



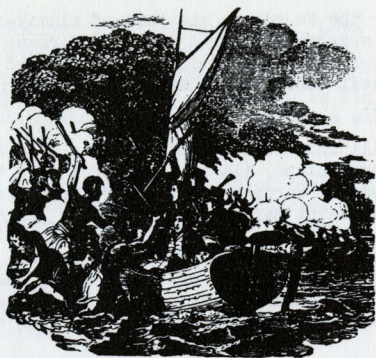
THE LOGAN ELM.

Logan's Lament, and poems based on it, were printed in grammar school books, including the widely used Sander's Fourth Reader, published at Cincinnati in 1844, and was featured in "literaries" of the period.

The following version became traditional in the family of J. A. Rayner, Miami County historian, who died in 1929, as learned by his mother in Lebanon, Ohio, in the 1840's. (See Mary O. Eddy, Ballads and Songs from Ohio, p. 254).

I sing it as Mr. Rayner's daughter, Anne, (Mrs. Forest Wilson), sang it for my tape-recorder in 1954. She talked of her family's many pleasant remembrances of associations with Indian leaders, which is probably why Logan's Lament was remembered by the Rayners. It was her impression that the song had actually been composed by Logan.

Mrs. Wilson was not able to tell me what the word "Gehale" meant in the last verse, so I concluded that it was an additional white romantization of Indians. Dr. August C. Mahr, authority on Ohio Indians and their language, later told me that "Gehale" might have had an authentic Indian derivation, being similar to "kehelle,



a phrase meaning "The one who speaks," used at the end of formal Delaware (not Mingo) orations.

The blackbird is singing on Michigan's shore
As sweetly and gaily as ever before.
For she knows to her mate she at pleasure can hie,
And her dear little brood she is teaching to fly.

CHORUS:

Oh, alas, I am undone!

Each bird and each beast are as blest in degree;
All nature is cheerful, all happy but me;
I will go to my tent and lie down in despair,
I will paint me with black and I'll sever my hair.

I will sit on the shore where the hurricane blows,
And reveal to the God of the tempest my woes.
I will weep for a season, on bitterness fed,
For my kindred have gone to the hills of the dead,

But they died not by hunger or lingering decay;
The steel of the white man hath swept them away;
The snake-skin that once I so sacredly wore
I will toss with disdain to the storm-beaten shore.

They came to my cabin when heaven was black,
I heard not their coming and I knew not their track,
But I saw by the light of their flaming fuses
They were people engendered beyond the big seas.

I will dig up my hatchet and bend my oak bow,
By night and by day I will follow the foe;
No lake shall impede me, nor mountains nor snow,
Their blood can alone give my spirit repose.

My wife and my children! Oh, spare me the tale,
For who is there left that is kin to Geehale?
My wife and my children! Oh, spare me the tale,
For who is there left that is kin to Geehale?

SIDE I, Band 4: LASS OF ROCH ROYAL (CHILD #76)

Actually this is only a fragment of the classic Child ballad, which, when rarely found complete in current tradition, is a long story of "lost true-love" through an interfering mother. But Mrs. Sarah Basham, who was 84, when I tape-recorded her singing in Columbus, Ohio, remembered there had been more of it. Her title was merely its first line, spoken before she started to sing.

Even Mrs. Basham admits the similarity of her tune to that of her "Housecarpenter," (James Harris, or the Daemon Lover, Child #243), which she also contributed in a full, thirteen-versed version, while her verses 2 and 3 seem to have come from Young Hunting, Child #68.

However, this very mixture is typical of what sometimes happens after generations of passing down a ballad orally: by "word of mouth," without any written reminder. And the result seems to have charm and significance beyond that of the more usual "Shoe My Little Foot" offshoots of the Lass of Roch Royal.

As I walked out one morning in May
To hear the little birds sing,
I loaned my head to the nearest door
To hear my true love say,

"Come in, come in, my old true-love,
Sit down for a moment's time.
Oh, stay all night and take a rest.
Take an early start in the morning."

"No, I can't come in and I won't sit down,
For I have not a moment's time.
I heard you had another true-love
And your heart is no more mine."

"You will go off to some foreign land
And there take sick and die.
I'll not be there to cure your pain
Or to hear your mournful cry."

"Oh, who's goin'-a buy your brand-new shoes?
Oh, who's goin'-a glove your hands?
And who's goin'-a kiss your red, rosy cheeks
When I'm in some foreign land?"

"My father will shoe my feet, my love,
And my mother will glove my hands.
And you may kiss my red, rosy cheeks
If you ever return again."

For further information see: Bibliography items
No. 3, 4, and 28.



Arthur St. Clair.

SIDE I, Band 5: ST. CLAIR'S DEFEAT

This is a topical ballad, circulated through broadside prints, said to have hung on the walls of many homes during the early 1800's and widely sung "with sad emotion." It tells of the bloodiest battle of the Indian wars, which continued in the "Ohio Country" during and after the Revolution: with the Indians encouraged by their British allies in attacks on surveyors and settlers coming into the Territory after the Ordinance of 1787.

The ballad's doggerel follows closely the details of the battle, November 4, 1791, although, comparing the text to the list of officers participating, it is interesting to note that, oral tradition has changed some of their names slightly. And it reflects that many of the soldiers there, were, like the ballad-maker, veterans of the Revolution.

The troops at Marietta were sent by President Washington down the Ohio to Cincinnati, where they were joined at Fort Hamilton by Virginia militia. Led by Governor Arthur St. Clair, the second in command was General Richard Butler, also a distinguished Revolutionary general, as well as a former trader in the "Ohio Country." And they were accompanied by wives and children.

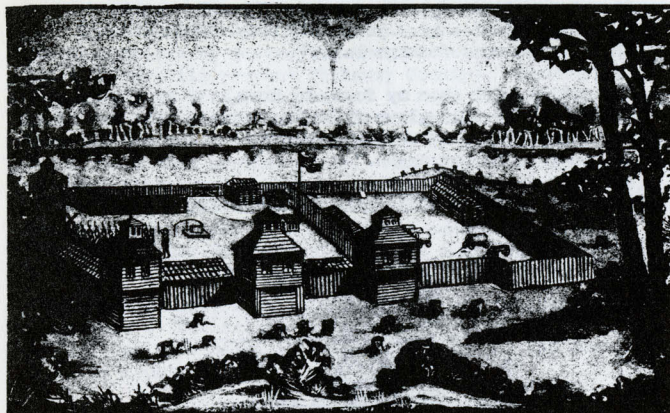
Going north, they built a chain of forts, including Fort Jefferson, south of Greenville, and then on toward the Indian headquarters on the Maumee, camping at the headwaters of the Wabash River, which they took to be the St. Mary's. There, despite Washington's warnings against sudden attack, they were ambushed by a large force of Indians, led by Chief Little Turtle, and nearly a thousand were killed.

