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# Camp Red Wing Songs In A Kingdom All Our Own When

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Publication

Songs from the Public Domain

Red Book

The North American Folk Music Revival: Nation and Identity in the United States and Canada, 1945-1980

The Rotarian

Parents' Guide to Accredited Camps

Starring Red Wing!

Catalog of Copyright Entries

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Fiddle Tunes from Mississippi

Community Music in Alberta

Revolution in the Air

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Encyclopedia of Great Popular Song Recordings

The Federal Cylinder Project: Northeastern Indian catalog, southeastern Indian catalog

Japanese Fiction of the Allied Occupation

Cumulative List of Organizations Described in Section 170 (c) of the Internal Revenue Code of 1986

Camp Songs, Folk Songs

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A Selected List of References to Camp Songs

St. Nicholas

Our Minnesota

Woody Guthrie

Cumulative List of Organizations Described in Section 170 (c) of the Internal Revenue Code of 1954

Monthly Bulletin  
Vogue  
A Century of American Popular Music

*Camp Red Wing Songs  
In A Kingdom All Our  
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## SWANSON SHEPPARD

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**Publication** Univ. Press of Mississippi  
"The magazine for young adults"  
(varies).

### **Songs from the Public Domain**

Ashgate Publishing, Ltd.

Over the first half of the twentieth century, scientist and scholar Frances Densmore (1867–1957) visited thirty-five Native American tribes, recorded more than twenty-five hundred songs, amassed hundreds of artifacts and Native-crafted objects, and transcribed information about Native cultures. Her visits to indigenous groups included meetings with the Ojibwes, Lakotas, Dakotas, Northern Utes, Ho-chunks, Seminoles, and Makahs. A "New Woman" and a self-trained anthropologist, she not only influenced government attitudes toward indigenous cultures but also helped mold the field of anthropology. Densmore remains an intriguing historical figure. Although researchers use her vast collections at the Smithsonian and Minnesota Historical Society, as well as her many publications, some scholars critique her methods of "salvage anthropology" and concepts of the "vanishing" Native American. *Travels with Frances Densmore* is the first detailed study of her life and work. Through narrative descriptions of her life paired with critical essays about her work, this book is an essential guide for understanding how Densmore formed her collections and the lasting importance they have

had for researchers in a variety of fields. *Red Book University of Calgary Press*  
A Selected List of References to Camp Songs Starring Red Wing! U of Nebraska Press

*The North American Folk Music Revival: Nation and Identity in the United States and Canada, 1945–1980* University of Missouri Press

In 2015 University Press of Mississippi published *Mississippi Fiddle Tunes and Songs from the 1930s* by Harry Bolick and Stephen T. Austin to critical acclaim and commercial success. Roughly half of Mississippi's rich, old-time fiddle tradition was documented in that volume and Harry Bolick has spent the intervening years working on this book, its sequel. Beginning with Tony Russell's original mid-1970s fieldwork as a reference, and later working with Russell, Bolick located and transcribed all of the Mississippi 78 rpm string band recordings. Some of the recording artists like the Leake County Revelers, Hoyt Ming and His Pep Steppers, and Narmour & Smith had been well known in the state. Others, like the Collier Trio, were obscure. This collecting work was followed by many field trips to Mississippi searching for and locating the children and grandchildren of the musicians. Previously unheard recordings and stories, unseen photographs and discoveries of nearly unknown local fiddlers, such as Jabe Dillon, John Gatwood, Claude Kennedy, and Homer Grice, followed. The results are now available in this second, companion volume, *Fiddle Tunes from Mississippi: Commercial and Informal Recordings, 1920–2018*. Two hundred

and seventy musical examples supplement the biographies and photographs of the thirty-five artists documented here. Music comes from commercial recordings and small pressings of 78 rpm, 45 rpm, and LP records; collectors' field recordings; and the musicians' own home tape and disc recordings. Taken together, these two volumes represent a delightfully comprehensive survey of Mississippi's fiddle tunes.

