



Smithsonian

National Museum of American History Kenneth E. Behring Center

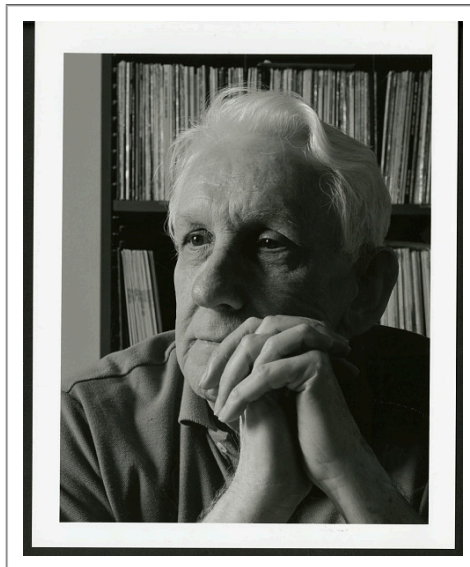
Guide to the Robert "Mack" McCormick Collection

NMAH.AC.1485

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Digitization of Series 1: Photographic Negatives, Photographs,
and Slides was made possible by Andrew and Anya Shiva.

2020, revised 2023



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Collection Overview

Repository:	Archives Center, National Museum of American History
Title:	Robert "Mack" McCormick Collection
Date:	1858-2015, undated
Identifier:	NMAH.AC.1485
Creator:	McCormick, Mack (Collector)
Extent:	60 Cubic feet (171 boxes, 9 map folders)
Language:	Collection is in English. Some materials in French and Spanish.
Summary:	Field notes, manuscripts, photographs, booking contracts, correspondence, personal papers, newspaper clippings, magazine articles, interviews, and other research materials primarily relating to the history of American blues music. Collection documents the lives of significant blues musicians Robert Johnson, Blind Lemon Jefferson, Lightnin' Hopkins, and Mance Lipscomb; insight into the life, writings, and research practices of Robert "Mack" McCormick; and the business side of recording and selling the blues.

Administrative Information

Acquisition Information

Collection donated by Susannah Nix to the Archives Center in 2019.

Separated Materials

National Museum of American History's Division of Culture and the Arts

Artifacts acquired as part of the collection include:

Washburn style G guitar, serial number 46472, Accession number 2019.0234.01.

Set of quills (or panpipes) made and played by blues artist Joe Patterson. Accession number 2019.0234.02.

Smithsonian Center for Folklife and Cultural Heritage, Ralph Rinzler Folklife Archives and Collections

Audio recordings acquired as part of the collection are listed in The Guide to the Mack McCormick Audio Tapes Collection prepared by Jeff Place, 2020-2022.

Related Materials

National Museum of American History, Smithsonian Institution

W. C. Handy Collection, NMAH.AC.0132

Sam DeVincent Collection of Illustrated American Sheet Music, Series 3, African American Music, NMAH.AC.0300

Sam DeVincent Collection of Illustrated American Sheet Music, Series 16: Country, Western, and Folk Music, NMAH.AC.0300

Duke Ellington Collection, NMAH.AC.0301
Frank Driggs Collection of Duke Ellington Photographic Reference Prints, NMAH.AC.0389
Program in African American Culture Collection, NMAH.AC.0408
Ruth Ellington Collection of Duke Ellington Materials, NMAH.AC.0415
Alan Strauber Photoprints, 1990-1994, 1999, NMAH.AC.0517
Jonas Bernholm Rhythm and Blues Collection, NMAH.AC.0551
Ray McKinley Music and Ephemera, NMAH.AC.0635
Bluestime Power Hour Videotapes, NMAH.AC.0657
Edward and Gaye Collection of Duke Ellington Materials, NMAH.AC.0704
Bill Holman Collection, NMAH.AC.0733
Andrew Homzy Collection of Duke Ellington Stock Arrangements, NMAH.AC.0740
Harry Warren Papers, NMAH.AC.0750
Benny Carter Collection, NMAH.AC.0757
W. Royal Stokes Collection of Music Photoprints and Interviews, NMAH.AC.0766
Fletcher and Horace Henderson Collection, NMAH.AC.0797
Smithsonian Jazz Oral History Program Collection, NMAH.AC.0808
William Russo Music and Personal Papers, NMAH.AC.0845
Milt Gabler Papers, NMAH.AC.0849
Leonard and Mary Gaskin Papers, NMAH.AC.0900
Bobby Tucker Papers, NMAH.AC.1141
Floyd Levin Jazz Reference Collection, NMAH.AC.1222
Duncan Schiedt Jazz Collection, NMAH.AC.1323
Maceo Jefferson Papers, NMAH.AC.1370
Jazz and Big Band Collection, 1927-1966, NMAH.AC.1388
Nick Reynolds Kingston Trio Papers, NMAH.AC.1472
McIntire Family Hawaiian Entertainers Collection, NMAH.AC.1511
Native Peoples Musicians and Music Collection, NMAH.AC.1512
Ralph Rinzler Folklife Archives and Collections, Smithsonian Center for Folklife and Cultural Heritage
Arhoolie Business Records and Audio Recordings, 1960-2016, CFCH.ARHO
Moses and Frances Asch Collection, 1926-1986, CFCH.ASCH
CFCH Audiovisual Projects, 2011-2018, CFCH.AVPR
Diana Davies Photographs, 1963-1969, CFCH.DAVIE
Frederic Ramsey Audio Recordings, 1945-1959, CFCH.RAMS
Ralph Rinzler Papers and Audio Recordings, 1950-1994, CFCH.RINZ
Smithsonian Folklife Festival Records: 1968 Festival of American Folklife, CFCH.SFF.1968
Smithsonian Folklife Festival Records: 1969 Festival of American Folklife, CFCH.SFF.1969

Smithsonian Folklife Festival Records: 1970 Festival of American Folklife, CFCH.SFF.1970
Smithsonian Folklife Festival Records: 1972 Festival of American Folklife, CFCH.SFF.1972
Smithsonian Folklife Festival Records: 1973 Festival of American Folklife, CFCH.SFF.1973
Smithsonian Folklife Festival Records: 1974 Festival of American Folklife, CFCH.SFF.1974
Smithsonian Folklife Festival Records: 1975 Festival of American Folklife, CFCH.SFF.1975
Smithsonian Folklife Festival Records: 1976 Festival of American Folklife, CFCH.SFF.1976
Smithsonian Folklife Festival Records: 1983 Festival of American Folklife, CFCH.SFF.1983
Smithsonian Folklife Festival Records: 1985 Festival of American Folklife, CFCH.SFF.1985
Smithsonian Folklife Festival Records: 1987 Festival of American Folklife, CFCH.SFF.1987
Smithsonian Folklife Festival Records: 1988 Festival of American Folklife, CFCH.SFF.1988
Smithsonian Folklife Festival Records: 1989 Festival of American Folklife, CFCH.SFF.1989
Smithsonian Folklife Festival Records: 1991 Festival of American Folklife, CFCH.SFF.1991
Smithsonian Folklife Festival Records: 1996 Festival of American Folklife, CFCH.SFF.1996
Smithsonian Folklife Festival Records: 1997 Festival of American Folklife, CFCH.SFF.1997
Smithsonian Folklife Festival Records: 2011 Festival of American Folklife, CFCH.SFF.2011

Smithsonian Institution

Division of Performing Arts Records, 1966-1979, Accession T90055

Office of Public Affairs, Biographical Files, 1963-1988, Record Unit 420, SIA.FARU0420

National Museum of American History, Department of Public Programs, 1968-1992, Record Unit 584, SIA.FARU0584

Smithsonian Productions, 1967-2000, undated, SIA.FA09-055

Available Formats

Photographic materials in Series 1 were scanned in 2020.

Documents relating to the Texas blues in Series 6 were photographed and digitized in 2023.

In addition, materials in the collection were digitized for the National Museum of American History's 2023-2025 exhibit *Treasures and Trouble: Looking Inside a Legendary Blues Archive*; for Smithsonian Books' 2023 publication, *Biography of a Phantom: A Robert Johnson Blues Odyssey*; and Smithsonian Folkways' 2023 release, *Playing for the Man at the Door: Field Recordings from the Collection of Mack McCormick, 1958-1971*.

Processing Information

Collection processed by Karen Adjei, intern, 2020; John Benko, intern, 2019; Vanessa Broussard-Simmons, archivist, 2019; Kevin DeVries, intern, 2019; María Daniela Jiménez, archivist, 2019; Katie Kerekes, intern, 2020; Alison L. Oswald, archivist, 2019; Franklin A. Robinson Jr., archivist, 2019; Brian Quann, intern, 2020; Kai Walther, intern, 2020; supervised by Vanessa Broussard-Simmons, archivist, 2019-2020.

Photographic materials scanned by Noah Stewart, digital imaging technician, 2020. Texas blues manuscripts photographed and digitized by Sydney Pearce, intern, 2023; Capri Stevenson-Bisom, intern, 2023; and Sophie Frankel, intern, 2023; supervised by Janice Stagnitto Ellis, senior paper conservator, 2023.

Materials have been removed from public access pending investigation under the Smithsonian Institution's Ethical Returns and Shared Stewardship Policy.

Finding aid authored by Vanessa Broussard-Simmons, María Daniela Jiménez, Alison L. Oswald, and Franklin A. Robinson Jr. with supplemental biographical and historical information contributed by Craig Orr, archivist, 2019; John Troutman, NMAH music curator, 2020; and Tony Scherman, author, music historian, and journalist, 2020 revised in 2023.

Preferred Citation

Robert "Mack" McCormick Collection, Archives Center, National Museum of American History, Smithsonian Institution

Restrictions

Collection is open for research. Access to original materials in boxes 76-80 is prohibited. Researchers must use digital copies.

Additional materials have been removed from public access pending investigation under the Smithsonian Institution's Ethical Returns and Shared Stewardship Policy.

Conditions Governing Use

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Biographical / Historical

Robert Burton "Mack" McCormick (August 3, 1930-November 18, 2015) was a self-taught folklorist who spent a lifetime researching, collecting, and writing about vernacular music in the United States. Most of his work focused on the blues and other musical traditions of Black, brown, and white communities living throughout Texas, Arkansas, Louisiana, Mississippi, and Alabama. After experiencing a difficult, transient childhood and eventually dropping out of high school, McCormick settled in Houston, Texas and began to work a series of odd jobs while relentlessly pursuing his goal of becoming a successful writer. Although researching and writing about music came to occupy most of his time, he also pursued passions as a screenwriter and novelist. The volume of historical research and personal interviews he conducted from the 1950s through the early 1970s is remarkable, and his published writings during this period about music and the musicians he doggedly studied were lauded by his peers as among the best in the field. Along the way he worked for a time as a manager for the careers of the Texas songsters Sam "Lightnin'" Hopkins and Mance Lipscomb, and briefly ran his own record label. He made hundreds of hours of field recordings with musicians living throughout the South. He collaborated with colleagues such as Chris Strachwitz, founder of Arhoolie Records, and Paul Oliver, with whom McCormick spent over a decade researching and writing a manuscript on the history of Texas Blues. Beginning in the late 1960s, he was contracted by the Smithsonian Institution as a field worker for its annual Festival of American Folklife, and around the same time began researching the life of blues legend Robert Johnson for a manuscript that McCormick wrote and re-wrote but failed to publish in his lifetime.

McCormick's research, along with his personal archive, became the stuff of legend among fellow blues researchers and enthusiasts, particularly after his publishing output dwindled in the 1970s. He lived with a bipolar disorder that drew him into bouts of depression and paranoia. He came to distrust many of those colleagues working most closely with him, and sometimes shared untrue information to throw them off the trail of his research discoveries. He also "borrowed" heirloom photographs from the family members and descendants of blues artists and, in several cases documented in this collection, he refused to return them. Overcome with challenges that lay both within and without his control, he came to describe the massive archive in his Houston, Texas home as "the monster," and spent his final decades attempting with little success to publish his writings.

Scope and Contents

The collection documents the life, writings, research practices, and business activities of blues scholar Robert "Mack" Burton McCormick who came to serve as a leading authority on the genre. Personal papers include diaries, curriculum vitae, biographical sketches, school papers, employment documents, correspondence, financial records, and an interview transcript. McCormick's writings consist of published magazine and journal articles, plays, essays, television scripts, short stories, and album liner notes. There are complete unpublished manuscripts, drafts with notes and research materials, and ideas for future work. McCormick's research practices and subjects of interest are documented in correspondence, field notes, annotated maps, newspaper clippings, magazine articles, city directories, interviews, photographic prints, negatives, slides, and contact sheets. American blues, Texas blues, and the music of significant blues artists, who McCormick served as an agent and manager for, dominated his extensive research efforts. In addition, the collection documents the recording, distribution and sale, and identification of consumer markets for American music in correspondence, contracts, agreements, music journals, publicity and promotional materials, music manuscripts, and interviews.

Throughout the collection preservation measures were performed to ensure long term use of the materials. Newspaper clippings were photocopied, and the originals were discarded. Audio cassette tapes have been reformatted and the digital copies will soon be available for research use.

Arrangement

Collection is arranged into fifteen series.

Series 1: Photographic Negatives, Photographs and Slides, 1959-1998, 2003, undated

Subseries 1.1: Photographic Negatives and Contact Sheets, 1967-1977, undated

Subseries 1.2: Photographs, 1959-1998, 2003, undated

Subseries 1.3: Photographs, Texas Blues (TB), 1961-1964, undated

Subseries 1.4: Photographic Slides, 1964-1977, undated

Subseries 1.5: Negative and Photograph Indices and Assorted Material, 1963-1975

Series 2: Personal Papers, 1937-2015, undated

Subseries 2.1: Biographical Information, 1945-2003, undated

Subseries 2.2: Correspondence, Greeting Cards, and Postcards, 1937-2010, undated

Subseries 2.3: Education, 1938-1946

Subseries 2.4: Employment Records, 1948-1961, undated

Subseries 2.5: Family Papers, 1945-1988, undated

Subseries 2.6: Press, 1960-2015, undated

Subseries 2.7: Archive, 1972-2015, undated

Subseries 2.8: Campaign, 1959-2015, undated

Subseries 2.9: Financial Papers, 1952-2015

Subseries 2.10: Legal Papers, 1950-2015, undated

Subseries 2.11: Business Records, 1941-2006, undated

Series 3: Project Files, 1960-2003, undated

Subseries 3.1: Library of Congress, 1960-1964

Subseries 3.2: Newport Folk Festival, 1965-1969
Subseries 3.3: Hemisfair, 1968
Subseries 3.4: Smithsonian Institution, Festival of American Folklife 1966-1980, undated
Subseries 3.5: Other Blues Project, 2001-2003, undated
Series 4: Manuscripts and Writings, 1952-2015, undated
Subseries 4.1: Almost A Savage Joy, 1959-1980
Subseries 4.2: Another Fine Mess, 1981-1987, undated
Subseries 4.3: Blues: A New Look, 1965-1984, undated
Subseries 4.4: Blues Odyssey, 1971, undated
Subseries 4.5: Death and Tragedy, 1975-1980, undated
Subseries 4.6: Down in Texas Blues, undated
Subseries 4.7: Folk Songs of Men, 1952-1977, undated
Subseries 4.8: Hang Down Your Head Tom Dooley, 1958-1976, undated
Subseries 4.9: Henry Thomas, 1975-2002, undated
Subseries 4.10: Ira, George, Edward, and Lee, 1994, undated
Subseries 4.11: The Magic Room, 1961-1962, undated
Subseries 4.12: Origin of Blues, 1991-2004, undated
Subseries 4.13: Snake in the Belly, 1956-1957, undated
Subseries 4.14: Wiley, 1957-1984, undated
Subseries 4.15: Articles, Ideas and Drafts, 1961-2004, undated
Series 5: Artist Files, 1880-2010, undated
Series 6: Texas Blues Research, 1858-2011, undated
Subseries 6.1: Texas Blues Research, 1910-2010, undated
Subseries 6.2: Lead Files, 1962-1980, undated
Subseries 6.3: Trip Notes, 1960-1989, undated
Subseries 6.4: Song Histories, 1920-1982, undated
Subseries 6.5: Music, 1928-2011, undated
Subseries 6.6: Record Catalogs, 1963-2006, undated
Subseries 6.7: Maps, 1958-1989, undated
Series 7: Robert Johnson, 1910-2015, undated
Subseries 7.1: Research Materials, 1910-2015, undated
Subseries 7.2: Who Killed Robert Johnson Manuscript, 1955-2015, undated
Series 8: Office Files, 1938-2000, undated
Series 9: Correspondence, 1959-2015, undated
Series 10: Organizations, Groups and Buffs, 1961-2003, undated
Series 11: Festivals and Living Museums, 1960-2003, undated
Series 12: Music Journals, 1971-2006, undated