The defeat took place in the southwest corner of the present Mercer County, near the Indiana line. The place was named "Fort Recovery" by General "Mad" Anthony Wayne's troops, who fought off the Indians to bury the defeat's victims. Wayne's victory at the Battle of Fallen Timbers, gained mainly through lessons in large-

scale Indian warfare learned in the St. Clair campaign, led to the 1795 Treaty of Greenville, which brought peace to the Territory until the War of 1812.

The first record of the ballad, sometimes called "Sinclair's Defeat," was published in 1834 in the "Recollections" of Henry M. Brackenridge, who told of hearing a blind ballad-maker, Dennis Loughy, at a race-track in Pittsburgh, around 1800. Loughy was hawking copies of broadsides of his "masterpiece (by) chanting (it) in a tone part nasal and part guttural:

"Come gentlemen, gentlemen all,
Ginral Sincleer shall remembered be,
For he lost thirteen hundred men all
In the Western Taritoree."



St. Clair, himself, survived the ambush, although he was old and sick. Some say he was saved because of a romance between his daughter and the son of Indian Chief Joseph Brant. But Washington's anger at St. Clair's mismanagement of the campaign and the governor's loss of general respect contributed to the popularity of his young secretary, William Henry Harrison; aided the presidential election of Jefferson, and hastened the granting of statehood to Ohio, in 1803, which St. Clair opposed.

Brackenridge also wrote that, while Loughy was chanting, nearby was "Crowder with his fiddle -- making the dust fly with his four-handed or rather four footed reel." So it may have been there that the ballad came to be sung to the fiddle-tune, used in Ohio today by the few singers remembering St. Clair's Defeat: a tune still widely popular with fiddlers: Bonaparte's Retreat or Napoleon Crossing the Rhine (or Alps).

Among published texts without tune of "Sinclair's Defeat," was that in The American Songster, John Kennedy, publisher, Baltimore, 1836. And identical reprints appeared, in 1851, in a subsequent edition of the same songster, as well as in The United States Songster, published in Cincinnati.

It is in the vicinity of the Defeat that the ballad has had its strongest survival. Frazer E. Wilson discovered it sung traditionally in Darke County in 1935, while doing collection and research on the region's history. (See Bibliography) Wilson's interest led to the preservation of the version, as sung by Mrs. Anna Laurie Woods Turner. And I, subsequently, tape-recorded it from the singing of Mrs. Turner's niece, Miss Lottie Leas, for many years a beloved piano teacher of Greenville.

In Ross County, in the south-central part of the state: the site of Ohio's first capital, Chillicothe, and where a number of the campaign's survivors settled, I collected the last verse of this album's version of St. Clair's Defeat. It is a poignant reflection of the friendship of Generals Wayne and Butler. Mrs. Anna D. Butler, a Chillicothe lady of pioneer family, remembers her mother and aunt singing the ballad, alternating on the verses, as an "answer-back" song, as the two went about their morning household chores.

For more information on this battle see Folkways "War of 1812 Ballads" FH 5002 M.A.

"Twas November the fourth in the year of ninety-one,
We had a sore engagement near t' Fort Jefferson:
Sinclair was our commander, which may remembered be,
For there we left nine hundred men in the Western Territory.

At Bunker's Hill and Quebeck, where many a hero fell,
Likewise at Long Island, (it is I the truth can tell),
But such a dreadful carnage may I never see again
As hap'ned near Saint Mary's upon the river plain.

Our army was attack-ed just as the day did dawn,
And was soon overpow-red, and driven from the lawn.
They killed Major Oldham, Levin, and Briggs likewise,
While horrid yells of sav'ges resounded through the skies.

Yet three hours more we fought them, 'til then we had to yield,
When nine-hundred bloody warriors lay stretched upon the field.
Says Colonel Gibson to his men, "My boys, be not dismayed,
I am sure that true Virginians were never yet afraid."

"Ten thousand deaths I'd rather die than they should gain the field."
With that, he got a fatal shot, which caus-ed him to yield.
Says Major Clark, "My heroes, we can here no longer stand.
We'll strive to form in order and retreat the best we can."

The word "Retreat!" being passed around there was a dismal cry.
Then helter-skelter through the woods, like wolves and sheep they fly!
This well-appointed army, which but a day before
Had braved, defied all danger, was like a cloud passed o'er.

Alas, the dying and wounded, (how dreadful was the thought!)
To the tomahawk and scalping-knife in mis'ry are brought,
Some had a thigh and some an arm broke on the field that day,
Who writhed in torment at the stake to close the dire affray.

To mention our brave officers, is what I wish t' do.
No sons of Mars e'er fought more brave or with more courage true.
To Captain Bradford I belonged; to his artillery.
He fell that day amongst the slain, - a valiant man was he.

Oh, sweet Dicky Butler, Wayne'll nae see ye more.
A Miami did scalp you, and the ground ran with gore!

For further texts and information, see: Bibliography items No. 1, 5, 31, and 47.



THE GREAT HINCKLEY HUNT. DEC. 24, 1818.

SIDE I, Band 6: PORTSMOUTH FELLOWS

This is an Ohio version of an old English nursery song about foxhunting. Widely traditional in America, and still found in England, it is known variously by such titles as Bold Reynard, Bold Reynolds, Beau Ranger, or The Jolly Huntsmen.

The Eddy versions, entitled The Ranger, were collected in Canton, Ohio, and are somewhat similar to the Southern Ohio collation I sing here. Alton C. Morris' version, The Three Huntsmen, collected in Florida from a former Ohio resident, bears an even more striking resemblance.

The version I sing is a collation of texts from Eli (Babe) Reno of Scioto County, Ray Barclay of Zanesville, and Marie Bowers, a Marietta schoolteacher.