#### The Rotarian Good Press

For over a century children have spent their summers at "sleepaway" camps in the Adirondacks. These camps inspired vivid memories and created an enduring legacy that has come to be a uniquely American tradition. In *A Paradise for Boys and Girls: Children's Camps in the Adirondacks*, a complement to the Adirondack museum exhibit of the same name, the authors explore the history of Adirondack children's camps, their influence on the lives of the campers, and their impact on the communities in which they exist. Drawing on the rich documentary and pictorial evidence gathered from the histories of 331 camps located in the Adirondacks from 1886 to the present, this collection chronicles the changing attitudes about children and childhood. Historian Leslie Paris details social change in "Pink Music: Continuity and Change at Early Adirondack Summer Camps." In the title essay of the book, Hallie Bond offers a history of Adirondack camping from the establishment of Camp Dudley on Lake Champlain in 1892 to the present. Finally, historian Joan Jacobs Brumberg concludes the collection with "A Wiser and Safer Place: The Meaning of Camping During World War II." Lavishly illustrated with historic photographs, the book includes a directory of Adirondack

camps, with brief descriptive notes for each of the camps. The photographs and essays in this volume offer readers a richer understanding of this singular region and its powerful connection to childhood.

#### Parents' Guide to Accredited Camps

BRILL

First Published in 2002. *A Century of American Popular Music* is an annotated index to over 2,000 of the most popular, best remembered, historically important and otherwise influential and interesting popular music, from the landmark publication of Scott Joplin's *Maple Leaf Rag* to the latest rap hit. It provides information all in one place that is available no where else: song title, composer, lyricist, publisher, date of copyright and genre. The annotations include, where possible, a discussion of the history of the song, how it was written, who popularized it, notable recordings with their original issue numbers, as well as covers and other versions that helped keep the song in public attention. Also included are indices by composer, publisher and year of publication.

**Starring Red Wing!** Syracuse University Press

Many associate early western music with the likes of Roy Rogers and Gene Autry, but America's first western music craze predates these "singing cowboys" by decades. Written by Tin Pan Alley songsters in the era before radio, the first popular cowboy and Indian songs circulated as piano sheet music and as cylinder and disc recordings played on wind-up talking machines. The colorful fantasies of western life depicted in these songs capitalized on popular fascination with the West stoked by Buffalo Bill's *Wild West* shows, Owen Wister's novel *The Virginian*, and Edwin

S. Porter's film *The Great Train Robbery*. The talking machine music industry, centered in New York City, used state-of-the-art recording and printing technology to produce and advertise songs about the American West. *Talking Machine West* brings together for the first time the variety of cowboy, cowgirl, and Indian music recorded and sold for mass consumption between 1902 and 1918. In the book's introductory chapters, Michael A. Amundson explains how this music reflected the nostalgic passing of the Indian and the frontier while incorporating modern ragtime music and the racial attitudes of Jim Crow America. *Hardly Old West* ditties, the songs gave voice to changing ideas about Indians and assimilation, cowboys, the frontier, the rise of the New Woman, and ethnic and racial equality. In the book's second part, a chronological catalogue of fifty-four western recordings provides the full lyrics and history of each song and reproduces in full color the cover art of extant period sheet music. Each entry also describes the song's composer(s), lyricist(s), and sheet music illustrator and directs readers to online digitized recordings of each song. Gorgeously illustrated throughout, this book is as entertaining as it is informative, offering the first comprehensive account of popular western recorded music in its earliest form.

*Catalog of Copyright Entries* Hal Leonard Corporation

Woody Guthrie is the most famous and influential folk music composer and performer in the history of the United States. His most popular song, *This Land is Your Land* has become the country's unofficial national anthem, known to every school child since the 1960s. His influence exceeded the realm of

American music, reaching American politics. Guthrie's music became the soundtrack to the Great Depression, and iconic of the Dust Bowl migrants. Guthrie and his music came to represent those disenfranchised people who remained committed to making better lives for themselves through the promise of the American Dream. Here, in a short, accessible biography, bolstered with primary documents, including letters, autobiographical excerpts, and reflections by Pete Seeger, Cohen introduces Guthrie's life and music influence to students of American history and culture. *Routledge Historical Americans* is a series of short, vibrant biographies that illuminate the lives of Americans who have had an impact on the world. Each book includes a short overview of the person's life and puts that person into historical context through essential primary documents, written both by the subjects and about them. A series website supports the books, containing extra images and documents, links to further research, and where possible, multi-media sources on the subjects. Perfect for including in any course on American History, the books in the *Routledge Historical Americans* series show the impact everyday people can have on the course of history.

[College and Private School Directory of the United States](#) University of Oklahoma Press

This first volume of *Music in Black American Life* collects research and analysis that originally appeared in the journals *American Music* and the *Black Music Research Journal*, and in the University of Illinois Press's acclaimed book series *Music in American Life*. In these selections, experts from a cross-section of disciplines engage with

fundamental issues in ways that changed our perceptions of Black music. The topics includes the culturally and musically complex Black music-making of colonial America; string bands and other lesser-known genres practiced by Black artists; the jubilee industry and its audiences; and innovators in jazz, blues, and Black gospel. Eclectic and essential, *Music in Black American Life, 1600-1945* offers specialists and students alike a gateway to the history and impact of Black music in the United States.

