usually mounted by individuals rather than by teams as in Spain, have met with limited success. The singers are shy and suspicious of outsiders; embarrassed by their voices and believing that oral traditional ballads are old-fashioned, they often deny knowing any. As a tactic for my own field work, the survey method did not appeal to me. I chose to settle in a single area rather than to comb an entire state for two methodological reasons. One was that by remaining in one place for an extended period of time I could become acquainted with the people with whom I would be dealing; I felt familiarity would help me in my search for this elusive genre. The other was that I was at least as interested in observing the context of the tradition as I was in obtaining large numbers of ballad texts. I felt I could make a significant contribution to ballad studies by studying the story-songs' background and performance.

Among the ballad's intriguing aspects are the variety of contexts in which it can be performed and the influence of those contexts on its performance and, thus, its text. A ballad can be a solitary genre, sung to pass the time while one is working. Equally, it can be a song well suited (because of its potential length and essential repetition) for lulling a baby to sleep. It can also be sung for a group. During my stay in Espírito Santo I recorded variants of several ballads sung specifically at my request for my microphone alone. Some singers had learned these ballads by overhearing singers not principally interested in entertaining. A few had learned them in performances for groups. I succeeded in recording only two ballads in true performances, and those were offered unsolicited during two of many storytelling sessions I had initiated. (The 178 stories I recorded in those sessions have also been donated to the Archives of Traditional Music.)

After prolonged searching, which resulted in a few ballad variants, a number of songs of various other types (also at the Archives of Traditional Music), and contextual information elicited by interviews, I discovered that storytelling sessions were the one nearly traditional ballad-singing context to which I had direct access. The unanticipated appearance of two ballads in two separate sessions—validation of the method I had undertaken—was the fruit of perseverance on my part, good will on the part of the singers, and luck, since I had no inkling that ballads would normally be performed in such a situation. Seeing and hearing ballads in storytelling sessions was instructive as well as exciting, affording a glimpse of a context in which the narrative and entertaining aspects of the ballad are emphasized.

Published Brazilian ballad variants show a trend toward increasing prosification. A sign of decadence in terms of pure ballad form, elaboration through prosification in the context of storytelling signals the vitality of the tradition. Both the variants I recorded in such sessions alternate spoken prose with sung verse. The singer-tellers make every effort to supply the narrative links that are often missing from typically elliptical sung versions.

The difficulties of searching for a private traditional genre are evident. The rewards of finding it, however, are great. Ballad variants recorded during performance for a group of peers, though by definition not definitive, are nonetheless exemplary. Analysis of such variants in the context of their specific performances as well as their general milieu complements purely textual explication or the presently popular quantitative studies of this genre by including the human element such approaches exclude.

*Archives accession number 83-721-F.

Judith L. Seeger, Indiana University

Westwood One Donates Radio Transcriptions of Black Popular Music

Indiana University has come to be known as a pioneer in promoting the research, study and performance of Black music. Through the collaboration of the Department of Afro-American Studies, the School of Music, and the Afro-American Arts Institute, Indiana University is internationally recognized for its comprehensive resource materials, course offerings, and music performances in the area of Black music. Each year educators and students from various states and countries come to this institution to conduct research, attend symposiums and workshops on Black music topics, and to participate in ensembles specializing in the performance of Black music.

"Westwood One . . . has added significantly to the University's Black music resources through the donation of its entire collection of the weekly radio program, 'Special Edition.' "

Westwood One, the largest producer and distributor of nationally sponsored radio programs, concerts and specials, has added significantly to the University's Black music resources through the donation of its entire collection of the weekly radio program, "Special Edition." The nearly two hundred discs of the program have been deposited in the Archives of Traditional Music, where the original discs will be preserved. Tape copies of the records are available for public use in the Archives Listening Library. This collection is a valuable addition to the Archives' holdings of Black music.

"Special Edition," written and produced by Karen Shearer, chronicles the careers of a number of Black performers through the use of narration, music, and interviews. Each program features well-known performers including Smokey Robinson, Marvin Gaye, George Benson, The Commodores, The Dells, Earth, Wind and Fire, Gladys Knight and The Pips, Kool and the Gang, Patti LaBelle, The Manhattans, Ray Parker, Jr., The Pointer Sisters, The Spinners, and Donna Summer.

These well-researched and documented programs fill a void that has hampered the academic study and documentation of the popular music tradition. By using the collection, students and researchers will be able to gain insights into the creative processes of performers whose music is marked as a commodity. "Special Edition" also provides a rare opportunity for the general public to enter into the lives of Black performers and to trace the development of their professional careers. From a cultural perspective, this collection will greatly enhance our understanding of the evolution of various popular Black music styles and their relevance in the context of American society.

The Department of Afro-American Studies and the Archives of Traditional Music applaud Westwood One for this contribution to Indiana University's ongoing efforts to provide source materials that broaden our knowledge about the music traditions of Black America.