Come all you Portsmouth fellers
Let's go and hunt a fox.
Let's go and hunt Sir Reynard
Among the hills and rocks.

FIRST CHORUS:

With a whoop, whoop, whoop
And a holler
We'll join the merry strain.
Come a rang, tang, tang,
Come a tippy, tippy tang.
Raise the royal bow, wow, wow
And a six cayenne, and a high-dee-aye
Through the woods the boys all ran!

First we met was a farmer
A plowing out his ground.
He said he saw Sir Reynard
And he played 'round and 'round.

SECOND CHORUS:

With a whoop, whoop, whoop
And a holler
We'll join the merry strain.
Come a rang, tang, tang
Come a tippy, tippy tang.
Come away, oh, rise, oh,
Dogs we'll run
And through the woods we'll go, gay boys.
And through the woods we will run!

Next we met was a schoolboy
A coming home from school.
He said he saw Sir Reynard
A swimming in the pool.

(FIRST CHORUS)

Next we met an old lady
Coming up the locks.
She said she saw Sir Reynard
Among the hills and rocks.

(FIRST CHORUS)

Next we met was a shepherd
A taking care of sheep.
He said he saw Sir Reynard
As he fell fast asleep.

(SECOND CHORUS)

For further texts and information, see: Bibliography items No. 5, 16, 24, and Opie, I. & P., THE OXFORD DICTIONARY OF NURSERY RHYMES, Oxford Univ. Press, 1951.



JOHNNY APPLESEED.



SIDE I, Band 7: CHRIST IN THE GARDEN

Circuit-riding preachers spread hymns along with the Gospel, and "Johnnie Appleseed" carried Swedenborgian tracts along with his appleseeds, during the first decades of the state. Singing in the worship of many sects became a part of Ohio tradition: Moravians, Shakers, Amish, Methodists, Mormons, Baptists, Presbyterians, and many others, most of whom used old tunes for religious texts.

Ohio was also a center of hymnbook compilation and publication. The famous Missouri Harmony, was printed exclusively in Cincinnati, between the years 1820 and 1850. Influential singing-school teachers, psalmodists and inventors of various systems of "Shaped" or "patent" musical notation, residents of the state, included Alexander Auld, Amzi Chapin, Timothy Flint and many others.

Christ in the Garden is a solo-religious ballad or "white spiritual" survival from this period. This version was sung and recorded for me in Portsmouth by Mr. Arthur Fields, as learned from his father in Lawrence County, where his grandparents had been settlers from Virginia. It is as he sang it from memory on my first visit. Later, he sang eleven verses after refreshing his memory of the text from the "family hymnbook" (printed without tune) a Sweet Songster: "A Collection of the Most Popular Hymns and Ballads", E. W. Belfus, Arrowood Bros. Dist. of Ohio, 1854. But, somehow, the traditional compression of the first version seems more beautiful. Especially, as sung in "Uncle Arthur's" true, high, clear tenor, with "old-style" holds and ornamental quavers.

He said that, "in his time", the hymn had never been sung in church, but that his father often sang it at home.

Fields' ballad-like tune seems older than those found set to the hymn by Mrs. Helen Hartness Flanders in Vermont and Connecticut. The eminent Folk-Hymn authority, Dr. George Pullen Jackson, prints a version from Revival Hymns, compiled by W. H. Day, Boston, 1842. And it is also found in the American Church Harp, W. W. Rhinehart, Cincinnati, 1850. According to Dr. Jackson, Christ in the Garden "appeared -- in a number of hymn collections of the Northeast; but I have not met with it in any of the southern fasola books."

While passing a garden,
I paused there to hear
A voice of the stranger;
The planter was near.
I wept to behold Him;
I asked Him His name.
And He answered, "'Tis Jesus,
From Heaven I came.

"I am thy Redeemer;
For thee I must die.
The cup is most bitter;
But cannot pass by."
His eyes, bright as diamonds,
To Heaven were raised,
While the angels stood wondering
Around Him, amazed.

For additional texts and information, see: Bibliography items No. 7, 13.

SIDE I, Band 8: THE FARMER'S CURST WIFE (Child #278)

Not all ballads are sad. This funny old British story song has had wide popularity in America and, according to Child, (Vol. V, pp. 107-8), "A curst wife who was a terror to demons is a feature in a widely spread and highly humorous tale, Oriental and European."

The Mary O. Eddy Ohio collection does not have it and the Buckley version has only nine verses. However, I have found it known to many of my Ohio contributors, especially farmers, and, beside a number of fragments and tunes, have collected four distinctly different full versions, in all of which the little devils react to their visitor somewhat similarly: "If he'd kept her a week longer, she'd lathered all Hell!" Two of the versions have whistled refrains: The Ross County and one traditional in Licking. These Ohio versions have many similarities with those of the southern Michigan Gardner-Chickering collection.

This album's version is as sung by Mrs. Sarah Basham, (see Lass of Roch Royal, SIDE I, Band 4), and her children in Franklin County (Columbus), as learned from Mrs. Basham's late husband, Bob, a "great singer" and banjo-player.

The Basham version, as tape-recorded, has twelve verses. In it I have interpolated some verses from another un-whistled version; that of John Bodiker (see SIDE I, Band 2, BATTLE OF POINT PLEASANT). The Bodiker verses: 5, 6, 8, 9, 11, 12, 13, add some touches of midwestern realism. Actually, I find such a collation to be a natural one with traditional singers, who enjoy trading songs and verses. In fact, the Bashams and Bodiker did just that at a "singing party" at my house on this ballad, which Bodiker calls "Old Daddy Devil."

There was an old man and he owned him a farm,
Fie-lay, fie-liddle, fie-lay,
There was an old man and he owned him a farm,
And he had no horses to carry it on.
Twice fie-liddle, fie-lay, go down.

