

Johnny Bruce: 1939-1992



Well-known Missouri fiddler Johnny Bruce of rural Bosworth, Missouri, died in an automobile accident on U.S. 24 east of Carrollton on July 3, 1992. Johnny was born April 28, 1939, on the family farm at Jamaica Bend in rural Chariton county. His father, Tyson Bruce, was a popular square-dance fiddler, and Johnny learned to play from him and Johnny's uncle, Dewey "Dude" Bruce. He also learned tunes from Otto Sharp, Casey Jones, Lyman Enloe, Cyril Stinnett, and Pete McMahan.

Johnny began playing the fiddle at age nine. His father was a left-handed fiddler and Johnny, right-handed, played his first tunes left-handed. He soon switched to right-handed playing, and his father bought Johnny his first violin for \$7.50 (a violin Johnny kept all his life). He was an "ear musician", learning by listening and watching other fiddlers. He cut his musical teeth playing at old-time barn dances, get-togethers, house

dances, and social events in his community. In later years, he always had time to play for residents of a retirement home or for the children at a school program. Johnny was also known as a skilled judge and fiddle contest competitor, winning many contests and participating in numerous events throughout the Midwest and the nation. Johnny was a gifted dance fiddler. He had a vast repertoire of traditional Missouri fiddle tunes as well as nationally popular tunes. He was very handy at waltzes and two-steps, and frequently provided the music at the Tina Hall dances. He produced his own LP record called "Carroll County" fiddler that sold out and was re-issued on cassette.

Johnny Bruce was a member and past Master of the Bosworth Lodge #579 A.F. and A.M., a member of the Bosworth Baptist Church, the National Old Time Fiddlers Association and MSOTFA.

H.W.M

Old Fiddlers Reunion & Contest

AND New Year's Eve

WATCH PARTY
TUESDAY DEC. 31
ALAMO THEATRE
FAYETTE MO.

\$35.00 Cash Prizes

Open To All Except State And Interstate Champions

Compass Judges
FIRST PRIZE \$15.00
SECOND PRIZE \$10.00
THIRD PRIZE \$5.00
\$5.00 PRIZE FOR BEST SECOND
Each Fiddler Must Have A Second.

-ALSO-

"SOUL OF FRANCE"
Comedy and News Real
Adults 40c Children 15c
Participants Only Admitted Free
COME AND CELEBRATE!

Goodbye 1929!

Hello 1930!

Don't get worried about having missed this bash at the Alamo Theatre in Fayette until you check out the date (Dec. 31, 1929). You were probably discouraged by the low prize money anyway.

Vee Latty did attend this contest, although it's not clear whether or not he competed. Latty was the Missouri State Fiddling Champion for 1927, and played many contests, concerts, house parties, and dances in the Little Dixie area over a 30-year period. You can hear him on Missouri Archival Series 101, Fever in the South.

Calendar

Jan. 23, Columbia, Missouri Fair Board Convention. MSOTFA officers will staff a table at the "round table" meeting of fair board representatives.

Feb. 20, Russellville, 7:30PM, Open, Sen., and Jr. Divisions. Steve Chellis, (314) 782-3533.

Mar. 20, Boonville, Laura Elliot Speed Jr. High, 7:30PM, \$60 1st prize + trophy, 7 places. Randy Windsor, (816) 882-3200

May 1, Nebraska City, NE, Morton Orchard Barn Complex (NW side of town), 1:30PM (register after noon), 3 divisions, \$795 in cash prizes. Mary Wolf, (402) 474-5655

Contest Results

◆ Boonville, March 21

1st, Kelly Jones; 2nd, Pete McMahan; 3rd, Paul Shikles; 4th, Bill Shull; 5th, Lynn Wells; 6th, Mike Wells.

◆ Marceline, June 6

1st, Johnny Bruce; 2nd, Bill Shull; 3rd, Nile Wilson; 4th, Ernest Eddy; 5th, Bus Maddox.

