



**Missouri Folklore**

**Society**

**Newsletter**

P.O. Box 1757, Columbia MO 65202

<http://missourifolkloresociety.truman.edu>

**Volume 38, Nos. 3-4**

**Fall 2014**

**Get ready for the 2014 meeting  
at the Isle of Capri Casino in Boonville**



"Native Nations, Boonslick Traditions" is our theme. We welcome any subject ranging from Native history and traditions (such as the atlatl demo or presentations about the Missouriias, Osage, Ioway, Sac and Fox, etc.) to any subject relevant to mid-Missouri, such as Boonslick quilting traditions, storytelling, railroad lore, black folklore and folk art, German presence in mid-Missouri, etc.

We have some interesting speakers lined up, including Greg Olson talking about the Ioways, Mike Dickey speaking about the Missouriias and perhaps the Osage as well, Mary Barile presenting a talk on Boonslick ghost stories, Ralph Duren presenting a very animated demo of bird calls and animal calls. We will hopefully be able to tour the DAR headquarters in Boonville, and a few other historically significant homes as well. This will all be finalized in August.

The meeting will be held at the Isle of Capri Hotel and Casino in Boonville. Isle hotel room prices are \$69 for Thursday and \$109 for Friday. They will hold a block of rooms, but if those are all sold, those prices will still be available. They release the block 14 days before the event. I have included the phone number on the registration form (see the last page of this newsletter), and that is the general number for the Isle as well. I have put an Oct. 15 deadline for registration forms. They will want to know a meal count a week or so before the time.

We're planning the Board meeting at 4 p.m. at the Isle on Thursday, with dinner at 6:30 catered by Settlers Inn, but at First Presbyterian Church, 417 Vine St., with program and music there as well. Friday will be a plate lunch at the Isle, and Friday dinner will be a buffet there, too.

Mark your calendars and send in your proposals! Look forward to seeing you in Boonville!  
-co-organizers Cathy Barton, Dave Para and Brett Rogers

<http://missourifolkloresociety.truman.edu/2014%20meeting.htm>



We were sad to learn that Ellen Gray Massey, the inimitable Ozarks teacher and author, has died. If she were known for nothing else but editing "*Bittersweet, the Ozark Quarterly Magazine*," that would be plenty. For ten years, she encouraged her students at Lebanon High School to interview their elders and document regional stories and traditions. "The concept of Bittersweet was cultural journalism and experiential education (learning while doing). The goal of the publication was to learn all aspects of running a business and at the same time, learn about the Ozarks, its geography, crafts, lore and the people who live there." Mrs. Massey was an award-winning author, a well-regarded teacher of children and adults, and a long-time member of the Missouri Folklore Society. She will certainly be missed, though because of her, so much of the Ozark regional culture has been recorded for posterity."

*-Lisa Higgins, for the Missouri Folk Arts Program*

Especially for faculty and their students:

### **The Dolf and Becky Schroeder Foundation Folklore Scholarships**

#### *General Guidelines for Undergraduate and Graduate Scholarships:*

The Foundation provides two \$125 scholarships, one for an undergraduate and one for a graduate student. The applicant must be a student at a college or university in Missouri or have a mentor who is a member of the Missouri Folklore Society. S/he must have a demonstrated interest in doing folklore or folklife research which impacts this state. The interest may be as traditionally Missourian as Ozark fiddles, or as freshly Missourian as Hindu icons in Kansas City. The impact may be as narrow as that of a La Llorona legend on Boone County's Hispanic students or as global as internet emoticons. The intent of the scholarship is to honor Dolf and Becky Schroeder for their extraordinary leadership and deep humanity; their commitment to the MFS and to folklore studies should serve as a model for Schroeder Foundation Scholars.

The student, whether undergraduate or graduate, must demonstrate progress on a suitable project, and the project must include a field research component. Though this research need not be conducted within the state, its interest to Missouri folklorists must be easily deducible. If the student and mentor recognize a project's folklore dimensions, the project itself may be done in some other discipline; it may satisfy requirements in a music, education, history, women's studies or industrial arts class, for example, or function as a capstone in an interdisciplinary studies program.

The student must submit:

a resume, including date of planned graduation and degree expected;

a two or three page description of the project thus far completed together with an indication of the current stage of the work\*; and expected date of completion of the project.

a letter of support from a mentor;

a signed note recognizing the responsibility of the scholarship winner to present the results of the work at a Missouri Folklore Society Conference in either the current or following year.

\*If the work has been completed, the applicant should append a copy of the resulting paper or powerpoint, etc.

Deadlines:

Deadline for applications is October 13.

Awards will be announced at the Missouri Folklore Society Conference in November.

Electronic submissions to [bdelmoni@truman.edu](mailto:bdelmoni@truman.edu) re especially appreciated. Snailmail is also acceptable.