He yoked up two pigs one day fer t' plow. --
He yoked up two pigs one day fer t' plow, --
And one got away and the Devil knows how. --

Then said the old man, "I am undone!" --
Then said the old man, "I am undone!
For the Devil has called for my oldest son." --

"It's not your oldest son I crave," --
"It's not your oldest son I crave;
But your old, scolding wife I'm determined to have." --

"Old Daddy Devil, with all of my heart." --
"Old Daddy Devil, with all of my heart;
Come up to the house and I'll help you t' start!" --

He took her down to Hell, so low. --
He took her down to Hell, so low.
"Go in there and scold no more!" --

He carried her down to Hell's great door. --
He carried her down to Hell's great door;
He welcomed her in t' come out no more. --

She caught two little devils; she bound in chains.
She grabbed up a poker and beat out their brains. --

Nine little devils came running with wire. --
Nine little devils came running with wire.
She up with her foot and kicked nine in the fire. --

Two more little devils peeped over the wall. --
Two more little devils peeped over the wall.
"Take her back, Daddy, she'll murder us all!" --

He humped her up on his darned old back. --
He humped her up on his darned old back,
And, like a fool hunting dog, took the back track. --

Seven years gone and seven years coming back. --
Seven years gone; seven years coming back;
She asked for the mush she'd left in the shack. --

Then says the old man, "You were born for a curse!" --
"You've been through Hell and ten times worse!" --

That's the difference 'tween women and men. --
That's the difference 'tween women and men:
They can go to Hell and come back again! --

For additional texts and information, see:
Bibliography items No. 3,4,10,15 and 28.



SIDE II, Band 1: BOATMAN'S DANCE

This song was composed by Dan Emmett, pioneer minstrel man from Knox County, Ohio, who also wrote and popularized Dixie, Blue-tail Fly, and Old Dan Tucker (SIDE II, Band 12), which, through long and wide currency, have become many-versioned folksongs.

Published in 1843 as an "original banjo melody," De Boatman's Dance reflected many earlier river and keelboat songs. It became immediately popular; the following year the first of many political campaign songs were set to its tune, and the Forty-Niners parodied it in Seeing the Elephant.

Taken to England by blackface minstrel companies and the singing Hutchinson family troupe, it still survives there as a game-song, a form in which I have also found it in Ohio.

Probably from hearing De Boatman's Dance on river show-boats, Negro roustabouts added parts of it to their songs. This may account for the "blues" quality in the version I now find known by white singers.

FIRST CHORUS:

Hi! row. The boatman row.
Floating down the river,
The Ohio.

(REPEAT CHORUS)

The boatman dance, the boatman sing.
The boatman's up to anything.
When the boatman gets on shore,
Spends his money, then works for more.

SECOND CHORUS:

Oh, dance, the boatman dance.
Yes, dance, the boatman dance.
We'll dance all night
'Til the broad daylight;
Go home with the gals in the morning.

(FIRST CHORUS)

The boatman is a trifty man.
None can do as the boatman can.
Never say a pretty gal in my life
But that she was a boatman's wife.

(SECOND CHORUS)

(FIRST CHORUS)

For additional texts and information, see:
Bibliography items No. 8 and 12.



SIDE II, Band 2: GIRLS OF OHIO

This is a parody on De Boatman's Dance, remembered widely in the state. The version here is from Mrs. Frank C. Rea, now past eighty years old, of New Philadelphia, who learned it there in 1888 for a High School Marietta Centennial celebration. The girls, including Mrs. Rea, who appeared as pioneer women, got the words from Mrs. Mary O'Donell Booth, born in 1844, and Emma Smith, born in 1852. Mrs. Rea did not know of the relationship to the Emmet song.

Women in Ohio, including French aristocrats at Gallipolis, and Virginia and Yankee ladies, had to work hard during the pioneer period. But their influence helped the rapid civilization of the state; the early fine homes and gracious entertaining. Girls wearing Buckeye beads, rode in the "Log Cabin" parades of the Harrison campaign. Their continuing concern with "good works," religion, and education, produced such typical Ohio ladies as "Mother" Eliza Thompson, organizer of the Women's Temperance Crusade; Isabella Thoburn, distinguished Methodist missionary and teacher, and Lucy Webb Hayes, wife of President Rutherford B. Hayes. Oberlin College in 1837 was the first in the world to admit female students.

Charles Dickens reflected his first visit to Ohio (in 1840) in his "Martin Chuzzlewit," saying the ladies "sang in all languages except their own - but nothing so low as native!" But they also sang lullabies, nursery songs, ballads and worksongs, remembered from their parents, which their children, in turn, passed on to their children.

FIRST CHORUS:

Hi-ho, the world may know
The very best girls are from Ohio!

We can darn a stocking, turn a wheel;
Get up a dinner, or dance a reel.
Workers in the morning, ladies at night,
Yet always cheerful and polite.

SECOND CHORUS:

Sing, gaily sing. Sing, gaily sing.
We'll sing all day at work or play
For our hearts are as pure as the morning.

(FIRST CHORUS)

Up with the lark in the morning bright;
Away to our tasks with hearts so light.
Sweep a floor; make a bed,
Cheerful morning table spread.

(SECOND CHORUS)

(FIRST CHORUS)

Whenever we meet the suffering poor,
We freely give; - we can work for more.
For well we know the generous part
Makes the freest hand and the lightest heart.

Wash and iron; bake and clean,
Dress up for a party as nice as a queen.
If you want to lead a happy life,
Don't leave Ohio 'til you get a wife!



SIDE II, Band 3: ALPHABET SONG

Young Buckeyes learned their lessons in song: ABC's, vowels, ("B, A, Bay, B, E, Bee, etc."), multiplication tables, state and capital names were put to tunes.

This little tune is as remembered in Columbus by 89-year-old Mr. A. B. Graham, founder of the 4-H young people's agricultural clubs, who himself attended and taught in one-room schoolhouses in the west-central part of the state.

"Mother, may I go out to swim?"
"Yes, my darling daughter.
Hang your clothes on a hickory limb;
But don't go near the water!"

A, B, C, D, E, F, G,
H, I, J, K, L-M,
N, O, P, Q, R, S, T.
And that's the way to spell 'em.
Then comes U and then comes V;
Let the chorus ring 'em,
W, and X, Y, Z,
And that's the way to sing 'em.

SIDE II, Band 4: DARLING NELLY GRAY

This song was written by Benjamin Russel Hanby in 1856 at Westerville, Ohio, while a student at Otterbein College. Another Ohio town, Rushville, claims that 'Nelly's' sweetheart, Joseph Selby, died there in 1842, while hiding at a stop on the "underground railroad", and that the words were written there when Hanby was a schoolteacher in 1855.