Series 13: Subject Files, 1896-2015, undated

Series 14: People Files, 1928-2014, undated

Series 15: Audio Cassette Tapes and Digital Files, 1941-2007, undated

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

- African American -- Social life and customs
- African American farmers
- African American music -- 20th century
- African American prisoners
- African Americans -- Alabama -- Music
- African Americans -- Folklore
- African Americans -- Mississippi
- African Americans -- Songs and music
- African Americans -- Texas
- American South
- Arkansas
- Black people -- Race identity
- Blues (Music)
- Blues (Music) -- Alabama.
- Blues (Music) -- Delta (Miss. : Region)
- Blues (Music) -- Mississippi.
- Blues (Music) -- New Orleans (La.)
- Blues (Music) -- Southern States.
- Blues (Music) -- Texas.
- Blues musicians
- Blues musicians -- United States -- Interviews.
- Commercial recordings
- Conjunto music
- Country musicians
- Crafts
- Drafts (documents)
- Ethnomusicology -- History
- Festival of American Folklife
- Festival of American Folklife -- History
- Festival of American Folklife -- Planning
- Folk music -- New Orleans (La.)
- Folk music -- United States
- Folk music -- United States -- History and criticism.
- Folklorists
- Genealogy
- Guitar -- 20th century
- Guitar music
- Guitarists
- Hawaiian guitar
- Hawaiian guitar music
- Jazz -- 20th century -- United States

Labor -- Southern states -- 20th century
Museum outreach programs
Music -- History and criticism
Musicians, Cajun
Photographs
Piano music (Barrelhouse)
Plantations
Plays
Postcards -- 20th century
Prisons -- Songs and music
Race discrimination -- United States
Rodeos -- United States
Sharecroppers
Sharecropping
Songsters
Sound recording and reproduction
Sound recording executives and producers -- United States -- Biography.
Sound recording industry
Sound recordings
Sound recordings -- Album covers
Sound recordings -- Collectors and collecting
Street scenes
Tejano music
Transcripts
Zydeco music
Zydeco musicians
manuscripts -- Editing
telephone -- Directories

Cultures:

African Americans -- Mississippi
Arkansas

Types of Materials:

Articles -- 20th century
Audio cassettes -- 20th century
Black-and-white negatives
Business cards
Business records -- 20th century
Color negatives
Color slides -- 20th century
Compact discs
Contact sheets -- 20th century
Contracts
Correspondence
Diaries -- 20th century
Ephemera -- 20th century
Family papers -- 20th century
Field recordings
Financial records -- 20th century
Folklore
Journals (periodicals) -- 20th century

Manuscripts -- 20th century
Manuscripts -- Music -- 20th century
Manuscripts for publication
Negatives -- 20th century
Newspaper clippings
Playbills
Posters
Resumes
Road maps -- United States
Television scripts
Transcripts -- 20th century
Writings -- 20th century

Names:

Badeaux, Ed, 1926-2015
Chenier, Clifton, 1925-1987
Cotten, Elizabeth
Estes, Sleepy John, 1899-1977
Hopkins, Lightnin', 1912-1982
House, Son
Howling Wolf
James, Harry
Jefferson, Blind Lemon, 1897-1929
Johnson, Robert, 1911-1938
Leadbelly, 1885-1949
Lipscomb, Mance, 1895-1976
Muddy Waters, 1915-1983
Oliver, Paul, 1927-2017
Rinzler, Ralph
Shaw, Robert, 1908 August 9-1985
Spivey, Victoria
Strachwitz, Chris
Thomas, Henry, 1874-1952
Wallace, Sippie

Occupations:

African American musicians

Places:

Dallas (Tex.)
Delta (Miss.)
Galveston (Texas)
Greenwood (Miss.)
Houston (Tex.)
Robinsonville (Miss.)
San Antonio (Tex.)
Sugarland Prison (Tex.)
Texarkana (Tex.)
Tunica (La.)
United States -- Race relations

Container Listing

Series 1: Photographic Negatives, Photographs, and Slides, 1959-1998, 2003, undated

Scope and Contents: This series contains photographic prints, negatives, contact sheets, and slides. It also contains photographic materials related to McCormick's proposed publications, as well as photographic material created by other photographers. Folder titles reflect McCormick's original headings.

Subseries 1.1: Photographic Negatives and Contact Sheets, 1967-1977, undated

Scope and Contents: This subseries consists of McCormick's black and white, photographic negative files and contact sheets. McCormick designated each file with an "F" number that corresponds to a matching contact sheet with the same "F" number. There is also an "M" and a "C" series of negatives but apparently without corresponding contact sheets. Not all sleeves contained negatives, and none was dated. Folders and sleeves numbered from 349-352 were empty. This subseries contains McCormick's original contact sheets and accompanying notes. They are arranged numerically according to McCormick's original numbering. Digital contact sheets are not copies of McCormick's originals but created from his negatives using his numbering system.

Box 1, Folder F-1;
Box 16, Folder 1

[Kendleton, Texas, Black Rodeo, undated](#)

Box 1, Folder F-2;
Box 16, Folder 2

[Houston, Texas, Hop Wilson at Irene's, undated](#)

Box 1, Folder F-3;
Box 16, Folder 3

[Houston, Texas, Utah Smith, undated](#)

Box 1, Folder F-4;
Box 16, Folder 4

[Austin, Texas, Robert Shaw, undated](#)

Box 1, Folder F-5;
Box 16, Folder 5

[Austin, Texas, Blind Street Singers, undated](#)

Box 1, Folder F-6;
Box 16, Folder 6

[Houston, Texas, Alex Moore, undated](#)

Box 1, Folder F-7;
Box 16, Folder 7

[Rockdale, Hearne, Dallas, Julius Moultey, Horsed Presetter Nelson, Deep Elm maps, undated](#)

Box 1, Folder F-8;
Box 16, Folder 8

[Houston, Texas, Fiddle Contest, Palm Center, undated](#)

Box 1, Folder F-9; Box 16, Folder 9	Houston, Texas, Paul Elliott and Sam Hopkins, undated
Box 1, Folder F-10; Box 16, Folder 10	Houston, Texas, Black Brass Band, undated
Box 1, Folder F-11; Box 16, Folder 11	Houston, Texas, Lyons Avenue, Dowling Street, undated
Box 1, Folder F-12; Box 16, Folder 12	San Jacinto River, Diboll, Texas, rural scenes of East Texas, Circus Porter, undated
Box 1, Folder F-13; Box 16, Folder 13	Wortham, Texas, Blind Lemon's sister and friends, undated
Box 1, Folder F-14; Box 16, Folder 14	Austin, San Antonio, and Cuero, Texas, Manny Nichols, Clarence "Gatemouth" Brown [pianist in Austin?], undated
Box 1, Folder F-15; Box 16, Folder 15	Austin, Lulling, Texas, Grey Ghost and Tommie D. Wright, undated
Box 1, Folder F-16; Box 16, Folder 16	Diboll, Texas, Fire, W. Jackson, undated
Box 1, Folder F-17; Box 16, Folder 17	Houston, Texas, Leroy Johnson and Buster Pickens, undated
Box 1, Folder F-18; Box 16, Folder 18	Kemah, Sugarland, Houston, Texas, Track lining gang, River, Captain Dietrick's shrimp boat, Holiness Church, undated
Box 1, Folder F-19; Box 16, Folder 19	Kemah, Sugarland, Houston, Texas, three card monte player, undated
Box 1, Folder F-20; Box 16, Folder 20	Kendleton, Texas, Black Rodeo, undated
Box 1, Folder F-21; Box 16, Folder 21	Point Blank, Houston, Texas, Bill Daniels, Plantation Ranch, white tent revival (A. Evans and his photos, ranch house), undated
Box 1, Folder F-22; Box 16, Folder 22	Corpus Christi, Texas, James Tisdorn, Mance Lipscomb, street scenes, undated

Box 1, Folder F-23; Box 16, Folder 23	Houston, Kendleton, Texas, Zoo, Mary, and Black Rodeo, undated
Box 1, Folder F-24; Box 16, Folder 24	Houston, Texas, R.G. Williams and ex-convict work gang, undated
Box 1, Folder F-25; Box 16, Folder 25	Houston, Texas, R.G. Williams and ex-convict work gang, undated
Box 1, Folder F-26; Box 16, Folder 26	Houston, Texas, R.G. Williams and ex-convict work gang, undated
Box 1, Folder F-27; Box 16, Folder 27	Houston, Texas, Bernice Edwards, undated
Box 1, Folder F-28; Box 16, Folder 28	Houston, Texas, prison work gang, undated
Box 1, Folder F-29; Box 16, Folder 29	Mountain View, Fifty-Six, Arkansas, Mountain View Festival store, undated
Box 1, Folder F-30; Box 16, Folder 30	East Texas, Henry Bogan and D.H. Williams, undated
Box 1, Folder F-31; Box 16, Folder 31	Hot Springs, Texarkana, Bath house, Hemp Williams Building, Ralph Pulce, Emma Pulce, and field where Lead Belly killed a man, undated
Box 1, Folder F-32; Box 16, Folder 32	Little Rock and Mountain View, Arkansas, Quilts, Koky, rural buildings, undated
Box 1, Folder F-33; Box 16, Folder 33	Mountain View, Arkansas, Festival, undated
Box 1, Folder F-34; Box 16, Folder 34	Houston, Bowie County, Texas, Cattle auction and Bowie County Jail, undated
Box 1, Folder F-35; Box 16, Folder 35	Mountain View, Arkansas, Festival and Brush Arbor sing, undated
Box 1, Folder F-36; Box 16, Folder 36	Texarkana area, New Boston, Spring Hill Community, Lonnie Starves, New Boston scenes, and tombstone, undated

Box 1, Folder F-37; Box 16, Folder 37	Little Rock Arkansas and East Texas, Koky, rural scenes, and the Ozark Opry House, undated
Box 1, Folder F-38; Box 16, Folder 38	Beaver Dam, Spring Hill and East Texas, Toledo Boyd, D.H. Williams, and Lurdean Fennel, undated
Box 1, Folder F-39; Box 16, Folder 39	Mountain View, Arkansas and Houston, Texas, festival, cattle auction and Indian Creek, undated
Box 1, Folder F-40; Box 16, Folder 40	Galveston, Texas, blessing of shrimp boats, undated
Box 1, Folder F-41; Box 16, Folder 41	Galveston and Houston, Texas, Peppermint Harris, George Coleman and Houston Records, undated
Box 1, Folder F-42; Box 16, Folder 42	Galveston and Fayetteville, Texas, Ray Baca, George Coleman, Charlie Shive and Clifton Chenier, poster, undated
Box 1, Folder F-43; Box 16, Folder 43	Corpus Christi and Houston, Texas, beach and birds, bird cages and birds, undated
Box 1, Folder F-44; Box 16, Folder 44	Austin, Texas, Lead Belly at University of Texas campus, undated
Box 1, Folder F-45; Box 16, Folder 45	Austin, Texas, Lead Belly at University of Texas campus, undated
Box 1, Folder F-46; Box 16, Folder 46	Galveston, Texas, George Coleman and [Zydeco] sign, undated
Box 1, Folder F-47; Box 16, Folder 47	Houston and Fayetteville, Texas, Pedernales River and Creek, Pancho, Mary, Ray Baca, and [Bietton's] Products, undated
Box 1, Folder F-48; Box 16, Folder 48	Houston and Rosenberg, Texas, Baca orchestra at KFRD, Pancho and bird cage, undated
Box 1, Folder F-49; Box 16, Folder 49	Austin and Rockport, Texas, Robert Shaw and shrimp boats, undated
Box 1, Folder F-50; Box 16, Folder 50	Houston, Texas, Brazoria County, Texas, and Mexico, Mexican Band, Sam Hopkins, and Clemens Prison Farm, undated

Box 2, Folder F-51; Box 16, Folder 51	Houston, bawdy record labels, Mack, street work crew, undated
Box 2, Folder F-52; Box 16, Folder 52	Houston, record album labels, Mack, Sam Hopkins, undated
Box 2, Folder F-53; Box 16, Folder 53	Rosenberg, Houston, Baca Orchestra at KFRD, Pancho, Joe Tex, posters on wall, bird cage, 1967 June-July
Box 2, Folder F-54; Box 16, Folder 54	Houston, Gil Baca, Ray Baca and group leaving at airport, 1967-07
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Box 5, Folder F-242; Box 18, Folder 242	Washington, DC, John Estes, Mack and Mance Lipscomb, Bukka White, Carl Martin, 1970-07
Box 5, Folder F-243; Box 18, Folder 243	Washington, DC, Yank Rachel, Arthur Crudup, Sonny Blake, Carl Martin, et cetera, 1970-07
Box 5, Folder F-244; Box 18, Folder 244	Washington, DC, Mance and John Estes and Pepper Gas, Dewey Williams, et cetera, 1970-07 Image(s): Washington, DC, Mance and John Estes and Pepper Gas, Dewey Williams, etcetera

Box 5, Folder F-245; Box 18, Folder 245	Washington, DC, Charlie Christian, Tim Sparks, Benn Harris, Violet Hensley, 1970-07
Box 5, Folder F-246; Box 18, Folder 246	Washington, DC, festival grounds, Loving Sisters, Rockefeller, Haystack, Flora Molton, 1970-07
Box 5, Folder F-247; Box 18, Folder 247	Washington, DC, Flora Molton, Archie Edwards, Curt Haley, rehearsal, 1970-07
Box 5, Folder F-248; Box 18, Folder 248	Washington, DC, Alabama, clog dancers, Almeda Riddle, Joe Willie Wilkins, Violet Hensley, 1970-07
Box 5, Folder F-249A; Box 18, Folder 249	Washington, DC, Mack and Mance Lipscomb, Bukka White, John Estes, Hammie Nixon, 1970-07
Box 5, Folder F-249B; Box 18, Folder 249	Washington, DC, Mack and Mance Lipscomb, Bukka White, John Estes, Hammie Nixon, 1970-07
Box 5, Folder F-250; Box 18, Folder 250	New Orleans, Jackson Avenue, Dashiki Theater, detail of houses, Mary, 1970-07
Box 6, Folder F-251; Box 18, Folder 251	Houston, Harvey Horton, 1970
Box 6, Folder F-252; Box 18, Folder 252	Smithville, Croft Prairie, Alberta White, "Craft Prayer" Church, 1970-10
Box 6, Folder F-253; Box 18, Folder 253	Bastrop, sequin, Donna Maria, Sebastopol sign, Botica, joain and courthouse, depot at Beeville, 1970-10
Box 6, Folder F-254; Box 18, Folder 254	Beeville, Texas, cafe and sign, Floyd Canada's neighborhood, 1970-10
Box 6, Folder F-255; Box 18, Folder 255	Beeville, Texas, cafe and sign, Floyd Canada's neighborhood, windmill, 1970-10
Box 6, Folder F-256; Box 18, Folder 256	Houston, windmill, Clyde and Clyde Burleson, 1970-10
Box 6, Folder F-257; Box 18, Folder 257	New Roads, Louisiana, Durham, North Carolina, Western Auto store, ferry, GM & O depot, Bull City, et cetera, 1970-12