Please use the subject or attn lines to identify the mailing as a submission to the

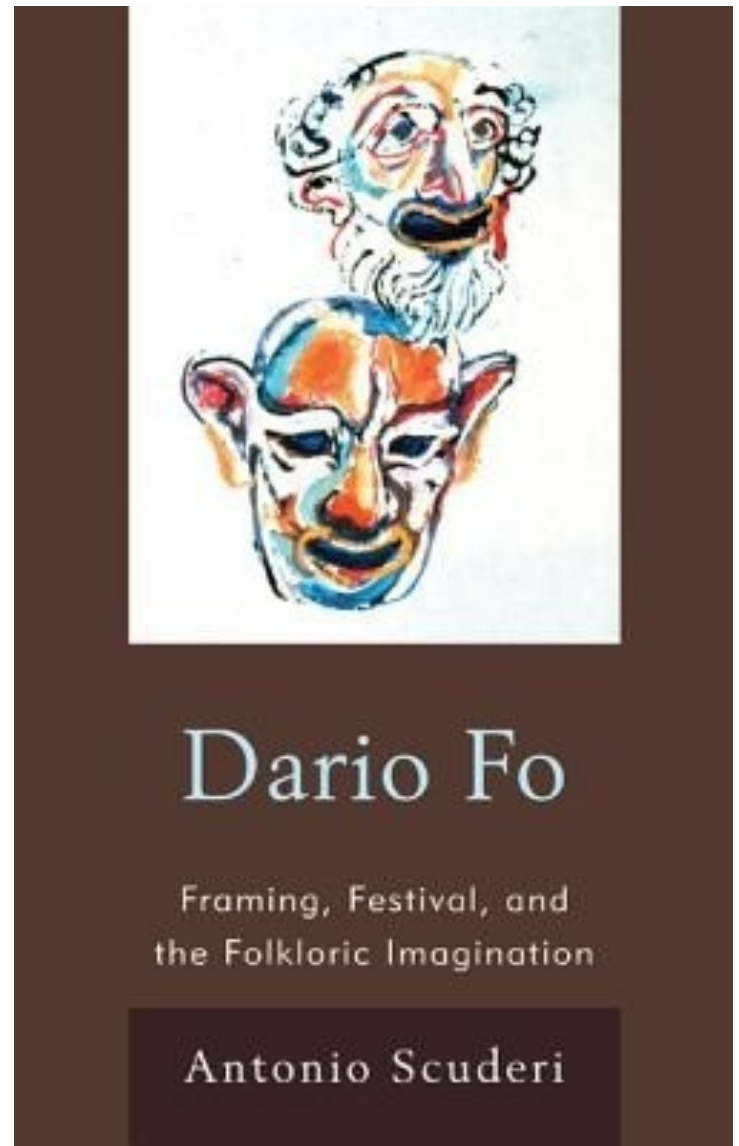
**DOLF & BECKY SCHROEDER COMPETITION**

Send to: Dr. Betsy Delmonico, Department of English

Truman State University, 100 Normal St., Kirksville, MO 63501

A new study by **Antonio Scuderi**,  
professor of Italian at Truman  
State University

<http://www.amazon.es/Dario-Fo-Festival-Folkloric-Imagination/dp/0739151118>



Dario Fo's deep immersion in folk and popular culture poses a special challenge for the critic. In order to understand Fo's creative *oeuvre*, one must be versed not only in the history of modern drama, but also the culture and scholarship of storytelling, festival, and popular entertainments in Italy and the wider world that inspired him. Antonio Scuderi, whose previous work has opened to us the energizing force of Fo's popular vision, is more than equal to the task. He moves adroitly from *buffo* to Bateson, the grotesque to Gramsci, tale-telling to Turner in illuminating the dynamics of Fo's plays and, equally importantly, of his performance. *Dario Fo: Framing, Festival, and the Folkloric Imagination* is a masterful and illuminating work, an indispensable key to Fo's creative and critical achievement.

—Richard Bauman, Distinguished Professor Emeritus, Indiana University—Bloomington

MFS member **Kent Bone** was among those interviewed for a program NPR did on the Paw-Paw French that once dominated the Old Mines district. Read the story here — there's also a link to the audio version:

[http://www.npr.org/2014/09/23/349853440/saving-a-french-dialect-that-once-echoed-in-ozarks?  
utm\\_source=facebook.com&utm\\_medium=social&utm\\_campaign=npr&utm\\_term=nprnew  
s&utm\\_content=20140923](http://www.npr.org/2014/09/23/349853440/saving-a-french-dialect-that-once-echoed-in-ozarks?utm_source=facebook.com&utm_medium=social&utm_campaign=npr&utm_term=nprnews&utm_content=20140923)



Anyone interested in the history, culture, and French heritage of the Old Mines community will be interested in a new website dedicated exclusively to Old Mines. The site, at [www.oldmines.org](http://www.oldmines.org), is an ongoing project directed by Dr. Will Thompson, a French professor at the University of Memphis, who has visited the area extensively, and has received a grant to collect materials and create a digital archive of resources of interest to anyone interested in this subject. There is also a new Facebook page associated with the site at [www.facebook.com/oldminesfrench](http://www.facebook.com/oldminesfrench). Anyone interested in contributing to this project (or simply learning more) can get involved by sending an email to [oldminesmissouri@gmail.com](mailto:oldminesmissouri@gmail.com).