◆ Bethel, June 12

Senior Div.: 1st, Taylor McBaine; 2nd, Nile Wilson; 3rd, Dwight Grover; 4th, Ernest Eddy; 5th, Tim Stokes.

Open Div.: 1st, Don McGinnis; 2nd, Leroy Canaday; 3rd, Howard Marshall; 4th, Patty Chandler; 5th, Kenny Applebee.

◆ Farmington, June 28

1st, Kathy Summers; 2nd, Lynn Wells; 3rd, Carolyn Eschbach; 4th, Bob King; 5th, Glen Kirkhoff.

◆ Hannibal, July 5

Open Div.: 1st, Junior Merriott; 2nd, Dan McGinnis; 3rd, Carolyn Eschbach; 4th, Lynn Wells; 5th, Bill Shull

Sen. Div.: 1st, Pete McMahan; 2nd, Taylor McBaine.

◆ Sweet Springs, July 11

1st, Lynn Wells; 2nd, Mike Wells; 3rd, Jr. Merriott; 4th, Bill Eddy; 5th, Paul Shikles.

◆ Lewiston, July 26

1st, Phil Fry; 2nd, Lynn Wells; 3rd, Rhonda Vincent; 4th, Kenny Applebee; 5th, Patty Chandler; 6th, Angie Carter; 7th, Ernie Selle.

◆ Fulton, August 6

1st, Pete McMahan; 2nd, Junior Marriott; 3rd, Paul Shikles; 4th, Charlie Walden; 5th,

John Griffin; 6th, Lynn Wells; 7th, Taylor McBaine.

◆ Odessa, August 8

Open Div.: 1st, Junior Merriott; 2nd, Howard Marshall; 3rd, Bill Shull; 4th, Kenny Applebee; 5th, Pat Ireland;

Senior Div.: 1st, Fred Stoneking; 2nd, Paul Shikles.

◆ Sedalia, State Fair, August 23

Open Div.: 1st, Travis Inman; 2nd, John Griffin; 3rd, Fred Stoneking; 4th, Tony Spatz; 5th, Daron Tapscott; 6th, Mike Fraser; 7th, Howard Marshall; 8th, Don Taney

Sen. Div.: 1st, Taylor McBaine; 2nd, Dean Johnston; 3rd, Bill Eddy; 4th, Paul Shikles; 5th, Joseph McCubbins; 6th, Herschel West;

Jun. Div.: 1st, Alita Stoneking; 2nd, Lucas Stoneking; 3rd, Logan Adams; 4th, Chris Adams; 5th, Katie McWilliams; 6th, Matt Wyatt; 7th, Leah Reid;

Best Backup: Kenny Applebee.

◆ Mexico, September 12

1st, Pete McMahan; 2nd, John Griffin; 3rd, Taylor McBaine; 4th, Jim Skiles; 5th, Carolyn Eschbach; 6th, John White; 7th, John Higgins; 8th, Kenny Applebee; 9th, Patty Chandler; 10th, Matt Wyatt.

◆ Hannibal, November 21

Open Div.: 1st, John Mitts; 2nd, Rodley Lewis; 3rd, Taylor McBaine; 4th, Lynn Wells;

Sen. Div.: 1st, Paul Shikles; 2nd, Lonnie Pierce; 3rd, Leroy Canaday; 4th, Stephanie Lyles;

Jun. Div.: 1st, Bob Lewis; 2nd, Matt Wyatt; 3rd, Lindsey Mitts; 4th, Johnny Corrick;

New Releases:

"Old Ladies Pickin' Chickens"

by
Dwight Lamb

Old-time fiddler Dwight Lamb is the first artist to be featured in MSOTFA's new "Fiddling Traditions" series of cassette tapes. Dwight has lived in Iowa all his life, and he learned many of his tunes from Bob Walters, the outstanding Nebraska fiddler showcased in R.P. Christeson's "Old-Time Fiddlers Repertory" publications.