Image(s): New Roads, Louisiana, Durham, North Carolina, Western Auto store, ferry, GM & O depot, Bull City, etcetera

Box 6, Folder F-258;
Box 18, Folder 258

Washington, DC, Tappahannock, Virginia, Joe Patterson's Quills, Bill Moore's Barber Shop, Jeff Davis highway, 1970-12

Box 6, Folder F-259;
Box 18, Folder 259

Tappahannock, Warsaw, Virginia, Rappahannock River, Prince Street, 1970-12

Box 6, Folder F-260;
Box 18, Folder 260

Washington, DC, model of Expo '71 design, 1970-12

Box 6, Folder F-261;
Box 18, Folder 261

Washington, DC, Wierton, West Virginia, Pension Building, factories and pollution, paper mill, 1970-12

Box 6, Folder F-262A;
Box 18, Folder 262

Steubenville, Ohio, Wheeling, West Virginia, Ernest Sickles, glass blowers, Kuntz Delicatessen, 1970-12

Box 6, Folder F-262B;
Box 18, Folder 262

Steubenville, Ohio, Wheeling, West Virginia, Ernest Sickles, glass blowers, Kuntz Delicatessen, 1970-12

Box 6, Folder F-263;
Box 18, Folder 263

Bellaire, Ohio, Paul Moore, Lore City, Ohio, 1970-12

Box 6, Folder F-264;
Box 18, Folder 264

Cleveland, Ohio, Ray Hancy and signs, Steve Tretinik, 1971-01

Box 6, Folder F-265;
Box 18, Folder 265

Cleveland, Ohio, Ray Hancy and signs, Steve Tretinik, 1971-01

Box 6, Folder F-266;
Box 18, Folder 266

Cleveland, Ohio, Millersburg, Ohio, Quincy Street, Hungarian soul food, Ralph Aling, 1971-01

Box 6, Folder F-267;
Box 18, Folder 267

Walnut Creek, Ohio, Schrock's Buggy Works, wool mill, 1971-01

Box 6, Folder F-268;
Box 18, Folder 268

Carrollton, Ohio, General Custer Nicholas and family, 1971-01

Box 6, Folder F-269;
Box 18, Folder 269

Carrollton, Bellpoint, General Custer Nicholas and family, Scioto River, 1971-01

Box 6, Folder F-270;

Columbus, Ohio, Franklin Art Glass, Kenneth Darst, William Kielblock, 1971-01

Box 18, Folder 270

Box 6, Folder F-271;
Box 18, Folder 271

Columbus, Ohio, John Ascher, Bill Moore's sisters (Lola Baker, Rhoda Moore), 1971-01

Box 6, Folder F-272;
Box 18, Folder 272

Columbus, Montreal, John Ascher, Montreal in winter, 3 below sign, sleds, 1971-01

Box 6, Folder F-273;
Box 18, Folder 273

Montreal, Quebec, Biosphere, street scenes, Sheraton Mt. Royal Hotel, 1971-01

Box 6, Folder F-274;
Box 18, Folder 274

Montreal, Quebec, Biosphere, escalator with snow, river, 1971-01

Box 6, Folder F-275;
Box 18, Folder 275

Cleveland, Columbus, Ohio, strudel shop, Scoville Avenue, 1971-01

Box 6, Folder F-276;
Box 18, Folder 276

Blanchester, Cincinnati, Ohio, houses with scroll work, Pony Keg, George Street, 1971-01

Box 6, Folder F-277;
Box 18, Folder 277

Carthage, Ohio, Newport, Kentucky, Earl Taylor and Jim McCall, bridge over Ohio River, et cetera, 1971-01

Box 6, Folder F-278;
Box 18, Folder 278

Covington, Kentucky, Richmond, Indiana, C & O bridge, Mike Fink River Boat, foundries, 1971-01

Box 6, Folder F-279;
Box 18, Folder 279

Richmond, Indiana, Starr Piano Company factory, Gennett sign, C & O Depot, 1971-01

Box 6, Folder F-280;
Box 18, Folder 280

Richmond, Indiana, East St. Louis, Illinois, homes in Richmond, area of Pollock Town, 1971-01

Box 6, Folder F-281;
Box 18, Folder 281

East St. Louis, St. Louis, Novak Clothing Company, 10th and Carr, Biddle Street, bridge, signs, 1971-01

Box 6, Folder F-282;
Box 18, Folder 282

East St. Louis, St. Louis, signs, Brooklyn and National City, Johnson Street, Dago Hill, 1971-01

Box 6, Folder F-283;
Box 18, Folder 283

East St. Louis, Sparta, Illinois, Murphysboro, Eads Bridge, tracks and route of Train 29, junk in lots, 1971-01

Box 6, Folder F-284;
Cairo, Illinois, Northernmost edge of delta, Farmer's Cotton Gin, waterfront, 1971-01

Box 18, Folder 284

Box 6, Folder F-285;
Box 18, Folder 285

Bardwell, Kentucky, Brownsville, Texas, scenes, John Estes and family at home, 1971-01

Box 6, Folder F-286;
Box 18, Folder 286

Brownsville, Texas, Texarkana, Texas, Martha Hardin's former house, Sleepy John Estes, spillway graffiti, 1971-01

Box 6, Folder F-287;
Box 18, Folder 287

Houston, Nicky and puppies, 45 rpm record labels, 1971-01

Box 6, Folder F-288;
Box 18, Folder 288

Houston, Susannah birthday, 1971-04

Box 6, Folder F-289;
Box 18, Folder 289

Houston, Susannah birthday, Christmas tree on building, 1971-04

Box 6, Folder F-290;
Box 18, Folder 290

Madisonville, Houston, Cockie LeBlanc on road and at stable, 1971-04

Box 6, Folder F-291;
Box 18, Folder 291

Madisonville, Houston, Cockie LeBlanc on road and at stable, 1971-04

Box 6, Folder F-292;
Box 18, Folder 292

Shepherdsville, Kentucky, Vevay, Indiana, Pennsylvania, ferry, river scenes, vineyards, 1971-05

Box 6, Folder F-293;
Box 18, Folder 293

Barcelona, New York, St. Paul, Quebec, waterfall and stream, fishing tournament, Susannah, 1971-05

Box 6, Folder F-294;
Box 18, Folder 294

Montreal, Quebec, Jimmy Witherspoon and Jay McShann, Adam Landreneau, Susannah, 1971-06

Box 6, Folder F-295;
Box 18, Folder 295

Montreal, Quebec, Jimmy Witherspoon with Mack, Little Brother, John Herald, Ralph Stanley, 1971-06

Box 6, Folder F-296;
Box 18, Folder 296

Montreal, Quebec, Little Brother Montgomery, Ralph Stanley, Bessie Jones, 1971-06

Box 6, Folder F-297;
Box 18, Folder 297

Montreal, Quebec, Cousin Emmy, Morey Alexander, Jean Ritchie, Jim McConnell, 1971-07

Box 6, Folder F-298;
Box 18, Folder 298

Montreal, Quebec, Place des Nations, Grant Rogers, Ardoin Family, et cetera, 1971-07

Box 18, Folder 298

Box 6, Folder F-299; Montreal, Quebec, Susannah, 1971-07
Box 18, Folder 299

Box 6, Folder F-300; Ste Agathe des Monts, Quebec, Susannah, scenes, swimming lake, 1971-07
Box 18, Folder 300

Box 6, Folder F-301; Montreal, Ray Nance, Robert Shaw, Sunnyland Slim, George Gibson, 1971-07
Box 19, Folder 301

Box 6, Folder F-302; Montreal, Nathan Abshire, Dewey Balfa, Sunnyland Slim, 1971-07
Box 19, Folder 302

Box 6, Folder F-303; Montreal, Robert Shaw, Balfa Brothers, et cetera, 1971-07
Box 19, Folder 303

Box 6, Folder F-304; Montreal, Roosevelt Sykes, Sunnyland Slim, Robert Shaw, and Susannah, 1971-07
Box 19, Folder 304 Notes: Some negatives found in Box 171 Folder 22 Michael Hall Texas Monthly, 2001 July

Box 6, Folder F-305; Montreal, Magog, Quebec, Danny Barker, Dave Williams, Highway 50 and 55, Magog, 1971-07
Box 19, Folder 305

Box 6, Folder F-306; Canaan, Vermont, Owlshead, Maine, woods, lobster pots, factories, Crescent Beach Inn, 1971-07
Box 19, Folder 306

Box 6, Folder F-307; Canaan, Vermont, Owlshead, Maine, woods, lobster pots, factories, Crescent Beach Inn, 1971-07
Box 19, Folder 307

Box 6, Folder F-308; Rockland, Owlshead, Maine, lobster wharf, Crescent Beach, revival center, 1971-07
Box 19, Folder 308

Box 6, Folder F-309; Augusta, Maine, East St. Johnsbury, Vermont, Kennebec River, stream, EAT sign, 1971-07
Box 19, Folder 309

Box 6, Folder F-310; Montreal, Sunnyland Slim, Walter Norton, Arona Peterson, Roger Sykes, 1971-07
Box 19, Folder 310

Box 6, Folder F-311; Montreal, Libba Cotten [Elizabeth Cotten], Gail Gardner, Vassar Clements, John Hartford, Utah Phillips, 1971-07
Box 19, Folder 311

Box 6, Folder F-312; Montreal, Lebre and Pimentol, Luther Allison, Edna Rouse, 1971-07

Box 19, Folder 312

Box 6, Folder F-313; [Montreal, Roy Acuff and group, 1971-08](#)
Box 19, Folder 313

Box 6, Folder F-314; [Montreal, Roy Acuff and group, Teddy Wilson, Roosevelt Sykes, 1971-08](#)
Box 19, Folder 314

Box 6, Folder F-315; [Montreal, Sacred Harp group, Plains Indians, Herman Benton, Roy Acuff, 1971-08](#)
Box 19, Folder 315

Box 6, Folder F-316; [Montreal, R.I. Burnside, Robert Pete Williams, John Jackson, Robert Reackwood, 1971-08](#)
Box 19, Folder 316

Box 6, Folder F-317; [Montreal, Bill Monroe, Coon Creek Girls, Bill Williams, Robert Reackwood, 1971-08](#)
Box 19, Folder 317

Box 6, Folder F-318; [Montreal, Sam McGee, Bill Williams, Coon Creek Girls, Habitat, 1971-08](#)
Box 19, Folder 318

Box 6, Folder F-319; [Montreal, New Lost City Ramblers, Jerome Bakke, Essence Mime Troupe, 1971-08](#)
Box 19, Folder 319

Box 6, Folder F-320; [Montreal, Basque dancers, transit, Hawaiian dancers, 1971-08](#)
Box 19, Folder 320

Box 6, Folder F-321; [Montreal, Hawaiian dancers, 8-string Cora from Ivory Coast, Basques, ghetto Rue Vinet, 1971-09](#)
Box 19, Folder 321

Box 6, Folder F-322; [Montreal, Sisterville, West Virginia, Black ghetto, tobacco curing shed, Paducah waterfront, 1971-09](#)
Box 19, Folder 322

Box 6, Folder F-323; [Paducah, Kentucky, Carrutherville, Missouri, waterfront scenes, taverns, Ohio and Mississippi Rivers, 1971-09](#)
Box 19, Folder 323

Box 6, Folder F-324; [Osceola, Arkansas, Eglin, Texas, Willie Bloom, Otis Cook, 1971-09](#)
Box 19, Folder 324

Box 6, Folder F-325; [Frederica, Delaware, Frank Hovington, 1972-06](#)
Box 19, Folder 325

Box 7, Folder F-326A; [Washington, DC; Houston Stackhouse, Eugene Powell, and Jean Ritchie skipjacks, 1972-07](#)

Box 19, Folder 326

Box 7, Folder F-326;
Box 19, Folder 326

Washington, DC; Houston Stackhouse, Eugene Powell, and Jean Ritchie skipjacks, 1972-07

Box 7, Folder F-327;
Box 19, Folder 327

Washington, DC, Frank Hovington, John Jackson, departure of skip jack fleet, 1972-07

Box 7, Folder F-329;
Box 19, Folder 329

Laurel, Maryland, copies of Bessie Hines' scrapbook and signed agreement, 1972-07

Box 7, Folder F-330;
Box 19, Folder 330

Hattiesburg, Mississippi, Dooley Martin, oxen loading timber, 1974-05

Box 7, Folder F-331;
Box 19, Folder 331

Brazos County, Texas, Tom Moore farm and gin, 1975-03

Box 7, Folder F-332;
Box 19, Folder 332

San Antonio, Texas, rooms and exterior of Gunter Hotel, Alamo Room, 1975-08

Box 7, Folder F-333;
Box 19, Folder 333

San Antonio, Texas, rooms and exterior of Gunter Hotel, Alamo Room, Mary, 1975-08

Box 7, Folder F-334;
Box 19, Folder 334

Jacksonville, Florida, Stonewall Street, John Wilder, Blind Blake's house, 1975-11

Box 7, Folder F-335;
Box 19, Folder 335

Jacksonville, Florida, Dew Drop Street, Ashley and Davis, Smitty's Shoeshine, 1975-11

Box 7, Folder F-336;
Box 19, Folder 336

Ybor City, Florida, Elias Quintero, Casa Leon Cigar Factory and workers, 1975-11

Box 7, Folder F-337;
Box 19, Folder 337

Ybor City, Florida, Elias Quintero, Casa Leon Cigar Factory and workers, 1975-11

Box 7, Folder F-338;
Box 19, Folder 338

Ybor City, Florida, Corral-Wodiska Cigar Factory and machine and hand operations, 1975-11

Box 7, Folder F-339;
Box 19, Folder 339

Ybor City, Tarpon Springs, Florida, Tally Shop, La Segunda Central Bakery, sponge boots, 1975-11

Box 7, Folder F-340;

Barton, Florida, Charlie Smith, 1975-12

Box 19, Folder 340

Box 7, Folder F-341; [St. Petersburg, Florida, Sunshine Rogue Club and Court, 1975-12](#)
Box 19, Folder 341

Box 7, Folder F-342; [St. Petersburg, Matecumbe Key, Florida, Okeh recording site \(no good\), graffiti, 1975-12](#)
Box 19, Folder 342

Box 7, Folder F-343; [Key West, Florida, conch shop, Josepha Mobley, 1975-12](#)
Box 19, Folder 343

Box 7, Folder F-344; [Eatonville, Tallahassee, John French, Reverend N.L. Williams, 1975-12](#)
Box 19, Folder 344

Box 7, Folder F-345; [Eatonville, Tallahassee, Reverend N.L. Williams, 1975-12](#)
Box 19, Folder 345