Contributors: R. Reid Badger, Rae Linda Brown, Samuel A. Floyd Jr., Sandra Jean Graham, Jeffrey Magee, Robert M. Marovich, Harriet Ottenheimer, Eileen Southern, Katrina Dyonne Thompson, Stephen Wade, and Charles Wolfe  
*American Popular Music and Its Business*  
Routledge

A Collection of 143 songs from the public domain, chiefly consisting of folk-songs, part-songs, hymns, and rounds, a great deal of which are not currently well known. The songs are arranged for singing in parts. More information can be obtained here:

<http://bbloomf.github.io/lilypond-songs/>

### **Play Me Something Quick and**

**Devilish** Univ. Press of Mississippi

A memoir written at 95, by America's oldest living conscientious objector. It tells of the harsh treatment meted out to conscientious objectors during World War I, his upbringing in rural upstate New York, and the impact on his thinking by socialist leaders such as Eugene Dobs and Norman Thomas.

[Catalog of Copyright Entries](#) Xlibris Corporation

Established in 1911, *The Rotarian* is the official magazine of Rotary International and is circulated worldwide. Each issue contains feature articles, columns, and departments about, or of interest to,

Rotarians. Seventeen Nobel Prize winners and 19 Pulitzer Prize winners – from Mahatma Ghandi to Kurt Vonnegut Jr. – have written for the magazine.

[The Instrumentalist](#) Syracuse University Press

The reconstruction of identity in post World War II Japan after the trauma of war, defeat and occupation forms the subject of this latest volume in Brill's monograph series Japanese Studies Library. Closely examining the role of fiction produced during the Allied Occupation, Sharalyn Orbaugh begins with an examination of the rhetoric of wartime propaganda, and explores how elements of that rhetoric were redeployed postwar as authors produced fiction linked to the redefinition of what it means to be Japanese. Drawing on tools and methods from trauma studies, gender and race studies, and film and literary theory, the study traces important nodes in the construction and maintenance of discourses of identity through attention to writers' representations of the gaze, the body, language, and social performance. This book will be of interest to any student of the literary or cultural history of World War II and its aftermath. "Japanese Fiction of the Allied Occupation was awarded Choice Outstanding Academic Title 2007,"

*Plowing My Own Furrow* U of Nebraska Press

This work represents the first comparative study of the folk revival movement in Anglophone Canada and the United States and combines this with discussion of the way folk music intersected with, and was structured by, conceptions of national affinity and national identity. Based on original archival research carried out principally in Toronto, Washington and Ottawa, it is

a thematic, rather than general, study of the movement which has been influenced by various academic disciplines, including history, musicology and folklore. Dr Gillian Mitchell begins with an introduction that provides vital context for the subject by tracing the development of the idea of 'the folk', folklore and folk music since the nineteenth century, and how that idea has been applied in the North American context, before going on to examine links forged by folksong collectors, artists and musicians between folk music and national identity during the early twentieth century. With the 'boom' of the revival in the early sixties came the ways in which the movement in both countries proudly promoted a vision of nation that was inclusive, pluralistic and eclectic. It was a vision which proved compatible with both Canada and America, enabling both countries to explore a diversity of music without exclusiveness or narrowness of focus. It was also closely linked to the idealism of the grassroots political movements of the early 1960s, such as integrationist civil rights, and the early student movement. After 1965 this inclusive vision of nation in folk music began to wane. While the celebrations of the Centennial in Canada led to a re-emphasis on the 'Canadianness' of Canadian folk music, the turbulent events in the United States led many ex-revivalists to turn away from politics and embrace new identities as introspective singer-songwriters. Many of those who remained interested in traditional folk music styles, such as Celtic or Klezmer music, tended to be very insular and conservative in their approach, rather than linking their chosen genre to a wider world of folk music; however, more recent attempts at 'fusion' or 'world'

music suggest a return to the eclectic spirit of the 1960s folk revival. Thus, from 1945 to 1980, folk music in Canada and America experienced an evolving and complex relationship with the concepts of nation and national identity. Students will find the book useful as an introduction, not only to key themes in the folk revival, but also to concepts in the study of national identity and to topics in American and Canadian cultural history. Academic specialists will encounter an alternative perspective from the more general, broad approach offered by earlier histories of the folk revival movement.