Go here for a page on the wrought iron cemetery-crosses Kent discussed at our meeting last year:

<http://missourifolkloresociety.truman.edu/beaulne.html>



Les Croix en Fer du Cimetière  
Iron Crosses as Cemetery Markers



L'Artisan Forgeron  
The Art of the Blacksmith

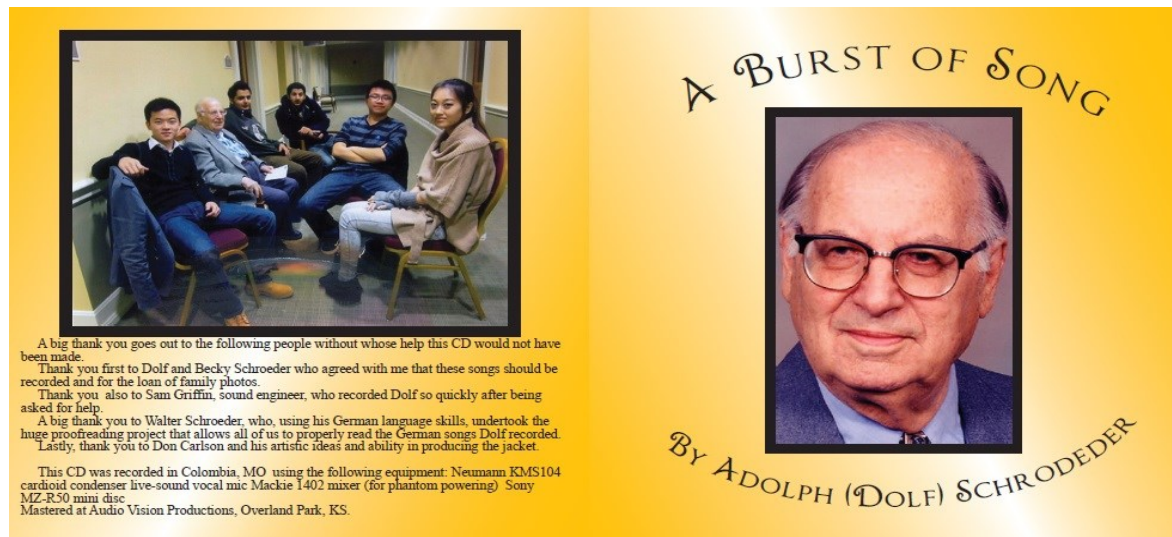
A tour of North American Cemeteries.

Par-By  
Kent Beaulne dit Bone  
De la Vieille Mine



*A Burst of Song* is a collection of traditional tunes performed by the late and much-missed **Adolf Schroeder**. Follow the link below to find out how to purchase your own copy -- most of the material recorded when Dolf was in his 96th year.

<http://missourifolkloresociety.truman.edu/schroederCD.htm>



A big thank you goes out to the following people without whose help this CD would not have been made.  
Thank you first to Dolf and Becky Schroeder who agreed with me that these songs should be recorded and for the loan of family photos.  
Thank you also to Sam Griffin, sound engineer, who recorded Dolf so quickly after being asked for help.  
A big thank you to Walter Schroeder, who, using his German language skills, undertook the huge proofreading project that allows all of us to properly read the German songs Dolf recorded.  
Lastly, thank you to Don Carlson and his artistic ideas and ability in producing the jacket.

This CD was recorded in Columbia, MO using the following equipment: Neumann KMS104 cardioid condenser live-sound vocal mic Mackie 1402 mixer (for phantom powering) Sony MZ-R50 mini disc  
Mastered at Audio Vision Productions, Overland Park, KS.