MSOTFA 201, "Old Ladies Pickin' Chickens," is a reissue of two LP's put out by Dwight in 1968 and 1973. This cassette contains 34 tunes, including: Purcell's Reel, Centerville, Fox Chase, Bennett's Reel, Old Parnell, Pagant, Burt County Breakdown, Wart on the Pumphandle, Natchez under the Hill, Steamboat Around the Bend, Trombone Rag and Dad's Waltz.

This cassette may be ordered from MSOTFA, P.O. Box 7423, Columbia, MO 65205. Cost is \$7.00, or \$6.00 for MSOTFA members.



Possum Corner

What an incredible year for fiddling in Missouri! With the release of the new archival fiddle tape series I believe we have made real progress toward maintaining and revitalizing interest in the older playing styles which are beginning fade. I'm already hearing tunes from these tapes being played at contests and jam session all over. Thanks to all our members and supporters for keeping this effort going.

Thanks to folks who have made contributions to MSOTFA in the past year. Stuart Hazard of Topeka, KS, has contrib-

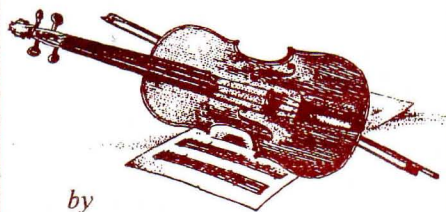
uted a fiddle outfit for use by junior fiddlers in Missouri. Additionally, Mr. Hazard has provided copies of rare out-of-print fiddle tune books for our collection at the Western Historical Manuscripts Collection at the University of Missouri. Also, Jennifer Jeffries of Evanston, IL, has contributed two bows for our juniors program.

Sadly, I learned of the passing of Mr. O. G. Moore, Jr., of Marshall, MO, this past year. Mr. Moore was an avid fan of the fiddle and a long-time member of MSOTFA. I would like to thank the following people

who contributed cash memorials in Mr. Moore's honor to MSOTFA: Mr. and Mrs. Marion Arni, C. S. and Wilma McCoy, Drew and Shirley Jackson, Mildred Warnhoff, Ralph and Ruth Grubb, Donald Meyers, Mr. and Mrs. Leroy Wise, Scott Pfizenmaier, D. J. and Helen Walk, Donald and Tina Huff, and Mrs. O. G. Moore, Jr.

Charlie "Fiddlin' Possum" Walden
MSOTFA President

The Annals of Fiddling: *Shelby's Mule*



by
Howard Marshall

"Shelby's Mule" is a Missouri tune that gives us a glimpse of the influences of the Civil War on tune names and that reminds us of the living process whereby tunes are given different names in everyday use. Alternate names for tunes result from any number of situations, such as re-naming to honor an event, place or person ("Marmaduke's Hornpipe" for the Civil War general and Battle of Boonville), re-naming to address changing social conditions and human sensitivities ("Dead Nigger" became "The Dead Slave" and "Fiddler's Hoedown" in Boone County), and accidental re-naming due to normal memory slips, misunderstandings, or individual perceptions ("Angus Campbell" became "Agnes Campbell" to a late Columbia fiddler).

"Shelby's Mule" refers to the Missouri mule that the famous Confederate Army general J. O. ("Jo") Shelby was reported to have ridden in Civil War campaigns across Missouri. Jo Shelby (1830-1897) was born in Lexington, Kentucky, and came to Waverly (Lafayette County) to run a hemp rope factory. Shelby was one of those talented leaders and military men found throughout the ex-Virginia and ex-Ken-

tucky slaveholding and tobacco and hemp-growing communities in the central Missouri regions of "the Boonslick" and "Little Dixie". One of the most important battles Shelby participated in was the Battle of Westport in September 1864 in the Kansas City area. General Shelby and his old friend John S. Marmaduke both led divisions of Confederate soldiers under the leadership of the legendary General Sterling ("Old Pap") Price. Called the "Gettysburg of the West" for its disastrous effect on the Confederate cause in Missouri and Arkansas, the Battle of Westport ended with the 20,000 well-equipped Federal forces eventually defeating and driving south the 9,000 Confederates who opposed them.