Box 7, Folder F-346; [Tallahassee, Monticello, Florida, Houston, Texas, copies of cane photographs, Dixie Boy statue, test shots, 1975-12](#)
Box 19, Folder 346

Box 7, Folder F-347; [Houston, Leon "Pappy" Selph, Danny Drzod, Susannah, 1977-08](#)
Box 19, Folder 347

Box 7, Folder F-348; [Photographic negatives, undated](#)
Box 19, Folder 348

Box 7, Folder F-349 [Photographic negatives \(empty\), undated](#)

Box 7, Folder F-350 [Photographic negatives \(empty\), undated](#)

Box 7, Folder M-1 [Photographic negatives \(empty\), undated](#)

Box 7, Folder M-2 [Photographic negatives, undated](#)

Box 7, Folder M-3 [Photographic negatives, undated](#)

Box 7, Folder M-4 [Photographic negatives, undated](#)

Box 7, Folder M-5 [Photographic negatives, undated](#)

Box 7, Folder M-6 [Photographic negatives, undated](#)

Box 7, Folder M-7 [Photographic negatives, undated](#)

Box 7, Folder M-8	Photographic negatives, undated
Box 7, Folder M-9	Photographic negatives, undated
Box 7, Folder M-10	Photographic negatives, undated
Box 7, Folder M-11	Photographic negatives, undated
Box 7, Folder M-12	Photographic negatives, undated
Box 7, Folder M-13	Photographic negatives, undated
Box 7, Folder M-14	Photographic negatives, undated
Box 7, Folder M-15	Photographic negatives, undated
Box 7, Folder M-16	Photographic negatives, undated
Box 7, Folder M-17	Photographic negatives, undated
Box 7, Folder M-18	Photographic negatives, undated
Box 7, Folder M-19	Photographic negatives, undated
Box 7, Folder M-20	Photographic negatives, undated
Box 7, Folder M-21	Photographic negatives, undated
Box 7, Folder M-22	Photographic negatives, undated
Box 7, Folder T-1	Photographic negatives, undated
Box 7, Folder T-2	Photographic negatives, undated
Box 7, Folder T-3	Photographic negatives, undated
Box 7, Folder T-4	Photographic negatives, undated
Box 7, Folder T-5	Photographic negatives (Tomas), undated
Box 7, Folder T-6	Photographic negatives (Tomas), undated
Box 7, Folder T-7	Photographic negatives (Tomas), undated
Box 7, Folder T-8	Photographic negatives, undated
Box 7, Folder T-9	Photographic negatives, undated

Box 7, Folder T-10	Photographic negatives, undated
Box 7, Folder T-11	Photographic negatives, undated
Box 7, Folder T-12	Photographic negatives (Paracho, number one), undated
Box 7, Folder T-13	Photographic negatives, undated
Box 7, Folder T-14	Photographic negatives, undated
Box 7, Folder T-15	Photographic negatives, undated
Box 7, Folder T-16	Photographic negatives, undated
Box 7, Folder 3	Unidentified color negatives, undated
Box 19, Folder 1; Box 7, Folder 1	Assorted photographic material, contact sheets, unidentified, undated
Box 19, Folder 2; Box 7, Folder 2	Record labels, collections Ian Barclay and Paul Oliver, undated

Subseries 1.2: Photographs, 1959-1998, 2003, undated

Scope and Contents: These photographs were arranged in file folders by McCormick. Some folders contained not only photographs but ephemera, correspondence, slides, and negatives. For purposes of this collection the contents have been kept together in this series. File titles are taken from McCormick's original folder titles. This subseries includes photographs by other photographers in addition to those taken by McCormick.

Box 10	Black musicians and music, 1959, undated
Box 10	Photographs by Harry Oster, 1959, undated
Box 10	Buster Pickens, 1960, undated
Box 10	Photographs of Mack McCormick, modern, 1960-1998, 2003, undated Notes: Black-and-white portrait of Mack McCormick (NMAH-AC1485-0000522-1) by James Fraher, photographer, 2003.
Box 10	Prison pictures, 1966, undated
Box 10	White musicians and music; Ray Baca with Gil Baca Orchestra at Festival of American Folk Life, Washington, DC, 1967-07-01-1967-07-03
Box 10	Montreal project: photographs, extra copies, 1967, undated

Box 10	Photographs for anthology, 1968-1970
Box 11	Prints for F-104, 105, 199, 200, 201, 202, Williamsport, Pennsylvania; Crossroads, Pennsylvania; Hot Springs, Arkansas, 1969-03, undated
Box 11	Photographs from O.E.O. [Office of Economic Opportunity], 1969-11-09
Box 11	Festival of American Folklife, Montreal, Expo '71, 1971
Box 22	The Northwest A Gift of the Earth, EXPO '74, 1974
Box 11	Prints for F346; Tallahassee; cane maker, Dixie Boy statue, et cetera, 1975-12 Image(s): Prints for F346; Tallahassee; cane maker, Dixie Boy statue, etcetera
Box 11	Night Herons Nesting at 9023 Autauga, 1994, Spring
Box 11	Photographs by Ed Badeaux, undated
Box 11	Josephine Chaisson, photographs of loom, undated
Box 11	Charley Coleman, R.G. Williams et al, undated
Box 11	George Coleman, folk; Black, White, scenes, undated
Box 11	Photographs by Andy Hanson [Andrew A. Hanson], undated
Box 21, Folder 5	Unidentified location, photograph by Andrew A. Hanson, undated
Box 21, Folder 4	"Convict gang at Central State Farm" (Sugarland, Texas) photograph by Andrew A. Hanson, undated
Box 21, Folder 3	"Prints of Treasury album cover," photograph by Andrew A. Hanson, 1977
Box 21, Folder 2	Sam "Lightnin" Hopkins, photographs by Andrew A. Hanson, undated
Box 21, Folder 1	Bobby Holmes (Lubbock, Texas) photograph by Andrew A. Hanson, undated
Box 11	Photographs by Paul Oliver, undated
Box 12	Black rodeo, undated
Box 12	Festival of American Folklife, The Mall, Washington, various years; Gil and Ray Baca, Joel Hopkins, Leroy Johnson, Lightnin' Hopkins, Bohemian polka band, New Orleans jazz band, De De Pierce, Sam Hopkins' mother, Lonnie and Ed Young, undated
Box 12	Lightnin' Hopkins, photographs number one, undated

Box 12	Mack 8 x 10 photographs, remainder, undated
Box 12	People 1, undated
Box 12	People, miscellaneous 2, undated
Box 13	Photographs by others (Betsy, Wanzym, et cetera), undated Image(s): Photographs by others (Betsy, Wanzym, etcetera)
Box 22	Photographs selected for Blues Odyssey book, undated
Box 13	Photographs scanned for document 12/26 by Leslye Davis, undated
Box 13	Record labels, prints of photographs, et cetera, undated
Box 13	Scenes, rural, undated
Box 13	Scenes, urban, undated
Box 13	Robert Shaw, undated
Box 13	TB PN, contact sheets, undated
Box 22	James Tisdorn photographic prints (from F-22), undated
Box 13	Tomas, undated
Box 14	Tomas, undated
Box 14	Unidentified, undated
Box 14	Visionary writings and buildings, undated
Box 22	Dr. Webster's Medicine Show (Kendleton, Texas) purchased, undated
Box 21, Folder 6	Jimmy Womack, undated
Box 21, Folder 7	Mack McCormick, photograph by Joe Clark, undated Image(s): Unidentified man, photograph by Joe Clark
Box 21, Folder 8	Village of Oleona, undated
Box 21, Folder 9	Unidentified, undated
Box 14	Guitar making center, Mexican musicians (Paracho, Michoacan, Mexico), 1956, undated

Box 14	KXYC Radio, Tommy Cutrer, Frankie Lane, Derry Falligant, Art Finger (Houston, Texas), undated
Box 14	Prince Albert Hunt, Carroll Harma, P. A. Hunt, Jr., Ivory Goldman, Glenn L. Martin (autographed), Mobile Struggles, Bill Russell, Airi Flake, John French, unidentified, 1955, undated

Subseries 1.3: Photographs, *Texas Blues* (TB), 1961-1964, undated

Scope and Contents: This subseries consists of photographs that were perhaps compiled for a potential book entitled, *Texas Blues*. Photographs are by McCormick as well as other photographers. Some photographs have accompanying text and notations or captions. Series 6, *Texas Blues* Research may be related to this material.

Box 15	TB [Texas Blues] suggested selection, 1961, undated
Box 15	TB Paul-PC large, PN-own photographs, 1964, undated
Box 15	TB suggested selection, Dallas selection top photographs, undated
Box 15	TB remainder, photographs for Paul, undated
Box 15	TB suggestions, selected photographs; PC Paul-collection, large contacts, undated
Box 15	African photographs TB 14, undated
Box 20, Folder 17	Oversize photographs, Texas Blues, undated

Subseries 1.4: Photographic Slides, 1964-1977, undated

Scope and Contents: This subseries is arranged according to McCormick's filing system, using the CF or S [Susannah] designations in numerical order as opposed to being arranged chronologically. File descriptions, if any, are directly from McCormick.

Box 8	CF-1, Chopping Charlie 8/64, house in Mexico 3/64, 1964-03-1964-08
Box 8	CF-2, Record labels, undated
Box 8	CF-3, Spring, Texas-Train, building, 1972-01
Box 8	CF-4, Skipjacks-Haynes Point, Captain Christy-Black SS Captain, 1972-07
Box 8	C-5, Mexico trip, 1973-09-15-1973-09-16
Box 8	CF-6, Redwoods, Oregon coast, 1973-03-05-1973-06
Box 8	CF-7, Columbia River, Washington, Idaho, California, 1973-03-19

Box 8	CF-8, Berkeley, Oakland, 1973-03-23
Box 8	CF-9, Colorado, Wyoming, Montana, 1973-02
Box 8	CF-10, British Columbia, 1974-03
Box 8	CF-11, British Columbia/Expo '74, 1974-03-1974-04
Box 8	CF-12, Expo '74, Idaho, Oregon, Nevada, 1974-04
Box 8	CF-13, Rolling Thunder Mt/California, 1974-04
Box 8	CF-14, California, cactus, Opelousas [Louisiana], 1974-05
Box 8	CF-15, Hazel Hurst area, Hattiesburg [Mississippi], 1974-03
Box 8	CF-16, Hattiesburg [Mississippi], crop duster, 1974-05
Box 8	CF-17, Calument, 1975-10
Box 8	CF-18, Calument, 1975-10
Box 8	CF-19, Calument, Greenwood, 1975-10
Box 8	CF-20, Greenwood, Mississippi and area, 1975-10
Box 8	CF-21, Key West, Conch shop, 1975-12-08
Box 8	CF-22, 3 Shots conch shop (rest blank), 1975-12-09
Box 8	CF-23, Key West, conch shop, 1975-12-09
Box 8	CF-24, Key West, Albert Kee, 1975-12-10
Box 8	CF-25, US Highways and John French, 1975-12
Box 8	CF-26, Galveston, Cajun Power, 1976-06-12
Box 8	CF-27, Leon Selph, 1977-08-20
Box 8	CF-28, [no description], undated
Box 8	CF-29, [no description], undated
Box 9	S-1, Susannah in backyard, 1971-12
Box 9	S-2, Susannah at Burleson's, 1971-12

Box 9	S-3, Susannah, Mary, Tom and Susan, Lisk, Tania, Spring, Texas, 1972-01
Box 9	S-4, Backyard, Susannah, house, and park, 1972-03-04-1972-04
Box 9	S-5, Susannah at Galveston, Clyde, croquet, 1972-09
Box 9	S-6, Susannah, Xmas, snow, 1972-12-1973-01
Box 9	S-7, Susannah, et cetera at Carcassons, 1973-07
Box 9	S8, Susannah, Mexico, 1973-09
Box 9	S9, Susannah, Xmas and Bear Creek, 1974-12
Box 9	S-10, 1974-07-20
Box 9	S-11, Galveston, "Cajun Power", undated
Box 9	S-12, 1976-09
Box 9	S-13, Birthday party, 1977-08-08
Box 9	S-14, undated
Box 9	Seegers, Beacon, New York, 1952
Box 9	Donut feeder with chickadees, 1987-07
Box 9	[No subject], undated
Box 9	[No subject], undated

Subseries 5: Negative and Photograph Indices and Assorted Material, 1963-1975, undated

Scope and Contents: This subseries contains a variety of files related to McCormick's photographs or information he may have gathered pertinent to photography or the subjects he was interested in. This series contains contact sheets, photographs, and requests related to photograph usage and photography shoots. McCormick had filed these materials separately for unknown reasons.

Box 20, Folder 1	Master index, contact sheets, 1967-1974, undated
Box 20, Folder 2	Master index and log sheets, color slides (CF Color Field work), 1964-1970, undated
Box 20, Folder 3	Photo print drawer index, undated
Box 20, Folder 4	Master index, color slides S (Susannah, personal), 1971-1980, undated

Box 20, Folder 5	Loaned by C. A. Evans, photographs, 1963, undated
Box 20, Folder 6	"Photographs to show Otis Cook, Willie Land", 1963-1970, undated
Box 20, Folder 7	Photo jobs, 1963-1969, undated
Box 20, Folder 8	Print requests, 1967, undated
Box 20, Folder 9	Photographs information, 1967-1972, undated
Box 20, Folder 10	Photographs, contact sheets WKRJ (Who Killed Robert Johnson?), 1967-1975, undated
Box 20, Folder 11	Photographs mailed, 1968-1969, undated
Box 20, Folder 12	Niami's wedding, contact sheet, 1970-04
Box 20, Folder 13	Assorted photographs, 1973, undated
Box 20, Folder 14	Photocopying, undated
Box 20, Folder 15	"To makeup photo storage envelopes for prints", undated
Box 20, Folder 16	Assorted contact sheets, undated
Box 20, Folder 18	Photo prints to file, undated
Box 20, Folder 19	Michael Hall, Texas Monthly photographs, undated

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Series 2: Personal Papers, 1937-2015, undated

Scope and Contents: This series documents Mack McCormick's personal life and contains information relating to education, employment, business ventures, and his music archives. The series is divided into eleven subseries: Subseries 2.1: Biographical information; Subseries 2.2: Correspondence, greeting cards, and postcards; Subseries 2.3: Education; Subseries 2.4: Employment records; Subseries 2.5: Family papers; Subseries 2.6: Press; Subseries 2.7: Archive; Subseries 2.8: Campaign; Subseries 2.9: Financial papers; Subseries 2.10: Legal papers; and Subseries 2.11: Business records.

Subseries 2.1: Biographical, 1945-2014, undated

Scope and Contents: This subseries documents Mack McCormick's life and achievements. Materials were primarily created by McCormick but include the work of other authors. Such materials include diaries; curriculum vitae; summary of jobs, schools, and addresses; profile and credits; web search results; Who's Who in Texas entry; and an interview transcript. There are a number of items that one would expect to find among personal papers including library cards, photographs, memo book, voter registration certificates, address book, business cards, driver's license, health cards, insurance papers, and membership information. In addition, there is information relating to a house burglary. Materials are arranged in chronological order.