The **Kansas Folklore Society** is bestirring itself under the leadership of **Mike Watowa**. You can get in touch with him at [watowa96@gmail.com](mailto:watowa96@gmail.com)

They'll be **meeting October 4-5** at Pioneer Bluffs near Matfield Green in Chase County, Kansas. Mike invited the group in advance to reflect on "cultural markers," referencing the Smithsonian Institution's online guide to Folklife and Oral History Interviewing: [www.folklife.si.edu](http://www.folklife.si.edu)



*The last time I was at Pioneer Bluffs was for a Prairie Talk [with cultural guide Pete Sauble] in the barn; while waiting for things to get started I noticed what was left of a set of work harness. Of course, the harness was marker enough--of the culture/work it represented. It may have hung there for decades, but its condition from use, leathers dried and cracked, breaks and mends, all spoke to the ingenuity of plain(s) folk. But what*

*caught my attention was the pegs on which the harness had been hung--could have been decades before even I was born. These pegs were mounted to the wall with a hole drilled through the plank. But when*



*I looked closer at the pegs themselves I realized they were whittled down from what had obviously been broken axe handles. This entire vignette had something to suggest to me about the needs, the skills, and the thrift of the folks using that harness. It made me curious about what stories they would have to tell. I hope my story--here, provokes you to tell a better story of your own. Incidentally, I've been in plenty of barns where busted wet harness was thrown over the side of a stall or hay bunk--which suggests to me a whole other story...*

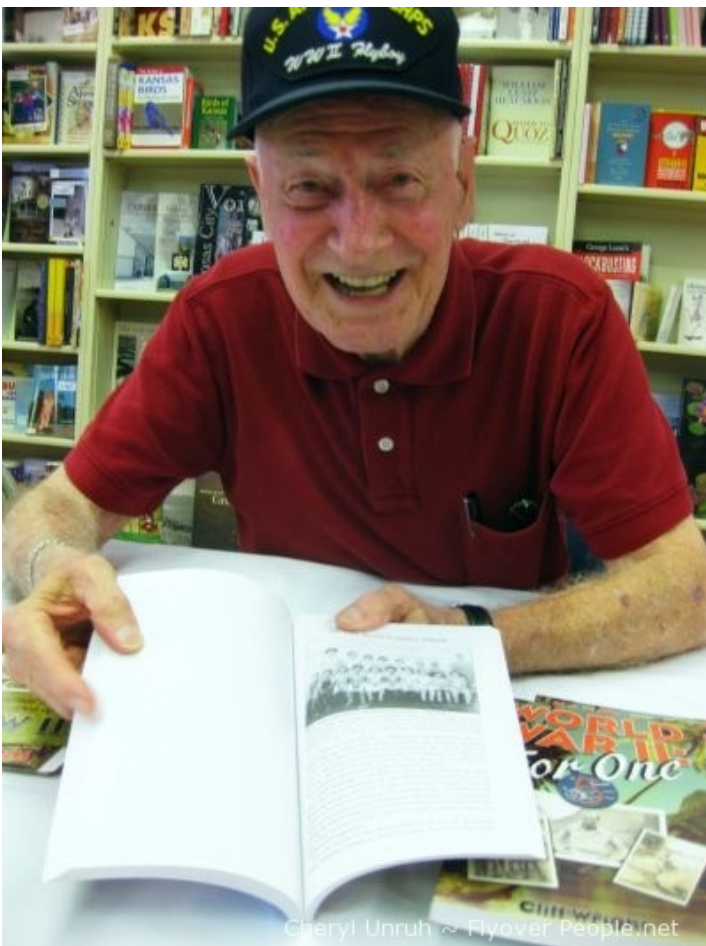
As everyone knows--who has had the honor of passing-on-the-baton, serving as an officer in benevolent Societies is imperative to the success of their mission statement. None--in this members humble opinion, are more important than the Treasurers' chair. Earlier this Summer, Cliff Wright an author of several folklore books about Kansas life, and treasurer of the Kansas Folklore Society for more than a decade. At the age of ninety-three years, asked to retire from his commitment as KFS treasurer.

His request was accepted with the installation of Miriam (Mim) Carlson. A past -presiding officer of the Kansas Folklore Society, a long time member of both Missouri and Kansas Folklore Societies, known as a regional folk music performer, Mim has agreed to serve as treasurer for the Kansas Folklore Society until another person steps forward.

I'd like to take this opportunity to express my grateful appreciation to any and all past, present and future officers--in any Folklore Society, for their service. Without that commitment it becomes far more difficult...for what has

been and what must eventually be; to come together with fluid and deliberate momentum.

~mwatowa



*Wright is the author of "Kansas Folklore in Rural Life," and "World War II for One."*

**Dylan Pyles**, a student of folklore at Truman State University, has made available via the MFS website one of his grandmother's works: "It Happened in the Ozarks" was one of the best-known works of the late Lida W. Pyles, whose papers are archived at the University of Arkansas.