Ben's father, Bishop William Hanby, was prominent in the United Brethren Church, a hymn writer and publisher, and a leader in the Abolitionist Movement, to which Darling Nelly Gray was an inspiration. Hanby, was himself, a "conductor" on the family's "Underground Railroad station."

The song has lived long after its association with the pre-Civil War period, though, as it became traditional, it's text became slightly changed. In fact, it is most often heard today in a square-dance call:

"First couple to the left,
And circle four hands around,
Then right and left through the other way.
Then right and left back on the same old track,
Then you swing with your darling, Nelly Gray."

There's a low, green valley,
On the old Kentucky shore,
Where I've while many happy
hours away,
A sitting and a singing by the
little cabin door,
Where lived my darling Nelly
Gray.

CHORUS:

Oh! my poor Kelly Gray, they have
taken you away.
And I'll never see my darling any
more;
I am sitting by the river and I'm
weeping all the day,
For you've gone from the old
Kentucky shore.

Oh, I went one night to see
her,
But "She's gone!" the neighbors
say,
The white man bound her with a
chain;
They have taken her to Georgia
To wear her life away,
A workin' in the cotton and the
cane.

(CHORUS)

For additional text and information, see: Bibliography
item No. 9.

SIDE II, Band 5: THE UNDERGROUND RAILROAD

"The Underground Railroad" was the popular name for the system aiding escaping Negro slaves from the South to reach Canada. The term supposedly originated in 1831 at Ripley, Ohio, when a pursuing Kentucky master said that his slave must have "taken an underground road," after he crossed the Ohio River.

Actually, the slave was hidden in the hilltop house of John Rankin, who is said to have also helped the "Eliza" of Uncle Tom's Cabin. Harriet Beecher Stowe got much of her material for her influential book in Ohio, where the Beechers were closely associated with the anti-slavery movement.

Across Ohio was the shortest route to Canada, with some 375 miles of the Ohio River shore (fronting on slave territory) having more than 20 "stations" on the "underground" railway, which started here about 1815 and was led by Benjamin Lundy, often referred to as the "Father of Abolitionism". Besides the term "station", referring to the stopping-off places for the escaping slaves, other railroad terms in use included "conductor" or "agent", for those taking the slaves on to the next safe place. Levy Coffin was called the "president" of the system, because of the many slaves he helped take the several different routes leading from Cincinnati toward the North Star and freedom. Signal and direction whistles and songs were also used.

The Underground Railroad song was published in 1854, in a rare songster, The Emancipation Car, written by Dr. J. McCarty Simpson, a free Negro Oberlin College graduate from Putnam, an Abolitionist settlement across the Muskingum from pro-Slavery Zanesville. Simpson's song reflects that the slaves were still not safe in Ohio because of the "Fugitive Slave" and "Black" laws.

The Simpson tune must have been "O Susanna" since one chorus is:

"O, Susannah, don't you cry for me.
I'm going up to Canada
Where colored men are free."

And, of course, the text was much longer and the tune different than that as remembered by Reuben Allen, a descendant of free Negroes of Zanesville, where Reuben is a houseman for a prominent family and a frequent entertainer at Country Club parties, having in his youth been a singer with a travelling medicine tent show.

Many of the free colored people in Ohio during the pre-Civil War period had land grants received from Revolutionary War veteran masters, or were the families of settlers' slaves, freed by the Ordinance of 1787. George Washington willed some of his large land holdings here to his Negro valet, descendants of whom still live in Champaign County.



REV. JOHN RANKIN.



HARRIET BEECHER STOWE.

Zanesville was like many Ohio towns in its opposing factions on slavery and Abolition. Numerous clashes, some quite violent, resulted before and during the Civil War. For, although John Brown was for many years a resident of Ohio, the "slave-hunters", "Copperheads" and Slavery Democrats found many sympathizers here. Lottie Moon, famous Confederate spy, was a Buckeye girl, and even Dan Emmett said he wanted "Liberty, not Wool."

The Underground Railroad
Is a strange machine
It carries many passengers
And never has been seen.
Old Master goes to Baltimore
And Mistress goes away.
And when they see their slaves again
They're all in Canaday!

Ohio's not the place for me;
For I am much surprised,
So many of her sons to see
In garments of disguise.
Her name has gone throughout the world,
Free labor,---soil,---and men;---
But slaves had better far be hurled --
In the lion's den.

CHORUS: (SECOND VERSE)

Farewell, Ohio!
I can not stop in thee;
I'll travel on to Canaday
Where colored men are free.

For additional information and texts, see: Bibliography item No. 44, and Simpson, J. M., THE EMANCIPATION CAR, printed by Edwin C. Church, Zanesville, 1854. (Property of the Ohio Historical Society Library.)

SIDE II, Band 6: MY STATION'S GONNA BE CHANGED

This song was taped in Murray City, Hocking County, 1953, from the singing of Mrs. Neva Randolph, aged 79. A Negro, greatly respected by the community and widely known for her fine (untrained) singing, her grandparents were free Negro settlers of nearby Logan, where she was born "back of where the courthouse stands."

Although she was on her "death-bed" when I visited her and died soon after, her unusually beautiful voice had strength, warmth and quality equal to the best concert singers of her race. But her singing interested me, especially, since its style resembled more that of "old-style" white hymn-singing than that of Southern Negro spiritual singers.

Mrs. Randolph associated My Station's Gonna Be Changed with the "Underground Railroad."

Oh, th' station's gonna be changed,
After awhile.
Oh, th' station's gonna be changed,
After awhile,
when the Lord, Himself, shall come,
And shall say, "Your work is done."
Oh, your station will be changed,
After awhile.

The Gospel train is coming.
It's coming aroun' th' curve.
Stopping at e-ver-y station;
Straining e-ver-y nerve.
Get you ticket ready.
Prepare to get on Board.
For your station's gonna be changed,
After awhile.

Oh, your station's gonna be changed,
After 'while.
Oh, m' station's gonna be changed,
After 'while.
When the Lord Himself shall come.
And shall say, "Your work is done."
Oh, your station will be changed,
After 'while.

For additional texts and information, see: Bibliography
item No. 11 and 17.