Box 23, Folder 1	Diary, 1945-05
Box 23, Folder 2	Library cards, 1954
Box 23, Folder 3	Photographs, 1954-1977, undated
Box 23, Folder 4	Driver's confidential report of motor vehicle accident, 1955-05-05
Box 23, Folder 5	Midwestern Insurance Company, 1955
Box 23, Folder 6	Diary, 1956
Box 23, Folder 7	Texas Department of Public Safety, driver's license, 1957
Box 23, Folder 8	International Brotherhood of Teamsters, Chauffeurs, Warehouse Men, and Welders of America, 1958
Box 23, Folder 9	Personal promotion, 1961-1965
Box 23, Folder 10	Family name frequency, 1964-1997
Box 23, Folder 11	State of Texas, health cards, 1966, undated
Box 23, Folder 12	Who's Who in Texas, 1970
Box 23, Folder 13	Membership cards, 1971
Box 23, Folder 14	House burglary, 1973

Box 23, Folder 15	Department of the Interior, 1982
Box 23, Folder 16	Voter registration certificates, 1982
Box 23, Folder 17	Biographical information, 2001, undated
Box 23, Folder 18	Interview transcript for Mack McCormick, 2003
Box 23, Folder 19	Address book, undated
Box 23, Folder 20	Business cards, undated
Box 170, Folder 11	Business cards, undated
Box 23, Folder 21	Curriculum vitae, undated
Box 23, Folder 22	Memo book, undated
Box 23, Folder 23	Personal profile and credits, undated
Box 23, Folder 24	Search results for Mack McCormick, undated
Box 23, Folder 25	Personal summary of jobs, schools, and addresses, undated
Box 170, Folder 7	Autobiographical notes, undated
Box 170, Folder 9	New friends, 1982, undated
Box 170, Folder 10	Archive word count, storage capacity, undated
Box 170, Folder 12	Photographs of materials in archive, undated
Box 170, Folder 13	Biographical notes, undated
Box 170, Folder 14	General clippings file, undated

Subseries 2.2: Correspondence, Greeting Cards, and Postcards, 1937-2010, undated

Scope and Contents: This subseries includes communications from family and friends. It consists primarily of incoming and outgoing correspondence. Letters written by a young McCormick to his mother and grandmother provide a window into his early thoughts about life and how a location can shape one's point of view. There is a significant number of greeting cards from family and friends in celebration of McCormick's 70th and 80th birthdays. In addition, a small number of postcards can be found among these materials. Materials are arranged in chronological order.

Box 23, Folder 26	Correspondence, 1937
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Box 23, Folder 27	Correspondence, 1938
Box 23, Folder 28	Correspondence, 1939
Box 23, Folder 29	Correspondence, 1940
Box 23, Folder 30	Correspondence, 1941
Box 23, Folder 31	Correspondence, 1942
Box 23, Folder 32	Correspondence, 1943
Box 23, Folder 33	Greeting cards, 1943
Box 23, Folder 34	Correspondence, 1945
Box 23, Folder 35	Greeting cards, 1945
Box 23, Folder 36	Correspondence, 1946
Box 23, Folder 37	Correspondence, 1947
Box 23, Folder 38	Correspondence, 1948
Box 23, Folder 39	Greeting cards, 1948
Box 24, Folder 1	Correspondence, 1949
Box 24, Folder 2	Correspondence, 1950
Box 24, Folder 3	Correspondence, 1951
Box 24, Folder 4	Correspondence, 1952
Box 24, Folder 5	Correspondence, 1953
Box 24, Folder 6	Correspondence, 1954
Box 24, Folder 7	Correspondence, 1956
Box 24, Folder 8	Correspondence, 1957
Box 24, Folder 9	Correspondence, 1958
Box 24, Folder 10	Correspondence, 1959
Box 24, Folder 11	Greeting cards, 1959

Box 24, Folder 12	Correspondence, 1960
Box 24, Folder 13	Greeting cards, 1960
Box 24, Folder 14	Correspondence, 1961
Box 24, Folder 15	Correspondence, 1965
Box 24, Folder 16	Correspondence, 1966
Box 24, Folder 17	Correspondence, 1980-1989
Box 24, Folder 18	Greeting cards, 1990-1999
Box 24, Folder 19	Greeting cards, 70th birthday, 2000
Box 24, Folder 20	Greeting cards and postcards, 2000-2010
Box 24, Folder 21	Greeting cards, 80th birthday, 2010
Box 25, Folder 1	Correspondence, undated
Box 25, Folder 2	Greeting cards, undated

Subseries 2.3: Education, 1938-1946

Scope and Contents: This subseries consists of school records from Morris Elementary School (Searcy, Arkansas), Highland Park Junior High School (Dallas, Texas), Terrill Preparatory School (Dallas, Texas), Lakewood Junior High School (Lakewood, Colorado), and Sandusky High School (Sandusky, Ohio). Although McCormick kept detailed notes on all of the schools that he attended, he did not retain all of the records. Materials are arranged in chronological order.

Box 25, Folder 3	Morris Elementary School, 1938-1939
Box 25, Folder 4	Highland Park Junior High School, 1938-1942
Box 166, Folder 1	Highland Park Junior High School, 1941
Box 25, Folder 5	Terrill Preparatory School, 1944
Box 166, Folder 2	Terrill Preparatory School, 1944
Box 25, Folder 6	Lakewood Junior High School, 1944-1945
Box 25, Folder 7	Sandusky High School, American Legion of Ohio, 1946

Subseries 2.4: Employment, 1948-1961, undated

Scope and Contents: This subseries contains records documenting McCormick's employment with the Personal Selecting Services System; Down Beat Magazine; Douglas Aircraft Company; Shamrock Broadcasting Company; Los Angeles, California's Postal Transportation Services; State of Texas Morine Inspection Office; Notary Public Commission; United States Coast Guard; Texas Department of Public Safety; Morrison and Fourmy Directory Company; and the City of Houston's taxicab services. Materials are arranged in chronological order.

Box 25, Folder 8	Personal Selecting Services System, 1948-1949
Box 25, Folder 9	Down Beat Magazine, 1950
Box 25, Folder 10	Douglas Aircraft Company, 1952
Box 170, Folder 8	Fuller Brush Company, 1957
Box 25, Folder 11	Letter of introduction, Shamrock Broadcasting Company, 1952, undated
Box 25, Folder 12	Postal Transportation Services, Los Angeles, California, 1952
Box 25, Folder 13	Morine Inspection Office, 1953-07-10
Box 25, Folder 14	State of Texas, Notary Public Commission, 1954
Box 25, Folder 15	United States Coast Guard, 1954
Box 25, Folder 16	Texas Department of Public Safety, 1957-1961
Box 25, Folder 17	Morrison and Fourmy Directory Company, 1958
Box 25, Folder 18	City of Houston, taxicab license, 1958

Subseries 2.5: Family Papers, 1945-1988, undated

Scope and Contents: This subseries includes the personal papers of several family members. Most of the materials relate to McCormick's mother, Effie Mae Pettibone Crowder, and consist of correspondence, divorce decree, medical records, last will and testament, identification card, employment papers, dwelling lease, and bank statements. There are a few items relating to McCormick's wife, Mary Leila Badeaux McCormick, which include a letter and life insurance policy. The only known item in the collection relating to McCormick's father, Gregg M. McCormick, is a business card. In addition, four United States of America war ration books are found among these materials. Materials are arranged in chronological order.

Box 25, Folder 20	Effie Mae Pettibone Crowder, correspondence, 1945-1947
Box 25, Folder 21	Effie Mae Pettibone Crowder, divorce decree, 1947
Box 25, Folder 22	Effie Mae Pettibone Crowder, medical bills and payments, 1951-1961

Box 25, Folder 23	Effie Mae Pettibone Crowder, correspondence, 1952
Box 25, Folder 24	Effie Mae Pettibone Crowder, last will and testament, 1952-12-1952-12
Box 25, Folder 25	Effie Mae Pettibone Crowder, correspondence, 1953
Box 25, Folder 26	Effie Mae Pettibone Crowder, medical papers, 1955-1958
Box 25, Folder 27	Effie Mae Pettibone Crowder, identification card, Texas Employment Commission, 1958
Box 25, Folder 28	Effie Mae Pettibone Crowder, correspondence, 1960
Box 25, Folder 29	Effie Mae Pettibone Crowder, dwelling lease, 1960-06-1960-06
Box 25, Folder 30	Effie Mae Pettibone Crowder, bank statements, 1960-1961
Box 25, Folder 31	Effie Mae Pettibone Crowder, correspondence, 1961
Box 25, Folder 19	Mary Leila Badeaux McCormick, life insurance policy, 1968
Box 25, Folder 39	Robert and Mary McCormick household matters, 1978-1988, undated
Box 25, Folder 32	Effie Mae Pettibone Crowder, correspondence, undated
Box 25, Folder 33	Gregg Manson McCormick, business card, undated
Box 25, Folder 34	United States of America, war ration books, one-four, undated

Subseries 2.6: Press, 1960-2015, undated

Scope and Contents: This subseries contains newspaper clippings, magazine articles, and Google searches relating to McCormick and his work. Materials are arranged in chronological order.

Box 25, Folder 35	Newspaper clippings, 1960-1969
Box 25, Folder 36	Magazine articles, 1970-1979
Box 25, Folder 37	Newspaper clippings, 1970-1979
Box 25, Folder 38	Newspaper clippings, 1980-1989
Box 26, Folder 1	Magazine articles, 2000-2010
Box 26, Folder 2	Google searches, 2007-2014
Box 26, Folder 3	Magazine articles, 2015

Box 26, Folder 4	Newspaper clippings, undated
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Subseries 2.7: Archive, 1972-2015, undated

Scope and Contents: This subseries documents McCormick's attempts to organize, secure funding, and find a permanent home for his collection of archival materials. Materials include notes, inventories, ideas on arrangement, potential donors, cost estimates, and publicity. Materials are arranged in chronological order.

Box 26, Folder 6	Sponsors, civic minded congressmen, and prospects, 1972-1978, undated
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Box 26, Folder 7	Literary estate inventory, 1994
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Box 26, Folder 8	Inventory, 1994-2005
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Box 26, Folder 9	File cabinet organization, 2001
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Box 26, Folder 10	Manuscript inventory, 2002
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Box 26, Folder 11	Description, 2003
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Box 26, Folder 12	Organization and cost estimate, 2004-2005
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Box 26, Folder 13	Help to find donor, 2006, undated
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Box 26, Folder 14	Tour and inventory, 2008-02
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Box 26, Folder 15	Inventory, 2013
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Box 26, Folder 16	www.mackmccormick.org , 2014
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Box 26, Folder 17	File lists, 2014-04-15
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Box 26, Folder 18	Todd Harvey, Library of Congress, 2015
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Box 26, Folder 5	Hoaxing, undated
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Box 26, Folder 19	Estimated word count and jobs to index, undated
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Box 26, Folder 20	Inventory, undated
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Box 26, Folder 21	Publicity and mailing list, undated
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Box 26, Folder 22	Drafts for grant to organize archive, undated
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Box 26, Folder 23	File drawer inventory, undated
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Box 26, Folder 24	Filing cabinet scheme, undated
Box 26, Folder 25	Foundation for Study of Control Clusters and Centers, undated
Box 26, Folder 26	Middle bedroom files, undated
Box 26, Folder 27	Notes relating to archive, undated
Box 26, Folder 28	An offer you can refuse, undated

Subseries 2.8: Campaign, 1959-2015, undated

Scope and Contents: This subseries is a group of materials created and maintained by McCormick to document and protect his research. His mistrust of publishers, writers and fellow blues scholars is evident in the files that he created. Using "campaign" as a title for this group of files, McCormick noted errors made in blues research, failures to credit his scholarship, theft, and what he referred to as other abuses or misassigned occurrences. Materials are arranged in chronological order using folder titles created by McCormick.

Box 27, Folder 1	Scrapbooks for Houston folklore group, 1959-1965, undated
Box 27, Folder 2	Publishers campaign, 1966-1987, undated
Box 27, Folder 3	Treasury of Field Recordings, letter, 1971-1976, undated
Box 27, Folder 4	Congressmen and politicians, 1973
Box 27, Folder 5	Profile, Mack McCormick, 1974-1986, undated
Box 27, Folder 6	Smithsonian Institution, press release for Henry Thomas reviews, 1975-1976, undated
Box 27, Folder 7	M file, 1976-02
Box 27, Folder 8	Who Killed Robert Johnson (WKRJ) article, 1976, undated
Box 27, Folder 9	Names of local and national people, 1976-1977, undated
Box 27, Folder 10	Failure to credit, 1999-2014
Box 27, Folder 11	Failure to credit, Handbook of Texas, 2001-2002
Box 27, Folder 12	Caitlin Love, 2013-2015
Box 27, Folder 13	Chris Strachwitz, 2014
Box 27, Folder 14	Texas A&M University Press, Paul Oliver, and Alan Govenor, 2014-2015, undated

Box 27, Folder 15	Tribune article, undated
Box 27, Folder 16	Encyclopedia listings, undated
Box 27, Folder 17	Errors, abuses, credits omitted, or misassigned, undated
Box 27, Folder 18	Letter relating to American Festival of Folklife and associated material, undated
Box 27, Folder 19	Protest letter, undated

Subseries 2.9: Financial, 1952-2015

Scope and Contents: This subseries consists primarily of royalty statements from Broadcast Music Incorporated (BMI), Sanga Music Incorporated, and Hornsby Music Company. In addition, there are state of Texas poll tax receipts, income tax information and other financial documents. Materials are arranged in chronological order.

Box 27, Folder 20	State of Texas, poll tax receipts, 1952-1966
Box 27, Folder 21	Broadcast Music Incorporated (BMI), royalty statements, 1960-1969
Box 27, Folder 22	Sanga Music Incorporated, royalty statements, 1960-1969
Box 28, Folder 1	Broadcast Music Incorporated (BMI), royalty statements, 1970-1979
Box 28, Folder 2	Sanga Music Incorporated, royalty statements, 1970-1979
Box 28, Folder 3	Hornsby Music Company, royalties, 1975-1982
Box 28, Folder 4	Broadcast Music Incorporated (BMI), royalty statements, 1980-1989
Box 28, Folder 5	Sanga Music Incorporated, royalty statements, 1980-1989
Box 28, Folder 6	Broadcast Music Incorporated (BMI), royalty statements, 1990-1999
Box 28, Folder 7	Income tax information, 1997-2015
Box 28, Folder 8	Finances, 2000-04-19
Box 28, Folder 9	Broadcast Music Incorporated (BMI), royalty statements, 2009
Box 28, Folder 10	Broadcast Music Incorporated (BMI), royalty statements, 2010
Box 28, Folder 11	Broadcast Music Incorporated (BMI), royalty statements, 2011
Box 28, Folder 12	Broadcast Music Incorporated (BMI), royalty statements, 2012

Subseries 2.10: Legal, 1950-2015, undated

Scope and Contents: This subseries provides insight into McCormick's personal and professional legal activities. Materials include contracts, agreements, probation records, affidavits, estate papers, potential suits for song royalties, information notebook, business files, testament and will, letter of intent, unpublished notes, and lawsuits. Personal records primarily relate to the estate of Mack McCormick and Effie May Crowder. Business records contain information relating to the recording of blues artists Mance Lipscomb and Sam Hopkins. There is a substantial amount of material relating to Robert Johnson, primarily his estate, recording and book publishing rights. Folders were removed pending a Smithsonian Shared Stewardship and Ethical Returns investigation. Materials are arranged in chronological order.