<http://missourifolkloresociety.truman.edu/Missouri%20Folklore%20Studies/MFS%20papers%20to%20review/lyda%20pyles/It%20Happened%20in%20the%20Ozarks%201.pdf>

**LIDA W. PYLES:** Born in Eagle Rock, Barry County, Missouri, in 1906, Lida [Lydia] Wilson Pyles wrote about unusual people and events of the Ozarks of northern Arkansas and southern Missouri. Pyles was the author of several books, including the novel *Stranger at the Gate*, *Tall Tales from the Hills*, *It Happened in the Ozarks*, and *Sense and Nonsense in Verse*, a publication in book form of her newspaper column, a regular feature of the *Mountain View Herald of Mountain View, Arkansas*. She recorded Ozark folk tales of the Ozarks and wrote "local color" newspaper articles, published in *The Joplin Globe*, *The Oklahoma Farm World*, *The Sunday News and Leader of Springfield, Missouri*, *The Carthage Press*, *Country World*, *the Times-Echo of Eureka Springs, Arkansas*, and *The Tulsa World*, among others, from the nineteen-fifties to the nineteen-seventies. She also was a charter member in the *Ozark Writers and Artists Guild* and in the *Ozark Creative Writers, Inc.*, of which she was one of the founders.



<http://libinfo.uark.edu/specialcollections/findingaids/>

Since July, Kirksville's Downtown Café has been hosting live folk music on Saturday nights. Brothers and restaurant owners Daryl and Kevin Smith are working with Truman State student Jake Hurst and others to build a folk-music scene. Key to their efforts is the launch of a new independent radio station,

# D'town Cafe



New in the northeast quadrant of the state:



Rural Felicity – A Song and Dance Community

“Rural Felicity is a non profit organization determined to develop and promote various kinds of art in northeast Missouri - specifically the Kirksville area. The goal is to educate Kirksville on art and collaborate with the community to generate a substantial entity for artistic expression, either in song or dance. This will be done through the means of a public, community radio station. The radio station will focus on, but will not be limited to: traditional folk, blues, classical and bands from the mid-west. The station is planning to be up by the end of the year, so look out for 106.3 KRFR, old time fiddle jam sessions and square dances in the upcoming months.”

For more information, including how you can support this effort, contact [jrh5384@truman.edu](mailto:jrh5384@truman.edu) or [jacob.hurst@ruralfelicity.org](http://jacob.hurst@ruralfelicity.org)

**Dylan Pyles** carried out a project in salvage documentation and oral history for his capstone in folklore at Truman State University. At a thrift shop he ran across some 45 RPM records by a group and from a label he'd never heard of. The Red Blazers, as it turned out, were a local group in the early 1960s, and Red Flame Records an indie label. Of course the history of rock & roll gives credit to the Mersey beat, the Brill Building and Motown, but there was a scene composed of innumerable labels in countless towns. Pyles was able to get in touch with some of the surviving member of the band, and to get documentation online.

#### THE RED BLAZERS: EARLY MIDWESTERN ROCK 'N ROLL AT ITS FINEST

Kirksville's own *The Red Blazers* rose to humble local popularity in the late 1950s and early 1960s by fashioning their own variations of popular rock and roll staples, mixed in with some original material, to establish a unique early rock and roll sound. Aspiring music mogul and Kirksville native Dick Lowrance, who had ideas for taking the insurgence of local groups in the Northeast Missouri region a step further, managed the Red Blazers in their later years, and released several of their recordings on the local *Red Flame Records* label. A total of ten songs were recorded and distributed on this label, most of them featuring The Red Blazers with different vocalists. Jonny Bragg & the Red Blazers recorded the first two tracks, and soon after Bragg was replaced by Ike Haley, who contributed vocals to three songs. The Red Blazers also recorded three instrumental stompers, akin to the surf and hot-rod music that was wildly popular at dances during the golden age of rock and roll.

The Red Blazers were formed in Kirksville in the late 1950s, after Larry Smith enlisted friend Bill King to play snare drum during a Johnny Cash cover at a High School talent assembly. The song went over well, and Smith was persistent in getting his musician friends together to learn and practice material. After playing many local gigs, the group became more serious about taking their music a step further, with hopes of expanding their popularity around the region. The group had many members throughout the years (including vocalists Jonny Bragg and Ike Haley), but the photos seen here display the core members of the band. One photo depicts guitarists David Prather, Larry Smith, and Bob Rollins relaxingly jamming, while the other is a more official group photo comprising members Bill King, Bob Rollins, and Larry Smith on the back row, with manager/member Dick Lowrance kneeling in front alongside David Prather.

The group achieved a fair amount of regional success during its time, and is remembered for rousing live performances and exemplary professionalism. The Blazers left behind only a handful of recordings on the *Red Flame* label, but their local legacy is undeniable.