Professor Melvin Bradley, leader of the University of Missouri's Mule History Project told me that there was a Civil War era song with the title, "There Ain't No Harness Strong Enough to Hold Jo Shelby's Mule." Further research might discover old sheet music or information on this, and we might learn a lot about how tunes and songs work through time.

Of the tune, fiddler Nile Wilson of Bucklin says "It's got a hundred names." His father Dolph Wilson played it with Dolph's friends Charlie Asher (New Boston) and Charlie Davolt (Hunt community), Linn County, many years ago. Mr. Wilson plays the tune in G and calls it "The Raccoon" when he names it. The tune he plays is very much the same basic tune that Taylor McBaine calls "Raccoon Tail Has Rings All About." The tune is excellent for a square dance or a jig dance, according to Mr. Wilson.

Fiddle scholar Spencer Galloway of Fayette told me that "Shelby's Mule" was recorded in the early 1920s as "Seneca

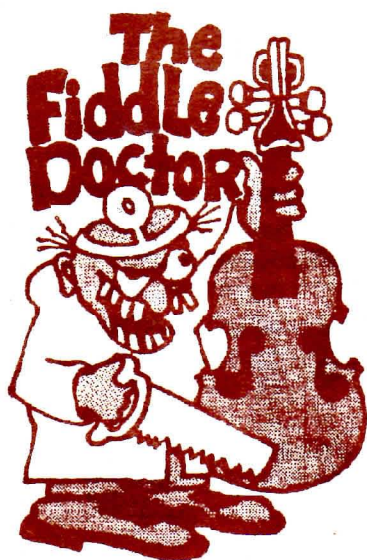
Square Dance" by the Oklahoma fiddler Sam Long, an acquaintance of the Misosuri fiddler George Morris (Columbia).

Boone County fiddler Taylor McBaine plays the tune and variously calls it "Getting Up Stairs the Monkey" and "Federal Hornpipe." It is a comparatively easy tune to learn to play, pitched in G, and McBaine likes to use it as a technique teaching piece when working with his fiddle students. It is Taylor's version that appears below.

I remember the tune from the 1960s playing of the late Bill Creson of Yates in Howard County. Mr. Creson called it "Getting Up the Stairs, Monkey-O" (or "Monkey, Oh") and sang the same first verse that McBaine sings. Mr. Creson lived in the farming community settled by his family who came from North Carolina well before the Civil War. He had some fine stories about early Missouri and the Civil War days. Mr. Creson recalled that there were words to the fiddle tune that he learned as a child. He recalled that the song was used to gently tell the "darkies" (local dialect for African American slaves) that it was getting late in the evening and time for them to retire for the night. The words I have at hand are the following: (verse:) Raccoon tail has rings all around, possum tail is bare; Rabbit's got no tail at all, just a little bitty hank of hair; (chorus:) Getting up the stairs, monkey, getting up stairs monkey-o Getting up the stairs, monkey, getting up stairs monkey-o.

The late Callaway County fiddler, Keith Orchard, played the tune and called it "Hog Head." Well, we're out of space already and we've only mentioned three other titles for the old Missouri fiddle tune "Shelby's Mule." If readers would like to add their knowledge to the brief comments above, please send letters care of MSOTFA.





on

Fiddle Bows

For most violin repairmen, the subject of bows is an unpleasant though necessary ordeal that accompanies work on violins. Bow work can be much like the hangover that follows a wild drunken spree, pure drudgery when compared to the more interesting work of violin repair. Surprisingly enough, if you have a good dose of patience and aren't extremely particular about the results, bow work can be done with very little instruction. I'm told there are many questions out there about bows so the following two or three columns will deal with bows. This installment will focus on the history of the bow.