Box 28, Folder 13	Probation records, 1950-1952
Box 28, Folder 14	Agreement between Effie May Crowder and McCormick, 1956
Box 28, Folder 15	Agreement between Sam Hopkins and McCormick, 1959, undated
Box 28, Folder 16	Everest Record Group and Tradition Records, Incorporated, 1959-1966, undated
Box 28, Folder 17	Sanga Music, Incorporated, contracts, 1959-1967
Box 28, Folder 18	Agreement between McCormick and Heritage Records, Hurts My Tongue to Talk, recording, 1960-1966, undated
Box 28, Folder 19	Artist recording agreement between Mance Lipscomb and Robert McCormick, 1961
Box 28, Folder 20	Small estate affidavit in the matter of the estate of Effie May Crowder, photostat copy, 1961
Box 28, Folder 21	Documents for suit against Chris Strachwitz, 1961-1966
Box 29, Folder 1	Chris Strachwitz file, 1963
Box 29, Folder 2	Chris Strachwitz suit, one of two, 1963
Box 29, Folder 3	Chris Strachwitz suit, two of two, 1963, undated
Box 29, Folder 4	Bootlegging and legal status, 1969-1970, undated
Box 29, Folder 5	Delta Haze Corporation, Stephen C. Lavere, Estate of Robert Johnson and Claud Johnson v. Mack McCormick, information notebook, part one of three, 1969-1999
Box 29, Folder 6	Delta Haze Corporation, Stephen C. Lavere, Estate of Robert Johnson and Claud Johnson v. Mack McCormick, information notebook, part two of three, 1969-1999
Box 29, Folder 7	Delta Haze Corporation, Stephen C. Lavere, Estate of Robert Johnson and Claud Johnson v. Mack McCormick, information notebook, part three of three, 1969-1999

Box 29, Folder 8	Agreement concerning rights to authorized biography of Robert Johnson in respect to book publishing, dramatization, film, etc., 1972, undated
Box 29, Folder 9	John Hammond, Columbia Records, 1972-1976, undated
Box 30, Folder 1	Carrie Thompson, business file, 1972-1977
Box 30, Folder 2	Carrie Thompson, business file, 1972-1981
Box 30, Folder 3	Library of Congress, 1976-1981, undated
Box 30, Folder 4	Gee vs. Columbia Broadcasting System (CBS), 1979-1981
Box 30, Folder 6	State of Texas unclaimed property, 1992-2002, undated
Box 30, Folder 7	Testament and will, 1998
Box 30, Folder 8	Columbia Broadcasting System (CBS), records law department, 1998
Box 30, Folder 9	Living Blues magazine article, University of Mississippi, 1998
Box 30, Folder 10	Freeland and Freeland, 1999, undated
Box 30, Folder 11	Jay Brakefield proposal and agreement, 2008, undated
Box 30, Folder 12	Stephen Laverie proposal, 2014-05-16
Box 30, Folder 13	Notes relating to legal matters and work, 2015-04
Box 30, Folder 14	Drafts to estate of Robert Johnson, undated
Box 30, Folder 15	Estate of Robert Johnson, affidavit to file, undated
Box 30, Folder 16	Center for Continuing Study of Cultural Outbursts and Centers, letter of intent, undated
Box 30, Folder 17	Steve Laverie unpublished notes for Columbia Broadcasting System (CBS) Records album of complete Robert Johnson songs, undated
Box 30, Folder 18	Song royalties, potential suits, undated

Subseries 2.11: Business Records, 1941-2006, undated

Scope and Contents: This subseries documents Mack McCormick's production, distribution, and sale of blues recordings in association with Almanac Books and Record Company, Broadcast Music Incorporated (BMI), Hornsby Music Company, and Sanga Music Incorporated. Materials include project lists, record production costs, budget and planning documents, mailing lists, biographical information queries,

correspondence, promotional ideas, logo information, publicity, copyright literature, business forms, song clearances, lead sheets, and artwork for booklets. Materials are arranged first in alphabetical order by the name of the company and then in chronological order.

Box 31, Folder 1	Almanac Books and Record Company, projects, 1958-1985, undated
Box 31, Folder 2	Almanac Books and Record Company, record production costs, 1964-1966, undated
Box 31, Folder 3	Almanac Books and Record Company, Houston records, 1965-1966, undated
Box 31, Folder 4	Almanac Books and Record Company, post office, 1966-1967
Box 31, Folder 5	Almanac Books and Record Company, budget and planning, 1966-1968, undated
Box 31, Folder 6	Almanac Books and Record Company, customers and mailing list, 1967
Box 31, Folder 7	Almanac Books and Record Company, paper and cutting prices, 1967
Box 31, Folder 8	Almanac Books and Record Company, biographical information queries, 1968
Box 31, Folder 9	Almanac Books and Record Company, correspondences with the Department of the Army, 1968
Box 31, Folder 10	Almanac Books and Record Company, promotional ideas, 1969
Box 31, Folder 11	Almanac Books and Record Company, budget plans, undated
Box 31, Folder 12	Almanac Books and Record Company, logo, undated
Box 31, Folder 13	Almanac Books and Record Company, promotion, undated
Box 31, Folder 14	Almanac Books and Record Company, record clubs for almanac, undated
Box 31, Folder 15	Broadcast Music Incorporated (BMI), copyright information, 1960-1967
Box 31, Folder 16	Broadcast Music Incorporated (BMI), Robert Shaw, 1966-1967
Box 31, Folder 17	Broadcast Music Incorporated (BMI), business forms, 1969, undated
Box 31, Folder 18	Broadcast Music Incorporated (BMI), general information, 1973-1994
Box 31, Folder 19	Broadcast Music Incorporated (BMI), third batch, undated
Box 31, Folder 20	Broadcast Music Incorporated (BMI), queries, undated
Box 31, Folder 21	Hornsby Music Company, copyrights, 1963-1967

Box 31, Folder 22	Hornsby Music Company and Broadcast Music Incorporated (BMI), 1965-2001, undated
Box 31, Folder 23	Sanga Music Incorporated, correspondence, 1981-1982
Box 31, Folder 24	Sanga Music Incorporated, correspondence, 1987
Box 31, Folder 25	Sanga Music Incorporated, correspondence, 2006
Box 32, Folder 1	Texas Barrelhouse Piano, song clearances, AM 11, 1941-1968, undated
Box 32, Folder 2	Texas Barrelhouse Piano, Les Ouefs Brouilles, AM 12, 1949-1966, undated
Box 32, Folder 3	Texas Barrelhouse Piano, maps for booklet, AM 12, 1949-1968, undated
Box 32, Folder 4	Texas Barrelhouse Piano, lead sheets, 1951-1965
Box 32, Folder 5	Texas Barrelhouse Piano, Hattie Green, AM 10, 1963, undated
Box 32, Folder 6	Texas Barrelhouse Piano, The Ma Grinder, AM 10, 1963, undated
Box 32, Folder 7	Texas Barrelhouse Piano, Put Me in the Alley, AM 10, 1963
Box 32, Folder 8	Texas Barrelhouse Piano, assumed name certification, federal identification number and sales tax, 1963-1966, undated
Box 32, Folder 9	Texas Barrelhouse Piano, record labels, 1963-1966
Box 32, Folder 10	Texas Barrelhouse Piano, The Clinton, music manuscript, 1963-1967
Box 32, Folder 11	Texas Barrelhouse Piano, mailers, stuffers, and advertisements, 1965, undated
Box 32, Folder 12	Texas Barrelhouse Piano, pricing, and procedures, 1965, undated
Box 32, Folder 13	Texas Barrelhouse Piano, advertisements, and promotion ideas, 1966, undated
Box 32, Folder 14	Texas Barrelhouse Piano, customer comments, 1966
Box 32, Folder 15	Texas Barrelhouse Piano, folk and jazz polls, 1966, undated
Box 32, Folder 16	Texas Barrelhouse Piano, form mailings, 1966
Box 32, Folder 17	Texas Barrelhouse Piano, HiFi/Stereo review of top recordings, 1966-12
Box 32, Folder 18	Texas Barrelhouse Piano, customer orders, individual and commercial, book one, 1966

Box 32, Folder 19	Texas Barrelhouse Piano, customer orders, individual and commercial, book two, 1966
Box 32, Folder 20	Texas Barrelhouse Piano, customer orders, individual and commercial, book three, 1966-1967
Box 32, Folder 21	Texas Barrelhouse Piano, customer orders, individual and commercial, 1966-1967
Box 32, Folder 22	Texas Barrelhouse Piano, customer orders, individual and commercial, 1966-1967
Box 32, Folder 23	Texas Barrelhouse Piano, customer orders, individual and commercial, 1966-1967
Box 32, Folder 24	Texas Barrelhouse Piano, catalog listings, 1966-1967, undated
Box 32, Folder 25	Texas Barrelhouse Piano, efforts to prevent bootlegging and incorrect listing, AM 10, 1966-1967, undated
Box 32, Folder 26	Texas Barrelhouse Piano, reviews, 1966-1967, undated
Box 33, Folder 1	Texas Barrelhouse Piano, AM 10, 1966-1969
Box 33, Folder 2	Texas Barrelhouse Piano, book copyrights, 1967, undated
Box 33, Folder 3	Texas Barrelhouse Piano, credits and information, AM 12, 1967
Box 33, Folder 4	Texas Barrelhouse Piano, customer orders, individual and commercial, book four, 1967
Box 33, Folder 5	Texas Barrelhouse Piano, photostat, engraving, and printing, 1967, undated
Box 33, Folder 6	Texas Barrelhouse Piano, radio station requests, 1967
Box 33, Folder 7	Texas Barrelhouse Piano, recording materials, AM 12, 1967, undated
Box 33, Folder 8	Texas Barrelhouse Piano, custom orders, individual and commercial, book five, 1967-1968
Box 33, Folder 9	Texas Barrelhouse Piano, commercial customer inquiries, 1968
Box 33, Folder 10	Texas Barrelhouse Piano, Edgemoor Publishing Company, 1968-1969
Box 33, Folder 11	Texas Barrelhouse Piano, Library of Congress numbers, 1968
Box 33, Folder 12	Texas Barrelhouse Piano, individual customer inquiries, 1969-1970, undated
Box 33, Folder 13	Texas Barrelhouse Piano, Santa Fe group, fourth ward, barrelhouse pianists, 1975, undated

Box 33, Folder 14	Texas Barrelhouse Piano, budget for cover and booklet, undated
Box 33, Folder 15	Texas Barrelhouse Piano, halftones, AM 12, undated
Box 33, Folder 16	Texas Barrelhouse Piano, mailers, and quotes, AM 11, AM 12, AM 14, undated
Box 33, Folder 17	Texas Barrelhouse Piano, song clearances and sources data, AM 12, undated
Box 33, Folder 18	Texas Barrelhouse Piano, photograph masks, undated
Box 33, Folder 19	Texas Barrelhouse Piano, paste up, copy, and photographs, undated
Box 33, Folder 20	Texas Barrelhouse Piano, type reduction, word counts, tallies, undated
Box 33, Folder 21	Texas Barrelhouse Piano, AM 10, undated
Box 33, Folder 22	Texas Barrelhouse Piano, AM 10, undated
Box 33, Folder 23	Texas Barrelhouse Piano, advertisements in progress, AM 10, 1966-1967, undated
Box 33, Folder 24	Texas Barrelhouse Piano, back liner copy, AM 11, AM 12, and AM 14, undated
Box 33, Folder 25	Texas Barrelhouse Piano, halftones, AM 11 and AM 14, undated
Box 33, Folder 26	Texas Barrelhouse Piano, label designs, undated
Box 34, Folder 1	Texas Barrelhouse Piano, liner notes, undated
Box 34, Folder 2	Texas Barrelhouse Piano, cover design, AM 12, undated
Box 34, Folder 3	Texas Barrelhouse Piano, Leadbelly, programming and editing, undated
Box 166, Folder 3	Texas Barrelhouse Piano, paste up, copy, and photographs, undated
Box 167, Folder 1	Texas Barrelhouse Piano, undated
Box 34, Folder 4	Texas Blues Project, cover design ideas, undated
Box 34, Folder 5	Texas Blues Project, back design for booklet, undated
Box 34, Folder 6	Texas Blues Project, booklet cover, undated
Box 34, Folder 7	Texas Blues Project, booklet materials, undated
Box 34, Folder 8	Texas Blues Project, layouts and cutouts, undated
Box 34, Folder 9	Texas Blues Project, press sizes, layouts and permission information, undated

Box 34, Folder 10	Texas Blues Project, Tisdome editing, undated
Box 34, Folder 11	Texas Blues Project, Making of a Champion, undated
Box 34, Folder 12	Texas Blues Project, label copy for Amiz, undated
Box 34, Folder 13	Texas Blues Project, layout planning facts, undated
Box 34, Folder 14	Texas Blues Project, layout, AM 11, AM 12, and AM 13, undated
Box 170, Folder 1	Points to consider on question of style, 1968, undated
Box 170, Folder 2	Louis Armstrong reissues, undated
Box 170, Folder 3	Magazines and record review columns, 1969, undated
Box 170, Folder 4	Circulate to discographers, undated
Box 170, Folder 5	Moderns, miscellaneous examples to incorporate, 1970, undated
Box 170, Folder 6	How to discover a folk, undated
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Box 170, Folder 15	Correspondence, 1965-2014, undated

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Series 3: Projects Files, 1960-2003, undated

Scope and Contents: This series consists of materials documenting how McCormick, with cultural organizations, used his field work to expose Texan crafts and culture to a broader audience. The series is divided into five subseries: Subseries 3.1: Library of Congress; Subseries 3.2: Newport Folk Festival; Subseries 3.3: Hemisfair, 1968 World's Fair; Subseries 3.4: Smithsonian Institution; and Subseries 3.5: Other Projects.

Subseries 3.1: Library of Congress, 1960-1964

Scope and Contents: This subseries relates to McCormick's grant funded work, A Treasury of Field Recordings, which used original recordings for documentary record production. Packaged and sold as a two-volume set, the earliest recordings were done in and around Houston, then in various parts of Texas. Materials include program notes and texts for volumes one and two, Houston Folklore group notes, and Candid Records, Incorporated documents. Materials are arranged in chronological order.

Box 34, Folder 15 A Treasury of Field Recordings, Houston Folklore, 1960

Box 34, Folder 16-18 A Treasury of Field Recordings, notes, 1960

Box 34, Folder 19 A Treasury of Field Recordings, volume one, 1960

Box 34, Folder 20 A Treasury of Field Recordings, volume two, 1960

Box 35, Folder 1 Candid Records, Incorporated, 1960-1963

Box 35, Folder 2 A Treasury of Field Recordings, 1964

Subseries 3.2: Newport Folk Festival, 1965-1969

Scope and Contents: This subseries contains information about the festival and McCormick's grant funded work to provide Texas participants. Materials include general information, programs, and a report. These materials are arranged in chronological order.

Box 35, Folder 3 General information, 1965-07

Box 35, Folder 4 Program, 1965
Language: English.

Box 35, Folder 5 Report, 1966-07

Box 35, Folder 6 Program, 1969
Language: English.

Subseries 3.3: Hemisfair, 1968 World's Fair, San Antonio, Texas, 1968

Scope and Contents: This subseries provides information relating to McCormick's conceptual plan for the Texan contribution to the fair. McCormick used his field work from the Newport Folk Festival grant to organize the Texan musicians and craftsmen for Hemisfair 1968. This group later represents the

state of Texas at the Smithsonian Institution's Festival of American Folklife (FAF) in 1968. Materials are arranged in chronological order.

Box 35, Folder 7 General information, 1968
Language: English.