*To read more about Kirksville rock and roll in the 1960s, please visit the Missouri Folklore Society's website at [missourifolkloresociety.truman.edu](http://missourifolkloresociety.truman.edu). Click on the "Missouri Folklore Studies" link, and scroll down to Dylan Pyles' research paper "Red Flame Records and Early Independent Rock Music."*

-Dylan Pyles



You can hear some Red Flame tunes here:

[http://www.youtube.com/channel/UCEw1QkHh9CtYeujL1Qf\\_AHw](http://www.youtube.com/channel/UCEw1QkHh9CtYeujL1Qf_AHw)

You can read Dylan's study here:

<http://missourifolkloresociety.truman.edu/Missouri%20Folklore%20Studies/Pyles%20Folklore%20Paper%20Draft.docx>





# Big Muddy, 2014



For video of Cathy & Dave:

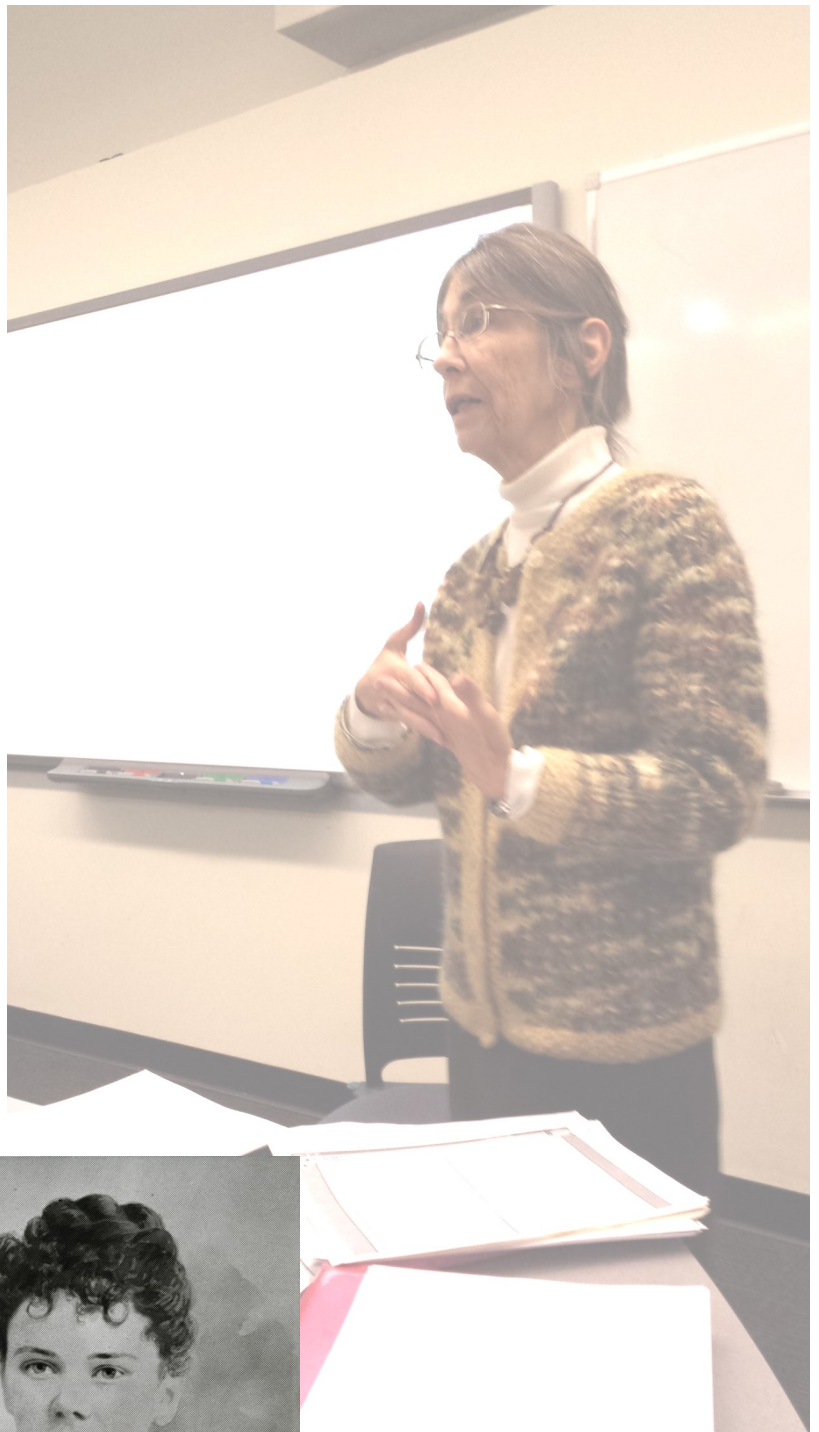
<http://bigmuddy.org/2014pix/barton.html>

See & hear Howard Marshall  
& John Williams:

<http://bigmuddy.org/2014pix/marshall.html>



**Dr. Betsy Delmonico** gave the first talk in Truman State’s fall folklore colloquium series. She discussed the fieldwork done among the Meskwaki of St. Joseph by pioneering folklorist **Mary Alicia Owen** — for thirty years president of the Missouri Folklore Society. Amid critical reflections on the way researchers perceive and refer to tradition-bearers — as “informants” or as “collaborators,” and what is required in order to approach another culture and its lore with openness and respect, she proposed that Owens’ play, “The Sacred Council Hills: A Folk-Lore Drama” was in fact a musical, and encouraged those in attendance to adapt familiar tunes for the poems and chants printed in the text.