The fiddle and the bow did not appear in history at the same time. The fiddle is a much more recent invention, the first examples appearing around 1500. The bow is a much more ancient device most likely invented before anyone bothered to start keeping records. Many primitive tribes still use the bow not only as a device for shooting critters and neighbors, but also as a musical instrument. There are accounts of savages resting the bow on a hollow log or an inflated animal bladder and plucking or rubbing the bow string. In all likelihood, it was contact between the early civilized world and the more primitive country folks of the era that is responsible for bringing the bow and another musical instrument together. There

are many examples of early musical instruments, all plucked, on stone picture carvings from early Egypt and Persia. None of these pictures depict bows or bowing. However, the more primitive folks living in the nearby boondocks did have bows and made many different uses of them. All it took was some contact between these people and the more civilized, instrument playing dudes from the city to bring the bow and musical instrument together. We can imagine the ancient city boy on his way to play for a dance in a neighboring town. With his lyre under his arm, dragging a large jug of fermented bug repellent he encounters a savage armed with a bow and arrow. To avoid unpleasantness, the city boy dispenses a large oral dose of bug repellent to the savage and demonstrates his musical talent, playing a hoedown on his lyre. Several slashes of repellent later, the savage also demonstrates, using the bow like a giant jew's-harp and sawing on a hollow log to produce a variety of sounds. The city boy discovers that sawing on his lyre with the bow (rather than plucking it) makes a completely different sound. A trade is made, the bug repellent for the bow, and the first bowed stringed instrument is conceived.

The Ravanastron, an instrument that originated in India, is probably the oldest known bowed string instrument with estimates of its age as far back as 1500 B. C. Another instrument, the Moorish Rebec is a form of the Persian instrument Rebab. The Rebec is a bowed instrument and was probably brought to Europe when the Moors invaded and occupied Spain in the 8th Century A.D. It is interesting that pictures of instruments being played with bows begin to appear in European records about this time. The early bows were very crude affairs, consisting of horsehair stretched over a bent stick. Throughout most of the 1500's, the musical bow was formed like a hunting bow, with the stick curving outward from the hair. In fact, it was not until the late 1700's that the bow developed to its now-typical form. The man responsible for the bow in it's present day configuration was Francois Tourte of Paris, France (1747-1835). He is credited in many accounts with

discovering the most ideal wood for bows, Pernambuco, fixing the standard length of the bow at 29.1 to 29.5 inches and designing the tip of the bow as we see it today. Tourte and his contemporary John Dodd also designed the metal ferrule on the frog, which serves to keep the hair evenly spaced.

The following illustrations show the shape of bows as they developed over a period of a hundred years or so. Notice that the earlier bows tend to bow upward, instead of downward, like the modern bows that we are familiar with.

Mersenne, 1610



Kircher, 1640



Castrovillari, 1650



Bassani, 1650



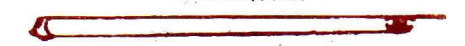
Corelli, 1700



Tarlani, 1740



Cramer, 1770



Viotti, 1790



The next installment in this series will deal with bow hair. If you have any specific questions that you would like answered, just write me care of MSOTFA.

John Griffin

Editor's Note: John Griffin repairs and trades in violins and other acoustic instruments. You can reach him at 4925 County Rd. 351, Fulton, MO 65251, (314) 642-2590



Issues:

"Late to the Dance"

The question came up several times over this last summer whether or not contestants should be allowed to enter a contest after: 1) the draw has ended; 2) the contest has started; 3) their division has started. A glance shows that there are really four problems that are presented by late entries.

One difficulty is purely administrative; that is, it takes time for the contest personnel to register the new fiddler, give him a number, etc. This surely is not a valid reason to hold a fiddler out of a contest. A second problem concerns the idea that if a contest chooses to set up rules, should those rules be adhered to absolutely? There is a good argument for this, yet hardly any contest really follows its own rules precisely. For example, how many contests actually start at the announced times? What about changes from advertised prize schedules, and so on?