Box 168, Folder 1 General information, 1968

Subseries 3.4: Smithsonian Institution, 1966-1980, undated

Scope and Contents: This subseries documents McCormick's work for the Smithsonian's Division of Performing Arts. This office was responsible for the planning, creation, and execution of the yearly Festival of American Folklife (FAF) program. Materials include concept and design documents, plans and feasibility studies, fact sheets, programs, promotion and publicity materials, fieldwork kits, operational manuals, participant forms, contracts, reports, photographs, contact sheets, correspondence, blueprints, maps, and ephemera. Of note is information relating to President Lyndon Baines Johnson's participation in the 1968 festival. In addition, there are administrative files pertaining to McCormick's travel including authorizations, vouchers, living arrangement papers, and travel receipts. Materials are arranged in chronological order.

Box 35, Folder 8 Ralph Rinzler file, 1966-1970
Language: English.

Box 35, Folder 9 Festival of American Folklife, ideas, 1966-1975
Language: English.

Box 35, Folder 10 General information, 1968
Language: English.

Box 35, Folder 11 Festival of American Folklife, letters of inquiry, 1968
Language: English.

Box 35, Folder 12 Festival of American Folklife, notes on workshop, 1968-07
Language: English.

Box 35, Folder 13 Festival of American Folklife, President Johnson, 1968
Language: English.

Box 35, Folder 14 Festival of American Folklife, reviews and newspaper clippings, 1968
Language: English.

Box 168, Folder 2 Poster, 1968

Box 169, Folder 1 Festival of American Folklife, 1969

Box 35, Folder 15 Festival of American Folklife, 1969
Language: English.

Box 35, Folder 16 Festival of American Folklife, copy for signs, 1969

	Language: English.
Box 35, Folder 17	Festival of American Folklife, forms, 1969 Language: English.
Box 35, Folder 18	Festival of American Folklife, lists and budget, 1969 Language: English.
Box 35, Folder 19	Festival of American Folklife, newspaper clippings, 1969 Language: English.
Box 35, Folder 20	Festival of American Folklife, newspaper clippings, 1969 Language: English.
Box 35, Folder 21	Festival of American Folklife, program, 1969 Language: English.
Box 36, Folder 1	Festival of American Folklife, press release, 1969 Language: English.
Box 36, Folder 2	Festival of American Folklife, wool and corn exhibit information, 1969 Language: English.
Box 36, Folder 3	Smithsonian Institution, 1969 Language: English.
Box 36, Folder 4	Festival of American Folklife, Ethel Raim's 1968 recommendations, 1969 Language: English.
Box 36, Folder 5	Recommendations, 1969 Language: English.
Box 36, Folder 6	Authorizations of official travel, 1969-1971 Language: English.
Box 36, Folder 7	Festival of American Folklife, critique and general recommendations, 1969-1971 Language: English.
Box 36, Folder 8	Festival of American Folklife, Arkansas state official summary and recommendations, 1970
Box 36, Folder 9	Festival of American Folklife, magazine articles, 1970
Box 36, Folder 10	Festival of American Folklife, 1970
Box 36, Folder 11	Festival of American Folklife, program, 1970
Box 36, Folder 12	Festival of American Folklife, 1970

Box 36, Folder 13	Festival of American Folklife, 1970
Box 36, Folder 14	Festival of American Folklife, record promotion, 1970, undated
Box 36, Folder 15	Plan and Feasibility of Proposed Spokane Ecology Exposition, 1970
Box 36, Folder 16	Smithsonian Institution, 1970
Box 36, Folder 17	Montreal Project, photographs, and general information, 1970-1971
Box 36, Folder 18	Touring Performance Service, 1970-1971
Box 36, Folder 19	Travel authorizations and vouchers, 1970-1973
Box 36, Folder 20	Festival of American Folklife, proposals, 1970-1974
Box 37, Folder 1	Festival of American Folklife, articles for program, 1971
Box 37, Folder 2	Festival of American Folklife, Montreal, John Bentley, 1971
Box 37, Folder 3	Montreal program budget, 1971
Box 37, Folder 4	Festival of American Folklife, Montreal program budget, 1971
Box 37, Folder 5	Montreal program, contact sheets, 1971
Box 37, Folder 6	Festival of American Folklife, correspondence, 1971
Box 37, Folder 7	Montreal entry and parking passes, 1971
Box 37, Folder 8	Montreal Program fact sheet on possible participants, 1971
Box 37, Folder 9	Festival of American Folklife, Montreal Program, fact sheet on possible participants, 1971
Box 37, Folder 10	Festival of American Folklife, Montreal program, ideas and firms, 1971
Box 37, Folder 11	Festival of American Folklife, Montreal program, letter of introduction, 1971
Box 37, Folder 12	Dick Lusher file, 1971
Box 37, Folder 13	Festival of American Folklife, Melody Maker, 1971-06-29
Box 37, Folder 14	Festival of American Folklife, Montreal program, name performers, 1971
Box 37, Folder 15	Festival of American Folklife, Montreal program, newspaper clippings, 1971

Box 37, Folder 16	Festival of American Folklife, Montreal program, newspaper clippings, 1971
Box 37, Folder 17	Festival of American Folklife, Ohio folklife, 1971
Box 37, Folder 18	Festival of American Folklife, Division of Performing Arts, participant certificate, 1971
Box 37, Folder 19	Festival of American Folklife, participant form and questionnaire, 1971
Box 37, Folder 20	Festival of American Folklife, Montreal program, participant sign-in sheets, week one-twelve, 1971
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Box 38, Folder 2	Festival of American Folklife, Montreal program, photographs for future article, 1971
Box 38, Folder 3	Press releases, 1971
Box 38, Folder 4	Festival of American Folklife, press release, 1971
Box 38, Folder 5	Festival of American Folklife, Montreal program, 1971
Box 38, Folder 6	Festival of American Folklife, Montreal program, 1971
Box 38, Folder 7	Festival of American Folklife, Montreal program and history, 1971
Box 38, Folder 8	Festival of American Folklife, Montreal program and history, 1971
Box 38, Folder 9	Festival of American Folklife, Montreal program, week one, 1971
Box 38, Folder 10	Festival of American Folklife, Montreal program, week two, 1971
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Box 38, Folder 12	Festival of American Folklife, Montreal program, week four, 1971
Box 38, Folder 13	Festival of American Folklife, Montreal program, week five, 1971
Box 38, Folder 14	Festival of American Folklife, Montreal program, week six, 1971
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Box 39, Folder 2	Festival of American Folklife, Montreal program, week twelve, 1971
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Box 39, Folder 5	Festival of American Folklife, Montreal program tapes, 1971
Box 39, Folder 6	Festival of American Folklife Montreal program, weekly press releases, 1971
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Box 40, Folder 5	Festival of American Folklife, bicentennial plans and ideas, 1972-1976
Box 40, Folder 6	Amtrak memo, 1973
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Box 40, Folder 8	Expo '74, conceptual plan, 1973
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Box 40, Folder 10	Department of Performing Arts, undated, 1973
Box 40, Folder 11	Field research guidelines, undated, 1973
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Box 41, Folder 7	Festival of American Folklife, Expo '74, general files, 1974
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Box 41, Folder 12	Festival of American Folklife, Expo '74, newspaper clippings, 1974
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Box 43, Folder 12	Presentation plan for field workers, 1975
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Box 44, Folder 1	Festival of American Folklife, Regional America, 1975
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Box 44, Folder 13	Festival of American Folklife, general plans, 1976
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Box 44, Folder 17	[Festival of American Folklife], Regional America, budget, step three, 1976
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Box 45, Folder 1	Festival of American Folklife, program, 1980
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Box 45, Folder 4	Festival of American Folklife, design and landscaping ideas for festival grounds and sites, undated
Box 45, Folder 5	Division of Performing Arts, staff, undated
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Box 45, Folder 16	[Festival of American Folklife], Regional America, presentation plan outline, undated
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Subseries 3.5: Other Projects, 2000-2003, undated

Scope and Contents: This subseries contains information relating to some of McCormick's blues research and the Texas Book Festival. Materials are arranged in chronological order and include notes and a poster.

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Map-folder 8 Texas Book Festival, Mexico primero, 2002, undated

Box 37, Folder 23 Blues project, [Holly George-Warren], 2003

Box 37, Folder 21 Blues project, searching for the birth of Blues, notes, undated

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Series 4: Manuscripts and Writings, 1952-2015, undated

Scope and Contents: This series contains McCormick's manuscripts and writings, finished and in progress, notes, research, and other materials related to his writings. The works are both literary and theatrical based in fact or in fiction. The work entitled *Blues Odyssey* appears to have been an early attempt at writing on the life of Robert Johnson.

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Box 46, Folder 6	8-11, Booker White, notes, research, 1968-1971, undated
Box 46, Folder 7	12-15, Alonzo Brown, The 888, Kinly Ladies, John Smith, 1970, undated
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Box 48, Folder 11	Dewey Williams, Japath Jackson, Colored Sacred Harp, 1968-1971
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Box 48, Folder 15	Chicago Blues Men and Places, 1981, undated
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Scope and Contents: This series contains materials relating to artists many of whom McCormick managed, recorded, and/or researched with the goal of exposing their music to a wider audience. Materials include correspondence, transcripts, contracts, magazine articles, programs, music manuscripts, newspaper clippings, performance flyers, copyrights, lead sheets, biographical information, discographies, and photographs. The materials are arranged first in alphabetical order by artist and then in chronological order.

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Box 74, Folder 13	Lazy Lester [Leslie Johnson] , photograph , undated
Box 74, Folder 14	Mance Lipscomb, 1960-1962, undated

Box 74, Folder 15	Mance Lipscomb, 1961-1963, undated
Box 74, Folder 16	Mance Lipscomb, performance programs, 1961-1963, undated
Box 74, Folder 17	Mance Lipscomb, income, 1961-1964
Box 74, Folder 18	Mance Lipscomb, newspaper clippings, 1961-1976, undated
Box 74, Folder 19	Mance Lipscomb, magazine articles, 1962-1967
Box 74, Folder 20	Mance Lipscomb, Arhoolie Records, advertisement, 1964
Box 74, Folder 21	Mance Lipscomb, 1966
Box 74, Folder 22	Mance Lipscomb, 1976, undated
Box 74, Folder 23	Mance Lipscomb, 2001
Box 169, Folder 8	Mance Lipscomb articles, 2010
Box 74, Folder 24	Mance Lipscomb, photographs, undated
Box 74, Folder 25	Mance Lipscomb: Texas Sharecropper and Songster, article by Mack McCormick, undated
Box 75, Folder 1	Mance Lipscomb, undated
Box 168, Folder 11	Little Johnnie and His Famous Rolletes, undated
Box 75, Folder 2	Johnny MaCafee, photographs, undated
Box 168, Folder 12	James McDaniel and the Unforgettables, undated
Box 75, Folder 3	Buddy Morenzo, photographs, undated
Box 75, Folder 4	Little Junior Parker, photographs, undated
Box 168, Folder 10	Ernie K-Doe Revue and the ZZ Hill Revue, undated
Map-folder 9	John Roberts and the Hurricanes, Ted Taylor, Junior Walker, undated
Box 75, Folder 5	Buddy Ryland, photographs, 1949, undated
Box 75, Folder 6	Buddy Ryland, 1949-1950
Box 169, Folder 9	Buddy Ryland, undated

Box 75, Folder 7	Lightning Slim, photographs, undated
Box 75, Folder 8	Lonesome Sundown, photograph, undated
Box 75, Folder 9	T-Bone Walker, photograph, undated

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Series 6: Texas Blues Research, 1858-2011, undated

Scope and Contents: This series consists of materials assembled by McCormick for his Texas Blues research project, 1957-1971. The series is divided into six topical subseries: Subseries 6.1: Lead Files, Subseries 6.2: Trip Notes, Subseries 6.3: Song Histories, Subseries 6.4: Music, Subseries 6.5: Record Catalogs, and Subseries 6.6: Maps.

Subseries 6.1: Texas Blues Research, 1910-2010, undated

Scope and Contents: This subseries contains research for a manuscript project titled *The Texas Blues*. The materials consist of typescript and handwritten correspondence, primarily between Paul Oliver and Mack McCormick, typescript notes and references, typescript notes of interviews with individuals, newspaper clippings, and photocopied secondary sources.

McCormick assembled the research into binders known as Volumes 1-5. There are indices for volumes two-four that McCormick completed in August 1965. Additional indices include a supplementary index and subject index. Each page of this research is numbered in the upper right corner and the pages are arranged sequentially. In some instances, McCormick removed pages from sequential order, filing them in subject or artist files, presumably for cross references. When possible, the processing archivist restored the original pages and made photocopies for the other files. Many of the pages are annotated by McCormick either directly on the page or by using a sticky-note. All sticky-notes were photocopied and then removed for preservation reasons.

McCormick's "Author's Preface" for the manuscript *The Texas Blues*, contains insight and details about McCormick's motivations to undertake research about the blues, his research methodology, the sources he consulted, his collaborators, especially Paul Oliver, and the use of terms "Black" vs. "Afro-American" or "Cajun" vs. "Acadian." McCormick noted that, "the book is not complete and, in a sense, never can be." (Author's preface, page 7) Some of the sources McCormick consulted included, telephone directories, court records, police records, death certificates, city directories, maps, statistical data about Texas, employment histories of musicians, and speaking with individuals who had contact with musicians, such as hotel and bar owners. McCormick wrote that, "the greatest single resource of valuable material is undoubtedly the commercial recordings." (Author's Preface, page 19) McCormick obtained dubbings or taped transcriptions of many early recordings from blues collectors which allowed him to trace influences, phrases, and texts for blues musicians. One of the greatest obstacles was the physical separation of McCormick (in Texas) and Oliver (in England), their reliance on mail to communicate their research, and the drain on their personal finances.

McCormick by the early 1960s was concerned that some colleagues and collaborators, including Paul Oliver, may attempt to publish his research without his permission. For this reason, he began to place "hoaxes" in his research materials. For useful context pertaining to McCormick's planting of hoaxes (and how to identify them), see the Editor's Preface and Afterword in Robert "Mack" McCormick, *Biography of a Phantom: a Robert Johnson Blues Odyssey*, edited by John W. Troutman (Washington DC: Smithsonian Books, 2023).

As a preservation measure, researchers must view digitized content for boxes 76-80 as soon as it becomes available through the finding aid online. Originals not available due to fragility.