"A PRINTING PRESS DEMOLISHED AT SLAVERY'S BIDDING"

SIDE II, Band 7: O HO! THE COPPERHEADS

"Glory to God on the Highest; Ohio has saved the Union," telegraphed President Lincoln, when he heard that Clement L. Vallandigham, the Peace Democrat, or "Copperhead" candidate for governor, in 1863 had been defeated by the Union Party's John Brough.

This song, to the tune, Captain Jinks of the Horse Marines, was remembered from that campaign, which was not only the most exciting one in Ohio since the "Log Cabin" campaign of 1840, but attracted nation-wide notice because of its drama and the importance of its outcome to the course of the War.

The "Copperheads" were midwestern southern sympathizers, whom the Unionists thought as dangerous as snakes, since they advocated "peace at any price" and opposed the draft.

Their leader, Vallandigham, a former United States Congressman, made a speech at Mount Vernon, Ohio, attacking Lincoln's wartime emergency powers, in May 1863. He was then arrested; exiled to the confederacy, and escaped to Canada. A martyred hero to the "Copperheads," he was then nominated for governor by the Democrats.

The hectic campaign followed: the defeat of Vallandigham in the election being helped, in the meantime, by the Northern victories of Gettysburg and Vicksburg.

I taped *O Ho! The Copperheads and Ohio Guards*, (SIDE II, band 9), in Mount Vernon in 1953, from the singing of Mr. Henry Lawrence Beecher, a former Swarthmore College and Cornell University professor, and bridge engineer. Having been blind for some years, his singing was from memory. He had learned the song from the family's "best singer", Uncle Jim Hancock, a veteran of the Union Army.

O ho! The Copperheads they cried,
"O'er Uncle Sam we're bound to ride."
And loud they blusterd and they lied,
And all for Jefferson D., Sir.
Vallandigham said "Uncle Sam
Should never have another man,"

When to Mount Vernon off he ran,
And there proclaimed his tory plan.
And what was that kicked up the row?
And what was that; I'll tell you now:
'Twas just to let J.D. and Co. -
Have what they wanted or let them go!
And this is what the Copperheads
Meant, when Vallandigham he said,
"Oh, let us stop this carnage red,
and treat with Jefferson D., Sir.

The people on the other side
Will never let the Union slide,
But wish to keep the thing they've tried,
And hang your Jefferson D., Sir!
And when they found this tory pack
Were trying to keep our armies back
From following the traitors' track,
Said they, "These Copperheads we'll crack!"
And that's the cause of all the row,
For treason here we won't allow;
And Uncle Sam shall never bow
To Jefferson Davis anyhow!
And that is what the Copperheads
All wanted, when to Abe they said,
"Oh, let our armies backward tread,
And treat with Jefferson D., Sir."

For additional text, see: Root, George F., editor,
THE BUGLE CALL, John Church Co., Cincinnati, 1886.

SIDE II, Band 8: THE DYING VOLUNTEER

This ballad-like song tells of the death of an Ohio boy in the battle of Stone River, or Murfreesboro, Tennessee, which lasted three days ending January 2, 1864. The battle was a tactical victory for the Union troops, but there were many casualties among the northern soldiers, especially those from Ohio, led by General Phil Sheridan.

I have found the strongest tradition of the song in Perry County, Sheridan's boyhood home, as well as in Lawrence County, where I taped it in 1955 from the singing of Miss Missouri Dalton, then past ninety. Mary Eddy's version, titled *Ohio*, is from an Ashland County woman, who learned it in Missouri. After I sang *The Dying Volunteer* at a meeting of the Tennessee Folklore Society in 1954, its president Dr. George W. Boswell, of Austin Peay State College, Clarksville, se sent me a text, without tune, which he had copied from the "collecting book" of Mrs. Nancy Priddy of Upson, Kentucky. The following text is a collation of all of these versions mentioned above.

The tune, which is consistently used, is almost identical to that sung in *Young Charlotte* (a favorite tale of a New York girl's death by freezing in the 1840's), as well as the Temperance song *The Drunkard's Dream*, (or *Doom*), both of which I have often collected in Ohio. It is also related to the hymn-tune, *Walbridge*: "Awake and sing the song of Moses and the Lamb,"; and may well have its roots in the "air" of the Child ballad, No. 243: *James Harris or the Daemon Lover*.

Among the pines that overlook
Stone River's rocky bed,
Ohio knows full many a son
That's numbered with the dead.

That day, when all along our lines
Rained showers of shot and shell,
Thus many a brave young soldier died,
Thus many a hero fell.

'Twas by the ford we passed that day,
The ground so dearly bought,
Where Miller led his stalwart men
And gallant Moody fought.

When night closed on this bloody scene,
Returning o'er the ground,
I heard the piteous moans of one
Laid low by mortal wound.

The wounded soldier's cheek was wan,
And beamless was his eye.

I knew before another morn
The wounded man must die.

I built a fire of cedar rails,
(The air was cool and damp),
And filled his canteen from the spring
Below the river's bank.

And then I sat me down to ask
If he would wish to send
A last request or parting word
To mother, sister, or friend.

"I have some word," the boy replied,
"My friends would love to hear.
'Twould fill my sister's soul with joy,
My mother's heart would cheer.

"Tell Sister that I've read with care
The Holy Bonds so dear:
The Bible Mother gave to me,
Before I volunteered.

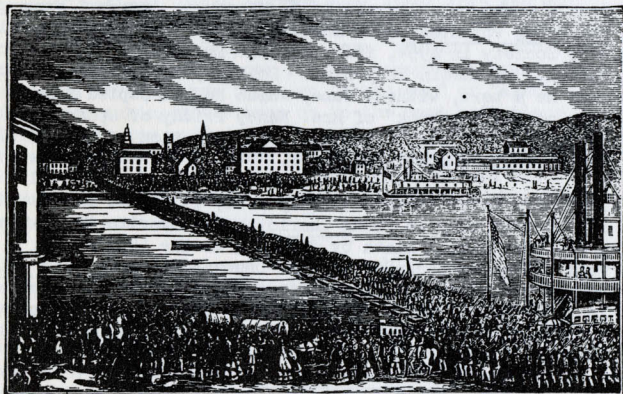
"Tell them I died a soldier's death
Upon the battlefield,
But lived to know the field was ours
And see the rebels yield.