You can read the play online:

<http://catalog.hathitrust.org/Record/010883460>



## **The Sacred Council Hills:**

### **A Folk-Lore Drama by Mary Alicia Owen**

*Synopsis by Betsy Delmonico*

#### **Act I**

Daytime, Spring Season: Enter the Sac and Fox

The tribe enters in status order and full regalia, singing a joyous welcome home for themselves: "We come! We come! Oh, safe and happy people!/ Back to the Sacred Ground, in safety we have come!/ Chief Mohosca encourages everybody; Shaman Nana-by-yeh instructs everybody. The men plan a hunt, envisioning themselves "Gliding o'er the prairie/ Stealing through the wood/ Lurking, lurking/ As we should." The girls gossip and tease pretty Talinka about her fondness for young Chief Cahaquas in a song-skit that sounds a lot like something from an 1870s Gilbert and Sullivan operetta. The old women reminisce about their own happy courtship days, then grumble a bit about the work they must now do: "We must beat, beat, beat on the corn/ Beat beat until night from the morn/ Beat, beat, til the tents are in place/ Beat, beat without comfort or grace." There are five chants or songs in this act.

#### **Act II**

Summer: Before Dawn

Young chief Cahaquas sings and plays a courtship flute outside Talinka's wigwam, begging the morning star to "dazzle her beautiful eyes [and] awaken my maiden for me." As day comes, Chief Mohasca and the men arrive to sing their dawn-song ("Manitou, god of our fathers we praise thee/ Sky father Earth father, here we salute thee.") Shaman Nana-by-yeh enters, dissatisfied, to issue warnings. He interprets a sudden dimming of the sunlight as a bad omen and blames the approaching evil on the women's inattention to proper corn-planting rituals. Other councilors blame the palefaces, not the women, for the tribe's current isolation. As Nana-by-yeh speaks of other bad omens, and predicts disaster, Mohasca and the other councilors hope that it's only the old man's eyesight failing. Still, Nana-by-yah has his solo: "Nevermore shall the Fish-god speak from the river/ Nevermore, Nevermore."

As the councilors exit we hear young laughter; the maidens enter singing a corn song with a surprising number of repetitions of the word, "Come." ("Come, come, come, come, Come to the feast of the corn" is fairly typical.) Chaskala teases her friend Talinka about her three suitors--young chief Cahaquas, paleface Chief Robidoux, and a blue-coated US "war-chief." Her song about hunters pursuing the youngest of fawns is surprisingly suggestive for a piece intended for a high school audience. In any case, love-struck Cahaquas overhears the gossiping girls, thinks Talinka is flirting with a paleface, and runs off with a feeling worse than bullets in his heart. As the chorus of maidens scolds her, ("Chaskala, Chaskala, what have you done?/ Chaskala, Chaskala, mischievous one!? Are you never content/ if on mischief not bent? Chaskala, mischievous one?" the trickster repents--again. But this was no ordinary mischief. The play's Matrons enter "in a tumult" with news that Cahaquas has joined Black Hawk and the young men in creating a war party to fight the palefaces and their newest unjust treaty. Keokuk and Mohasca had almost soothed Black Hawk's war-talk away, but Cahaquas has stirred the anger up again. Nana-by-yeh predicts doom and the matrons pray. There are seven songs in this act.

## Act III

### Some Months Later

Young Talinka is mourning for her missing lover, her song a classical virgin's complaint: "How could I know I loved thee/ My heart was all too young." When Cahaquas comes forward, he has to reassure her that he's not a ghost. They perform a simple Fox marriage ritual when she pulls the corner of his blanket over her head, and then, recognizing that the tribe is being uprooted again, they sing a hopeful if anachronistic duet, concluding that "Though we stray neath alien skies,/ This, this is Paradise." He then explains how he had been left for dead on the battlefield, then rescued and healed by a kind and honorable paleface Dr. Mackintosh, "who keeps his promises like a red man." The notion of an honest white man causes our irrepressible Chaskala to burst into this: "Show me, o show me, o show me/ the man that I purpose to wed." Her "purpose" is quickly abandoned, however, since Dr. Mackintosh already has a white squaw.