*A Paradise For Boys and Girls* Benjamin Bloomfield

"The Southern war poetry of the Civil War" by Esther Parker Ellinger. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten—or yet undiscovered gems—of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

**Music in Black American Life, 1600-1945** Routledge

(Book). The Ludwig Drum Company was the world's largest drum company in the 1920s under founder William F. Ludwig, and again in the 1960s under his son. This fascinating autobiography by William F. Ludwig II begins with his childhood recollections of home life and his father's drum factory. As a teenager, Mr. Ludwig became the national rudimental champion and member of the famous International Marimba Symphony

Orchestra. Taking time out for distinguished wartime military service, the author helped his father start a second drum company, W.F.L. Restoration of the family name to the business, Total Percussion, The Beatles, N.A.R.D., selling the company to Selmer, and his active lecture career since all these topics are addressed here in captivating detail, in the words of William F. Ludwig II.

Country Music Records Oxford University Press

Volume two concentrates exclusively on music activity in the United States in the nineteenth century. Among the topics discussed are how changing technology affected the printing of music, the development of sheet music publishing, the growth of the American musical theater, popular religious music, black music (including spirituals and ragtime), music during the Civil War, and finally "music in the era of monopoly," including such subjects as copyright, changing technology and distribution, invention of the phonograph, copyright revision, and the establishment of Tin Pan Alley.

**The Camping Magazine** Hachette UK  
Play Me Something Quick and Devilish explores the heritage of traditional fiddle music in Missouri. Howard Wight Marshall considers the place of homemade music in people's lives across social and ethnic communities from the late 1700s to the World War I years and into the early 1920s. This exceptionally important and complex period provided the foundations in history and settlement for the evolution of today's old-time fiddling. Beginning with the French villages on the Mississippi River, Marshall leads us chronologically through the settlement of the state and how these communities established our cultural heritage. Other

core populations include the "Old Stock Americans" (primarily Scotch-Irish from Kentucky, Tennessee, North Carolina, and Virginia), African Americans, German-speaking immigrants, people with American Indian ancestry (focusing on Cherokee families dating from the Trail of Tears in the 1830s), and Irish railroad workers in the post-Civil War period. These are the primary communities whose fiddle and dance traditions came together on the Missouri frontier to cultivate the bounty of old-time fiddling enjoyed today. Marshall also investigates themes in the continuing evolution of fiddle traditions. These themes include the use of the violin in Westward migration, in the Civil War years, and in the railroad boom that changed history. Of course, musical tastes shift over time, and the rise of music literacy in the late Victorian period, as evidenced by the brass band movement and immigrant music teachers in small towns, affected fiddling. The contributions of music publishing as well as the surprising importance of ragtime and early jazz also had profound effects. Much of the old-time fiddlers' repertory arises not from the inherited reels, jigs, and hornpipes from the British Isles, nor from the waltzes, schottisches, and polkas from the Continent, but from the prolific pens of Tin Pan Alley. Marshall also examines regional styles in Missouri fiddling and comments on the future of this time-honored, and changing, tradition. Documentary in nature, this social history draws on various academic disciplines and oral histories recorded in Marshall's forty-some years of research and field experience. Historians, music aficionados, and lay people interested in Missouri folk heritage—as well as fiddlers, of course—will find Play Me

Something Quick and Devilish an entertaining and enlightening read. With 39 tunes, the enclosed Voyager Records companion CD includes a historic sampler of Missouri fiddlers and styles from 1955 to 2012. A media kit is available here:

[press.umsystem.edu/pages/PlayMeSomethingQuickandDevilish.aspx](http://press.umsystem.edu/pages/PlayMeSomethingQuickandDevilish.aspx)

*Travels with Frances Densmore*

Scarecrow Press

More than twenty years in the making, Country Music Records documents all country music recording sessions from 1921 through 1942. With primary research based on files and session logs from record companies, interviews with surviving musicians, as well as the 200,000 recordings archived at the Country Music Hall of Fame and Museum's Frist Library and Archives, this

notable work is the first compendium to accurately report the key details behind all the recording sessions of country music during the pre-World War II era. This discography documents--in alphabetical order by artist--every commercial country music recording, including unreleased sides, and indicates, as completely as possible, the musicians playing at every session, as well as instrumentation. This massive undertaking encompasses 2,500 artists, 5,000 session musicians, and 10,000 songs. Summary histories of each key record company are also provided, along with a bibliography. The discography includes indexes to all song titles and musicians listed.

*The Southern war poetry of the Civil War*  
University of Illinois Press

The perfect introduction to the many strains of American-made music

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