*Archives accession numbers 84-186/209-F, 84-315/337-B, and 84-1360/1426-B.

Portia K. Maultsby, Indiana University

From the Vault

Confessions of a Collector

Having accumulated about two thousand 78 rpm records between 1947 and 1960, I find myself asked by the editor of *Resound* to give some explanation for this state of affairs.

The records fall in several groups. First, Afro-American music, from the generally tasteless white imitations of the 1910s, through country blues, urban blues, spirituals, preachers and congregations, ragtime, 1950s Chicago, Detroit and Los Angeles blues, including vocal groups, and so forth.

Second, everything else, including 1920s and 1930s southern mountain ballad and string band music, early white jazz, swing, and a variety of vaudeville acts and minstrel shows.

Although I got started in about 1947, when I was ten, with some records of my aunt's and a wind up Victrola, I didn't pick up much speed until about 1950 or so. Then one night I got, on my little kid's radio, a broadcast from WLAC in Nashville, Tennessee. It was very late, so I had to pretend to be asleep and listen with my bedroom lights out and the radio under the covers so my parents wouldn't think I was still up. But, after 11:15 p.m., on came a disk jockey named Gene Nobles, sponsored by Randy's Record Shop in Gallatin, Tennessee.

Gene Nobles played lots of 78s. His 78s were by Lightning Hopkins, B.B. King, The Rockets, John Lee Hooker, Big Boy Spires, Little Boy Spires, Little Walter, Muddy Waters, Jimmy Reed, John Brim, The Clovers, and The Dominoes. I went crazy. I couldn't believe what I was hearing.

In the early fifties, Bloomington, Indiana wasn't exactly alive with exciting new music. You got classical at the university, highly commercialized country and western in town, and Perry Como on the radio station. You got Frankie Lane and Doris Day and Kay Starr, who did "hot" numbers.

I became addicted and sent off money regularly to Randy's, which is where a lot of my 78s came from. By the time Elvis came out with "Hound Dog," I was telling people he was a phony ripping off Big Mama Thornton, except one didn't say "ripping off" back in those days.

By 1953, I had shelves for the 78s in one of my clothes closets. The same year, I read a book called *Mister Jelly Roll*, by Alan Lomax. It was going around in high school because it was "hot," being about New Orleans houses of prostitution and all. The music sounded interesting, so I wandered into a record shop downtown and asked for some records by Jelly Roll Morton. The salesman broke up laughing. Being a shy kid, I retreated and went into another record store, the Record Bar, at 108 N. Grant Street, run by Nick Patique (?), who said, "Sure, how many do you want?" I was so innocent I didn't even think it odd that somebody would be selling Jelly Roll Morton 78s in a record store in 1953.

About a year later he had to leave town very suddenly, which didn't surprise me, since I had learned he was a jazz fan as well as a record dealer, and hung out with all kinds of Bohemian types. He offered to sell me his personal collection of jazz 78s, plus a lot of his stock, for $75.00, as he said he had to raise money fast. This came to about five hundred 78s. I got in a lot of trouble at home when I told my parents that one. In 1953, $75.00 was a great deal of money. You could get a fairly good running Ford for that, old and dented to be sure, but running just fine. I got the Yancey Session 12" 78s though, among others.

After that it was all over. I started haunting junk shops, both in Bloomington and Indianapolis. When I hit sixteen and could drive, I put ads for old records in the Bloomington and county papers. I went to San Francisco with my parents in 1955 and bought three hundred more 78s of old time country music from Jack's Record Cellar, mostly 1920s and 1930s material.

There will always be a warm spot in my heart, however, for the Rone Music Company in Bloomington, Indiana. In the 1950s they had a huge, huge store on the second floor of a building on Kirkwood Avenue on the square. You went up a long flight of stairs, walked in the door, and saw rack after rack after rack of 78s. They had everything from Stanley Brothers 78s to Louis Jordan. I regularly carried home stacks from there as well.

Then along came 45s, and LPs, and the 78s began to dry up. They were big and heavy and easily broken, and to carry a lot around you needed a good back and a car. In a sense, the extermination of the 78 by the 45 was an early victory of electronic miniaturization over mechanics on a mass scale.

Thomas F. Barton, Jr., New York City

Over the past twenty years, Mr. Barton has loaned the Archives of Traditional Music several hundred records to copy and make available to the public in its Listening Library.

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Ugbwe?

What's a poem to do,
For the lullabies "printing through,"
On a tape in a drawer,
Recorded many years before.

This tiny tribe of a few hundred,
By the Tiv they were surrounded.
Lullabies were all he had,
For the machine of Great White Dad.

Are those folks gone?
What about their songs?
Sung mom to child,
Filed for a while.

Charles Keil, State University of New York at Buffalo