"That ere I died their colors fell,
Their columns broke, and then,
I heard the wild, victorious shout
Of Negley's valiant men!"

But, ah, he died that stormy night
No friends, no kin drew near
To wipe death's-damp from off his brow
Or shed affectionate tear.

Among the pines that overlook
Stone River's rocky bed,
Ohio mourns a many a son
That's numbered with the dead.

For additional text and information, see: Bibliography
item No. 5.



SQUIRREL HUNTERS CROSSING THE OHIO AT CINCINNATI.

SIDE II, Band 9: OHIO GUARDS

Benjamin R. Cowen was the Civil War-time Adjutant-General of Ohio. In 1864 he called out the Ohio National Guard to be used as "One Hundred Day" men for garrison and guard duty, thus relieving the regulars for active field service, especially important at the time of Grant's "Wilderness Campaign." Other states tried the plan, but none acted so promptly as Ohio: within sixteen days nearly forty thousand men were put into Federal service.

Mr. Henry Lawrence Beecher (see Side II, band 7), the contributor, called this *The Hundred Days Men*. It appears in George F. Root's *The Bugle Call* (1886) with an indication that the text was by P.N. Wickerham. It is obviously a parody of an old Irish soldier song, *The Battle of the Boyne*, dating from 1690, whose "air", *The Boyne Water*, is indicated in early American songsters. But the tune is even more similar to a bawdy

parody, *The Boiling Water*, or *King Williams Daughter*, sung traditionally in Ohio college and university fraternity houses.

You're wanted for a hundred days,
Be ready in one minute.
So General Cowan's orders say.
There must be something in it.
Ho! Lads untackle from the plow.
Unharness all the horses.
Quick, clap the saddles on them now
To join the Union forces.

CHORUS:

To arms, ye Guards, Ohio calls;
Louder calls the Nation;
Oh, then arise ere Freedom falls,
Arise and save the Nation!

So, farewell, Bub, goodbye, sweet Sis,
I have no time to tarry;
Yet time enough to snatch one kiss
From thee, my darling Mary.
Bear up, my love; the signal gun!
How fast your heart is beating!
Weep not today, the rebels run.
And Grant pursues them fleeting.

We rendezvous and organize
According to the order,
We march, behold our banner flies
Beyond the southern border;
Our officers are apt and kind;
The men are raw, but willing.
And, should it meet the Colonel's mind,
We'll go to Rebel killin'!

We'll try to learn the soldiers' way,
Nor murmur at privation
And stay another hundred days
If this will save the Nation.
We're wanted for a hundred days;
Be ready in one minute.
So General Cowen's orders say.
There must be something in it.

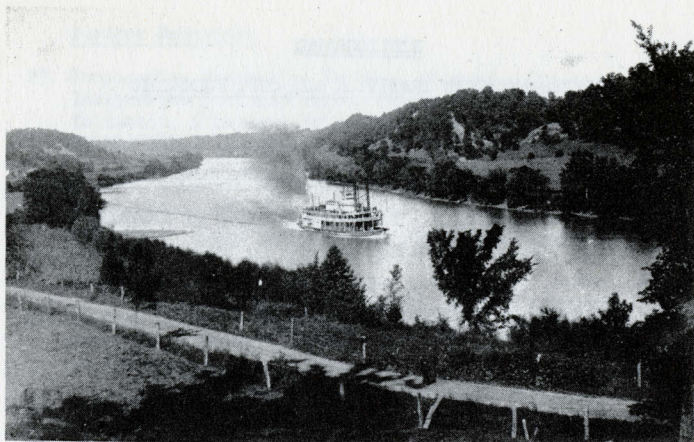
SIDE II, Band 10: OHIO RIVER BLUES

The Indians thought of the Ohio as the "Great River," running all the way to the Gulf of Mexico, (via the Mississippi), and recent channel surveys have shown that they may have been right. During the pioneer period, settlers floated down the "one way river," often using the lumber from their flatboats for cabin-building. Before the steamboat came to the river in 1811, the only way up-stream was by keelboat, poled by "pushboatmen," often as tough as the real Mike Fink, who became legendary as "half wildcat; half alligator."

The heyday of the steamboat period was from 1845 to the end of the Civil War. Hundreds of side-wheelers and a number of stern-wheelers, ranging from small "short traders" of under 100 tons to the 350-foot, 1,115 ton "floating palace", carried freight and passengers; and there were also the exciting "show-boats."

As Mary Wheeler says in the introduction to her definitive collection of roustabout Negro songs of the packet era, *Steamboatin' Days*, (p.5): "In the early days of the steamboat the deck hands were hardy and ambitious young men who desired to study the ways of the river with the idea of becoming pilots, captains and owners. Later, attempts were made to use German and Irish (labor), but without success. In the ante-bellum days, groups of slaves were leased out by their masters to work on the Southern boats. From that time to the present the Negro roustabout has been a type."

Miss Wheeler found a Negro roustabout version of *Ohio Rivuh, She's So Deep an' Wide*, in a hilltop cabin overlooking the Ohio. I, too, have collected this roustabout blues from a Negro: Jimmie Lee Pope, in Portsmouth, who also mixed in it some of *Come, Love, Come, the Boat Lies Low*, which entered the Wheeler collection downriver.



I've also discovered that it has become traditional with white singers, such as Mr. and Mrs. John G. Ryan, of Murray, Kentucky. And it was remembered, in Malta, Ohio, by my friend, the late Mrs. Fannie A. Richardson, widow of Ben D. Richardson, owner of the famous packet-boat, "The Lorena." The Richardsons, knowing the value of river and canal lore, were active in its preservation, contributing to the River Museum at Marietta.

Across the Muskingum from Malta, I also taped "Come, Love, Come, and reflections of the roustabout blues from the singing of Lucille Ball Naylor, daughter of the late James Ball Naylor, whose poems and novels of Ohio history are rich with folklore. In fact, I later found this song quoted in his Ralph Marlowe, published in 1901.

My version, then, is a collation of all of these, above:

Ohio River, she's so deep and wide. Lord!
I can't see my poor man on the other side.

I'll go to rivuh, take my seat an' set down.
If the blues overtake me, I'll jump in the
river and drown.

I've got the blues; got the blues, Lord!
I ain't got the heart to cry.