The final two problems involve the competition itself. Obviously, if the late entrant is a good fiddler, there is a chance that somebody in the field will not win a prize that he would have won had the late fiddler not been admitted. This doesn't seem to be a good reason to prevent late entries: the basis for a fiddle contest is to show the

audience the best fiddling possible and for the fiddlers to engage in a good and fair competition. However, another more difficult issue is posed by the unfortunate, but true, fact of judging that fiddlers toward the end of the contest tend to get higher scores. This fact has been manipulated by some fiddlers in the past, particularly where the contest assigned numbers in order of registration (letting the latecomer automatically get a high number). Most contests now assign numbers by a draw, so everybody present at the draw has an equal chance to get a high number. But what about the fiddler who shows up after the draw? Several contests have adopted a policy of making the late entrant play first (if the contest hasn't started) or otherwise play in the next spot up. This eliminates any advantage that might be gained by coming late, and actually penalizes the tardy contestant by forcing him to play without much warm-up.

Remember, a contestant (and his backup) may have driven several hours to get to a contest, and may not be at fault in arriving late (car problems, couldn't locate the contest site, etc.). It seems like the best rule is to be reasonable and liberal in allowing late entries.

Mail Bag

I am truly impressed with the purpose of MSOTFA - "to preserve and encourage old-time fiddling in the State of Missouri and the surrounding region". If you would be kind enough to consider Ontario, Canada, I would be proud to apply for membership in MSOTFA. Enclosed is my money order for \$8.00 U.S. Should you require more, please advise and will forward accordingly. Should you not care to have an out of state member, please allow the money to be donated to the cause.

*J.R. Hill, Vickers Heights,
Ontario, Canada.*

I have belonged to the Fiddlers Association for a few years. I know Charlie Walden and he knows me. I am 91 years old. I would like to go to different places, but my age keeps me from going. I love fiddle music. But we have some good fiddlers here. They are Bob King, Gary Watson, Cecil Roberts, Gene Black and several others. My Grandpa Thompson & my dad played the fiddle and had five brothers and we could all play the fiddle.

Virgil Thompson, Cape Girardeau, MO



Rocky Road to Jordan



Above, renowned Iowa fiddler Casey Jones in a promotional photograph for the Norfolk, Nebraska Big Harvest Festival, c. 1936. Hear Casey play the tune, "Rocky Road to Jordan", on the MSOTFA cassette of the same name, Archival Series 102. \$7.00 through MSOTFA

ANNOUNCEMENTS

Junior Coordinator

Steve Young of Sturgeon is now acting as coordinator of the MSOTFA Junior Program. He is maintaining a mailing list of juniors, supervising the loans of instruments, and distributing free MSOTFA tapes and books to juniors, and working with contests to promote junior division competition. Steve is married and has a young daughter.

Fiddle Publication

The Old Time Herald has been published by the Old-Time Music Group, Inc., since August of 1987. It is a well-rounded publication, focusing on string band music and fiddle, and featuring articles on historical topics, record and book reviews, interviews, "workshop" columns, festival guides, and contemporary-scene color pieces. If you want information on this publication or would like to subscribe, write to The Old Time Herald, P.O. Box 51812, Durham, NC 27707.

Cultural Heritage Center Closes

The Missouri Cultural Heritage Center will close as of June 30, 1993, due to cuts in the University of Missouri budget. MCHC has provided support for Missouri fiddling for more than ten years through research and field-work projects, administration of the Master/Apprentice Program, and sponsorship of events through the Missouri Performing Traditions Program. The "Center" also published "Now That's a Good Tune", a two-LP collection of Missouri fiddling, in 1989. The Master/Apprentice and Performing Traditions programs will continue; Contact Julie Youmans, Conley House, UMC, Columbia, MO 65211 for applications.

Art Galbraith Dies

Art Galbraith, a nationally celebrated fiddler from Springfield, Missouri, passed away January 3, 1993. He was 83. A full length story on Art will appear in the next issue of the MSOTFA Quarterly.