Turning to politics, the three young people discuss the latest (Platte's Purchase) treaty. It will force them out of these Sacred Hills. "Because the palefaces must needs have the strip along the river to piece out their state of Missouri," the Indians are being sent across the Missouri River into yet another new bit of promised territory. They will go, following their mothers, perhaps even traveling in the huge belching steamboats which Nana-by-yeh calls water demons. They do not belong in a place where people grow black-hearted when you think of dancing as worship. "Why should we put ourselves in the way of being pushed out of spirit land as we are being pushed out of the Sacred Council Hills?" asks Talinka. Why should they respect men who have battles over the amount of "ceremonial water" to use, and who "are brethren only in the desire to gain gold and land"? As the tone darkens, the old women enter, prepared to winnow the chaff from the useful corn for the last time. In a reversal of the usual Biblical hermeneutic, Owen's old women question whether the corn really has more value than the flying chaff; they are themselves living more like the flying chaff, winnowed by the whites. Offstage, the men start drumming a peace song, but the sound of the Christian church bell "smothers" the sound of their drums. As Mohasca leads his people away, they bid farewell to the hills which the paleface "in his blindness" will mistreat: "With axe and with brand will he torture the land;/ your groves once so sacred no longer will stand, " they say. As they disappear, we hear offstage the paleface church music, the sounds of "Gloria in Excelsis Deo." The play is over. There are eight songs in this act.

**CALL FOR PARTICIPATION: 2014 ANNUAL CONFERENCE, NOVEMBER 6-8**  
**MISSOURI FOLKLORE SOCIETY— “Native Nations, Boonslick Traditions”**

DATE DUE: (deadline extended from September 20th)

TO: Brett Rogers, 1136 7th St., Boonville MO 65233 , or [bsrogers@cougars.ccis.edu](mailto:bsrogers@cougars.ccis.edu)

Both single paper/presentation, full session/and or panels are welcome.

Name: \_\_\_\_\_

Contact Information: Phone \_\_\_\_\_ e-Mail \_\_\_\_\_

Address; \_\_\_\_\_

\_\_\_\_\_

Individual Paper/Presentation \_\_\_\_\_ Panel \_\_\_\_\_ Full Session \_\_\_\_\_

Title: \_\_\_\_\_

Other Presenters (if applicable): \_\_\_\_\_

What special equipment (if any) is needed for your presentation?

Brief Description: (include additional sheet if necessary)

I hereby do \_\_\_ do not \_\_\_ grant the Missouri Folklore Society permission to record by any audio, video, digital and/or photographic means my presentation to become part of the Missouri Folklore Society Archives, where it will be made available for scholarly or research purposes.

Signature \_\_\_\_\_ Date \_\_\_\_\_

TO VOLUNTEER, PLEASE INDICATE WHERE YOU WISH TO ASSIST:

\_\_\_ Chairperson \_\_\_ Registration \_\_\_ Auction \_\_\_ Jam Session

# REGISTRATION

2014 ANNUAL MEETING & CONFERENCE  
OF THE MISSOURI FOLKLORE SOCIETY  
“Native Nations, Boonslick Traditions”  
Isle of Capri, Boonville, MO Nov. 6-8, 2014

Name(s) \_\_\_\_\_

Name(s) For Name Tags \_\_\_\_\_

Street \_\_\_\_\_

City/State/ \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ e-mail \_\_\_\_\_

Event	Cost	No. Requested	Amount
Registration Fee	\$25.00	_____	_____
Student Registration Fee	\$15.00	_____	_____
<b>Thursday Dinner</b>	<b>\$13.00</b>	_____	_____
<b>Friday Lunch</b>	<b>\$18.00</b>	_____	_____
<b>Friday Dinner</b>	<b>\$20.00</b>	_____	_____
	<b>Meeting Total:</b>		_____

## ANNUAL MEMBERSHIP DUES

(Check appropriate spaces)

\$15 \_\_\_\_\_ Individual Membership      Renewal \_\_\_\_\_ New Member \_\_\_\_\_

\$25 \_\_\_\_\_ Institutional Membership

\$25 \_\_\_\_\_ Family Membership      Gift Membership \_\_\_\_\_

\$10 \_\_\_\_\_ Student Membership

\$200 \_\_\_\_\_ Life Membership

**Membership Total \$** \_\_\_\_\_

\_\_\_\_\_ Gift to the Society

**Total Amount Enclosed:** \_\_\_\_\_

**Make checks payable to Missouri Folklore Society and mail to:** PO Box 1757, Columbia, MO 65205

*Please mail this form to arrive in Columbia by **October 15**, so we can meet deadlines for meals and special events.*

**Phone Number for Isle of Capri Hotel Reservations: 660-882-1200**