Ohio River, she's so deep and wide. Lord!
I can't see my poor man on the other side.

For additional texts and information, see Bibliography items No. 22, 36, 54, 55; and Naylor, J. B., RALPH MARLOWE, Saalfeld Publ. Co., Akron, 1901.

SIDE II, Band 11: UP ON THE HOUSETOPS

This little Christmas song was written in 1864 by Ben Hanby for a children's program at the Singing School he taught in New Paris, Preble County.

The Singing Schools, which flourished in Ohio most of the nineteenth century, probably are responsible for the general fine quality of folksinging in the state, and for the general fine quality of folksinging in the state, and for a good deal of the continuance of traditional material long past the pioneer period, as well as a stimulation for composing new music. For, along with the Schools' training in sight-reading of music and harmony, went informal singing at social events and programs, called "exhibitions" or "literaries," at which "old songs" were often performed.

Up on the Housetops until comparatively recently was widely considered a traditional children's song of unknown authorship. That it was actually Hanby's was discovered by Mrs. Dacia Custer Shoemaker, former custodian of Hanby House, a museum in Westerville, preserved as the site of the composition of Darling Nelly Gray.

Mrs. Shoemaker was assisted in her research by Mrs. S. C. Collier, Ben's younger sister, who had written down information on his life and compositions as related by their father, Bishop William Hanby, on his deathbed in the 1880's.

According to Bishop Hanby, two years after the composition of Up On the Housetops, the song was first circulated as a result of Ben's having written the words on the Singing School blackboard, so its Ohio tradition may have started then. After moving to Chicago and becoming a member of the famous publishing firm of Root and Cady, Ben lived to see the success of its first printing, in October, 1866, in a Juvenile Quarterly, co-edited by Hanby and George F. Root, titled Our Song Birds. But, already very sick, he died the following March, at the age of 34.

The firm's publications had large and wide circulation all over the country. The first edition of the several printings of Santa Claus, as it was titled, listed (Paulina) as co-author of the text; the pen-name of a friend who had added two verses to the New Paris version, with stockings for "lazezy Jim," -- "Paw, Maw and Uncle and Grandmaw, too" -- and "Even the baby." And Hanby added one for Rover, the dog.

However, these printed additions have not lived as long as the original three, which have also become slightly changed as generations of children have enjoyed singing Up on the Housetops, often done, now, with gestures and finger-snapping on the chorus "clicks."

Up on the housetops the reindeer pause.
Up jumps good old Santa Claus.
Down through the chimney with lots of toys.
All for the little ones, Christmas joys.

CHORUS:

O, ho, ho! Who wouldn't go?
O, ho, ho! Who wouldn't go
Up on the housetop: click, click, click,
Down through the chimney with good Saint Nick?

First comes the stocking of little Nell.
Oh, dear Santa, fill it well!
Give her a dolly that laughs and cries.
One that opens and shuts its eyes.

Next comes the stocking of little Will.
Oh, just see what a glorious fill!
Give him a hammer with lots of tacks,
Also a ball, and a whip that cracks!



SIDE II, Bnad 12: OLD DAN TUCKER

Dan Emmett was proud of having written Old Dan Tucker, saying, "I wrote it in 1830 or 1831, in Mount Vernon, when I was fifteen or sixteen years old. It was about myself and my dog, Tucker."

As with Dixie, there had been others claiming its composition; one English singer said he made it up by accident in 1835, when he happened to play Old Hundreth too fast on a fiddle!

Before Emmett's death, also in Mount Vernon, in 1904, much had happened to Dan Tucker and it had become a true American folksong, or, more often a play-party game, sung all through the English speaking world.

Many political campaign songs, including ones in Clay songster, 1844, were set to it: the Singing Hutchinsons

did an Abolitionist parody, *Get off the Track* ("Freedom's car, Emancipation") in 1844, as did Dr. J. McSimpson in his *Emancipation Car* songster in 1854 (see *The Underground Railroad*, SIDE II, Band 5), and, during the Civil War, the North sang "Get out of the way, Old Jeff Davis."

However, it is as a playparty song that it is most often collected today. And it has lost nearly all of its minstrel quality, although it was originally spread by these corked, black-face singers, including Emmett's own "Virginia Minstrels," the first such group. Newman I. White has even found that Negroes, themselves, have versions.

Hundreds of verses have been added, some unprintable, but only the first verse has stayed somewhat constant. In most versions, the first stanza is very close to Dan Emmett's original. Among Emmett's possessions after his death, Charles Burleigh Galbreath, state librarian, found a little manuscript book in which *Old Dan Tucker*, in minstrel style, and with eight verses, was written in long-hand, with the heading: "Composed by Old Dan Emmett." It began:

"I came to town de udder night,
I hear de noise, den I saw de sight,
De watchmen dey (was) runnin' roun',
Cryin' "Old Dan Tucker's come to town."

*The verses and choruses sung here are the ones "every-one knows" in the Buckeye State, with the last verse a playparty one in which Old Dan is the man left out.

I come to town the other night.
Heard the noise and I saw the fight.
Watchman was a runnin' around
Saying, "Old Dan Tucker's come to town!"

FIRST CHORUS:

So, get out a the way, Old Dan Tucker.
Get out a the way, Old Dan Tucker.
Get out a the way, Old Dan Tucker.
You're too late to get some supper.

Old Dan Tucker was a mighty man;
Washed his face in a frying pan,
Combed his head with a wagon wheel,
Died with a toothache in his heel.

SECOND CHORUS:

So, get out a the way, Old Dan Tucker.
Get out a the way, Old Dan Tucker.
Supper's over an' the dishes washed.
Nothin' left but a piece of squash!

Well, Old Dan Tucker, he got drunk;
Fell in the fire and he kicked up a chunk.
Red-hot coals got in his shoes,
Wheeeee'. How the ashes flew!

THIRD CHORUS:

So, get out a the way, Old Dan Tucker.
Get out a the way, Old Dan Tucker.
Supper's over an' breakfast's cookin'
There stands Old Dan Tucker, a lookin'.

Old Dan Tucker's back in town.
Swingin' all the ladies 'round.
First to the right; and then to the left,
And then to the one that he loves best.

(FIRST CHORUS)

For additional texts and information, see: Bibliography items No. 2, 8, 23 and 24.



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