ADS

BAND FOR HIRE. Will play for dances (square, contra), school programs, and special occasions. "DOC HOWARD AND FRIENDS", Columbia, MO. Telephone (314) 446-4863. Howard Marshall (fiddle, banjo), Kenny Applebee (guitar), John White (banjo, fiddle), Musial Wolfe (piano).

WANTED: 78 rpm records and 33 rpm albums by Fiddlin' Arthur Smith and Tommy Jackson. Also, buy, trade, sell, repair and appraise stringed instruments. Tim Ausburn, 3037 Park Ave., St. Charles, MO 63301. (314) 946-5768

Feeling Charitable?

Donations to MSOTFA are tax deductible, and go to support many different projects, including the Junior Advancement effort, the Fiddle Archives at the University of Missouri, and our efforts to publish audio and written materials of interest to the fiddling community. If you believe you can contribute, contact MSOTFA, P.O. Box 7423, Columbia, MO 65205.

Audio Reviews

THE MISSOURI SESSION: ASTUDIO JAM SESSION WITH YEARS OF MEMORIES. TMS-3303-C (cassette).

A nice collection that amounts to nothing short of an all-star Missouri bluegrass reunion. Missouri has produced a number of fine bluegrass bands and individual performers. Many are presented here including: Kirk Brandenberger, Jim McGreevy, Larry Ellis, Rusty Dutton, Don Brown, Lyman Enloe and many others. If you've followed the Bluegrass festival circuit in Missouri for the past 20 years or so this recording will be like "old-home week." Good vocals and solid instrumental backup throughout. Undoubtedly one of the ultimate jam session recordings ever offered. My favorite cut: "Let the Saviour In". Tunes include: Journey to My Saviour's Side, Yesterday's Gone, When We'll Never Die, I Haven't Got the Right to Love You, Scotland, Dreaming Just The Same, Love Me Like You Used to Do, Loneliness and Desperation Almost Home.

Order from: The Missouri Session, P. O. Box 454, Eldon, MO 65026.

PRAIRIE DOG AND OTHER FIDDLE TUNES FROM THE MIDWEST. Lynn "Chirps" Smith. Marimac 9039 (cassette).

This is the first solo recording from Illinois fiddler "Chirps" Smith. Smith is active in old-time music in the Chicago area and is fiddler and mandolin player for the inimitable Volo Bogtrotters.

Chirps does some great playing on this recording. He has wisely expanded his already impressive repertoire with many tunes made available by the publication of R. P. Christeson's "Old Time Fiddler's Repertory" (University of Missouri Press) and recordings issued by MSOTFA. Also several nice cuts of tunes Smith learned from now-deceased Illinois fiddlers which are not available elsewhere. Overall a good job. Accompaniment provided by Jim Nelson, Patt Plunkett and others. Especially interesting is Smith's rendition of the "Black Velvet Waltz" accompanied by Plunkett on parlor organ. (Many Missourians will remember this as favorite piece of Jake

Hockemeyer's). Reminds me of lace doilies. Nice! Also, really liked the rendition of "Humpback Mule."

As with most Marimac recordings there is no shortage in the number of cuts presented. The tape is a real value in that respect. Get this one.

Tunes include: Bob Walter's Hornpipe, Bear Pen Hollow, Black Velvet Waltz, Lady on the Green, Dry and Dusty, Blazing Star Schottische, Polecat Creek Bend, Rabbit in the Woodpile, Wamble Mountain Ramble, Humpback Mule, Damn the Reservoir, Nachusa Waltz, Billy Butler, Bean-Walker's Mile, Prairie Dog, Blue Ribbon Waltz, Adrian's Hornpipe, Tater Blossom, West Virginia Polka, Red Apple Rag, Sugarfoot, Five Fingered Joe, Joe Wingerter's Tune, Why Don't You Shovel, Twinkle Star Schottische.

Price: \$9.00. Order from Marimac Recordings, P. O. Box 447, Crown Point, IN 46307.