Box 75, Folder 10 Author's Preface (AP), undated

Box 75, Folder 11 Introduction (A), undated

Box 75, Folder 12 Across the Tracks (AA), undated

Box 75, Folder 13	Old Country Stomp (B), undated
Box 75, Folder 14	Sing A While, Pick A While (C), undated
Box 75, Folder 15	Silver City Bound (D), undated
Box 75, Folder 16	Central Tasks (E), undated
Box 75, Folder 17	Suitcase Blues (F), undated
Box 75, Folder 18	Long Lonesome Day (G), undated
Box 75, Folder 19	Out of Santa Fe (H), undated
Box 75, Folder 20	The Houston Kick (I), undated
Box 75, Folder 21	San Antonio Shout (J), undated
Box 75, Folder 22	[No Title] (K), undated
Box 75, Folder 23	Prison Smith Casey (L), undated
Box 75, Folder 24	Flying Crow (M), undated
Box 75, Folder 25	California Bound (N), undated
Box 75, Folder 26	Postwar Artists (O), undated
Box 75, Folder 27	Texas Worried Blue (P), undated
Box 75, Folder 28	Early Slave Situation (Q), undated
Box 75, Folder 29	African Echoes (R), undated
Box 75, Folder 30	Go Down Old Hannah (S), undated
Box 75, Folder 31	Deckhand and Cow Hand (SS), undated
Box 75, Folder 32	[Untitled] (T), undated
Box 75, Folder 33	Boll Weevil Ballad, Bool Weevil Blues (U), undated
Box 75, Folder 34	Standards and Make-ups (V), undated
Box 75, Folder 35	Denomination Blues (W), undated
Box 76, Folder 1	Days of Forty-Nine (X), undated

Box 76, Folder 2	Shadowland Blues (Y), undated
Box 76, Folder 3	Volume 1, Index, pages 1-712, undated
Box 76, Folder 4	Volume 1, pages 1-129, 1959-1960
Box 76, Folder 5	Volume 1, pages 130-200, 1960
Box 76, Folder 6	Volume 1, pages 201-269, 1960
Box 76, Folder 7	Volume 1, pages 271-399, 1960
Box 76, Folder 8	Volume 1, pages 400-460, 1959-1960
Box 76, Folder 9	Volume 1, pages 461-513A, 1960-1961
Box 76, Folder 10	Volume 1, pages 529-589, 1961
Box 76, Folder 11	Volume 1, pages 590-645, 1960s, 1984
Box 76, Folder 12	Volume 1, pages 646-712, 1961
Box 76, Folder 13	Volume 2, pages 716-787, 1961-1967
Box 76, Folder 14	Volume 2, pages 790B-870, 1961
Box 76, Folder 15	Volume 2, pages 871-979, 1961
Box 77, Folder 1	Volume 2, pages 980-1099, 1961
Box 77, Folder 2	Volume 2, pages 1100-1199, 1961-1962
Box 77, Folder 3	Volume 2, pages 1200-1300, 1960-1962
Box 77, Folder 4	Volume 3, pages 1301-1350, 1960-1962
Box 77, Folder 5	Volume 3, pages 1351-1410, 1962
Box 77, Folder 6	Volume 3, pages 1411-1470, undated
Box 77, Folder 7	Volume 3, pages 1471-1549, 1963
Box 77, Folder 8	Volume 3, pages 1550-1629, 1963
Box 77, Folder 9	Volume 3, pages 1691-1700, 1963
Box 77, Folder 10	Volume 3, pages 1701-1780, 1963

Box 77, Folder 11	Volume 3, pages 1781-1860, 1963
Box 77, Folder 12	Volume 3, pages 1861-1897, 1963
Box 77, Folder 13	Volume 4, pages 1898-1999, 1965
Box 78, Folder 1	Volume 4, pages 2000, 2185-2186, 2188, 2200-2286, undated
Box 78, Folder 2	Volume 4, pages 2501-2579, 1965-1966
Box 78, Folder 3	Volume 4, pages 2638, 2657-2707, 1966
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Box 78, Folder 7	Recent, pages 2819-2899, 1967-1968
Box 78, Folder 8	Recent, pages 2900-2999, 1968
Box 78, Folder 9	Recent, pages 3000-3099, 1969
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Box 78, Folder 12	Recent, pages 3300-3399, 1972
Box 78, Folder 13	Recent, pages 3400-3422, 1972
Box 79, Folder 1	Index of artists, undated
Box 79, Folder 2	Index of artists, photocopy, undated
Box 79, Folder 3	Index of artists, pagination summaries, 1960-1969, 1971
Box 79, Folder 4	Volume 5, pages 2001-2068, 1962-1963
Box 79, Folder 5	Volume 5, pages 2069-2104, 1962-1963
Box 79, Folder 6	Volume 5, pages 2105-2133, 1962-1966
Box 79, Folder 7	Volume 5, pages 2134-2163, 1962-1971
Box 79, Folder 8	Volume 5, pages 2164-2190, undated

Box 79, Folder 9	Volume 5, Dallas, 1963, 1968
Map-folder 4	Texas Blues Research, volume 5, pages 2164-2190, hand drawn map of [Chicago?], undated
Box 79, Folder 10	Photocopies of select pages from volume 1 - volume 4, 1959-1971
Box 80, Folder 1	Correspondence, 1960s-1975
Box 80, Folder 2	Chapter 25, Standards and make-ups, style points and terminology of schools, undated
Box 80, Folder 3	Phenomena of the Blues, a proposal, undated
Box 80, Folder 4	Notes, 1972-1973
Box 80, Folder 5	Publisher information, 1961, 1971-1972
Box 80, Folder 6	Paul Oliver, writings, 1960
Box 80, Folder 7	Outline, and research notes (1), 1967-1968, 2015
Box 80, Folder 8	Outline, and research notes (2), 1967-1968
Box 80, Folder 9	Outline and research notes (3), 1967-1968
Box 80, Folder 10	Houston area musicians, 1966
Box 81, Folder 1	Proposal for Texas material, undated
Box 81, Folder 2	Xeroxing tests, undated
Box 81, Folder 3	Texas Blues outline of chapters, undated
Box 81, Folder 4	African music articles [to read], 1952, 1964, 1966, undated
Box 81, Folder 5	Artists from Texas, undated
Box 81, Folder 6	Audiotape dubbing [for Paul Oliver], undated
Box 81, Folder 7	[People to] write to, 1964-1968
Box 81, Folder 8	Backlog of queries, 1967, undated
Box 81, Folder 9	"Blues," the Word and the Meaning, 1973, undated
Box 81, Folder 10	Comparative listening, undated

Box 81, Folder 11	Folios sent with original chapters, undated
Box 81, Folder 12	Long Hot Summer Day, draft, undated
Box 81, Folder 13	Texas Mixture, undated
Box 81, Folder 14	Dance Clockwise and Counter, 1965
Box 81, Folder 15	Negro population data, 1910-1996
Box 81, Folder 16	Library searches, 1960
Box 81, Folder 17	Census data and maps, 1972-1975
Box 82, Folder 1	Maggie Jones, and Laura Smith, 1972
Box 82, Folder 2	KXYZ Novelty Band [Jerome Shipman], 1980
Box 82, Folder 3	Lomax, Alan, 1965-1966, 1971
Box 82, Folder 4	Lomax notes on prison and related recordings, 1931, 1939
Box 82, Folder 5	McClure, Fred, 1980, 2010
Box 82, Folder 6	Mail log receipts, 1972
Box 82, Folder 7	Manuscript inventory, 1972
Box 82, Folder 8	Major research, 1963-1971
Box 82, Folder 9	Manuscripts, comments, undated
Box 82, Folder 10	Material ready to be mailed, part one of one, 1968, 1971-1972, undated
Box 82, Folder 11	Material ready to be mailed, part two of two, 1969-1972
Box 82, Folder 12	Musicians, 1982
Box 82, Folder 13	New World Negro music articles [to read], 1945, 1952, undated
Box 82, Folder 14	Oliver, Paul (McCormick collaboration with), 1970
Box 82, Folder 15	Photographs and illustrations, 1969
Box 82, Folder 16	Shreveport, Louisiana, 1969
Box 82, Folder 17	Roquemore, Finous, undated

Box 82, Folder 18	Sound recording studio, 2003
Box 82, Folder 19	Southern Cross the Dog, undated
Box 82, Folder 20	Temple Mound Builders, 1975-1983
Box 82, Folder 21	Telephone calls, 1963-1970
Box 82, Folder 22	Texas Negro Life, 1972-1986
Box 83, Folder 1	Total Texas Negroes/percentage of blues singers, undated
Box 83, Folder 2	Research from Paul Oliver, undated
Box 83, Folder 3	Miscellaneous, undated
Box 83, Folder 4	Conversations, 1971-08
Box 83, Folder 5	West Texas data (3252-3279), undated
Box 83, Folder 6	West Texas railroad schedules, 1930
Box 83, Folder 7	Index pages, undated
Box 83, Folder 8	Research file, 1962, undated
Box 83, Folder 9	Zydeco articles, 1989-1996
Box 170, Folder 20	Across the Tracks, undated
Box 170, Folder 21	Sunshine Special, undated
Box 170, Folder 22	Texas Easy Street, undated
Box 170, Folder 23	Texas Blues Texas Style, undated

Subseries 6.2: Lead Files, 1962-1980, undated

Scope and Contents: The lead files are arranged alphabetically and consist of handwritten notes, correspondence (with many public libraries), maps, travel brochures, menus, hotel information, newspaper clippings, and business cards about locations McCormick traveled to seeking information about blues musicians.

Box 83, Folder 10	Houston, Texas area, 1969
Box 83, Folder 11	Performers, blues artists, living blues list, 1978-08
Box 83, Folder 12	Walter Kleypos (piano), undated

Box 83, Folder 13	Country, blues, 1963-1975
Box 83, Folder 14	Mexican musicians, undated
Box 83, Folder 15	Old leads book, Texas, Southwest, Northwest, Dallas, 1964-1965
Box 83, Folder 16	Recommendations to send out, undated
Box 84, Folder 1	Old Lead Book, Houston, 1960-1964
Box 84, Folder 2	Old Lead Book, Texas, Southwest, Northeast, Mexico, 1962-1966
Box 84, Folder 3	Field work data to sort, 1966-1967
Box 84, Folder 4	Alaska, 1975
Box 84, Folder 5	Alabama, 1971
Box 84, Folder 6	Arizona, 1974
Box 84, Folder 7	El Dorado, Arkansas, undated
Box 84, Folder 8	Arkansas (Helena, Delta, Pine Bluff Area), undated
Box 84, Folder 9	Fayetteville, Arkansas (Fort Smith and Ozarks), 1969-1970
Box 84, Folder 10	Hot Springs, Arkansas, 1960-1969
Box 84, Folder 11	Little Rock, Arkansas, 1969
Box 84, Folder 12	California, 1974-1975
Box 84, Folder 13	Los Angeles, California, 1971
Box 84, Folder 14	Colorado, 1974
Box 84, Folder 15	District of Colombia, undated
Box 84, Folder 16	Florida, 1965-1980
Box 84, Folder 17	Georgia, 1976
Box 84, Folder 18	Hawaii, undated
Box 84, Folder 19	Chicago, Illinois, 1967
Box 84, Folder 20	Iowa, undated

Box 84, Folder 21	Kansas, 1969
Box 84, Folder 22	Kentucky, 1969-1972
Box 84, Folder 23	New Orleans, Louisiana, 1974-1975
Box 85, Folder 1	Lafayette, Baton Rouge, Louisiana, 1966-1980
Box 85, Folder 2	Lafayette and Baton Rouge, Louisiana, Louisiana tours publications, 1969-1980
Box 85, Folder 3	Shreveport, Louisiana, undated
Box 85, Folder 4	Maryland, 1970
Box 85, Folder 5	Mexico, 1974
Box 85, Folder 6	Mississippi, 1974
Box 85, Folder 7	Missouri, 1971
Box 85, Folder 8	St. Louis, Missouri, 1971
Box 85, Folder 9	Nebraska, 1971
Box 85, Folder 10	New England, 1971
Box 85, Folder 11	New Mexico, 1969
Box 85, Folder 12	North Carolina, 1968-1970
Box 85, Folder 13	Northwest, 1970-1971
Box 85, Folder 14	Ohio, undated
Box 85, Folder 15	Cincinnati, Ohio, undated
Box 85, Folder 16	Cleveland area, Huntsville and Conroe, Texas, 1973-1978
Box 85, Folder 17	Oklahoma, 1969-1974
Box 85, Folder 18	Puerto Rico/Virgin Islands, 1971
Box 85, Folder 19	South Carolina, 1977
Box 85, Folder 20	Memphis area, Tennessee, 1969
Box 85, Folder 21	Tennessee, 1969-1976

Box 85, Folder 22	Ray Baca, Bohemian culture, 1967-1968
Box 85, Folder 23	Houston area, white musicians, 1969
Box 85, Folder 24	Houston area, black musicians, 1978
Box 86, Folder 1	Houston area, craftsmen and others, 1970-1975
Box 86, Folder 2	Austin, Texas (publisher), 1980
Box 86, Folder 3	Austin, Texas, 1966-1967
Box 86, Folder 3	San Antonio, Texas, 1968-1975
Box 86, Folder 4	Waco, Texas, undated
Box 86, Folder 5	Fort Worth, Texas area, undated
Box 86, Folder 6	Dallas, Texas, 1968
Box 86, Folder 7	Galveston, Texas area, 1975
Box 86, Folder 8	Corpus Christi, Texas, and Mexico border, 1963-1968
Box 86, Folder 9	Centerville, Texas and area, 1966
Box 86, Folder 10	Wichita Falls, Texas, undated
Box 86, Folder 11	San Angelo, Texas, 1972
Box 86, Folder 12	Tyler, Texas, 1978
Box 86, Folder 13	Beaumont, Texas, 1969-1978
Box 86, Folder 14	Texarkana, 1973-1977
Box 86, Folder 15	Virginia, undated
Box 86, Folder 16	West and Northwest, 1973-1974
Box 86, Folder 17	West Virginia, 1969
Box 86, Folder 18	Wisconsin, undated

Subseries 6.3: Trip Notes, 1960-1989, undated

Scope and Contents: The trip notes are arranged chronologically and contain handwritten and typescript notes, maps, correspondence, receipts, travel brochures, and in some instances, photographs about the locations McCormick visited. Highway travel maps associated with the trip files were pulled from file folders and placed in map-folders.

Box 86, Folder 19	Arkansas, Texarkana, East Texas, 1966
Box 86, Folder 20	District of Columbia, 1976
Box 86, Folder 21	Washington, DC, 1968
Box 86, Folder 22	Florida, 1975-11-1975-12
Box 86, Folder 23	New Orleans, Louisiana, 1981
Box 86, Folder 24	Baltimore, Maryland, 1969-03
Box 86, Folder 25	New Mexico, 1967-10
Box 86, Folder 26	Newport Folk Festival, 1965
Box 86, Folder 27	Newport, Rhode Island, 1965-07
Box 86, Folder 28	Memphis, Tennessee, 1975-1988
Box 86, Folder 29	South Texas, 1965-09
Box 86, Folder 30	Kirbyville, Texas, 1965-12
Box 86, Folder 31	Galveston, Texas, 1966-10
Box 86, Folder 32	Austin, Texas, 1965-1966
Box 86, Folder 33	Wichita-Shawnee, Indian data, 1969-08
Box 86, Folder 34	Kansas-Oklahoma, non-Indian data, 1969-08
Box 87, Folder 1	Texas-Arkansas-Mississippi-Louisiana, 1969-11-1970-04
Box 87, Folder 2	Fort Worth, Texas, 1969
Box 87, Folder 3	Galveston, Texas, 1976
Box 87, Folder 4	Resource People, 1976-1984
Box 87, Folder 5	General travel information, 1973-1977

Box 87, Folder 6	Hertz car rental, 1973
Box 87, Folder 7	Restaurants (Texas and Louisiana), 1975
Box 87, Folder 8	Festival of American Folklife, list of participants, 1968-1970
Box 87, Folder 9	Festival of American Folklife, address list, 1970
Box 87, Folder 10	Festival of American Folklife, recommendations on Indians, 1970
Box 87, Folder 11	Alabama-Washington, Ohio-Arkansas, 1970-12-1971-01
Box 87, Folder 12	Hot Springs, Arkansas, undated
Box 87, Folder 13	Parking overnight, 1970-1983
Box 87, Folder 14	Auto rental, 1989
Box 87, Folder 15	San Antonio, Texas, 1991
Box 87, Folder 16	General reminders, undated
Box 87, Folder 17	Trains, planes, hotels, undated
Box 87, Folder 18	Insurance, auto and home, undated
Box 87, Folder 19	Cedar Point Vermillion Beach, 1946
Box 87, Folder 20	Trip receipts, 1960
Box 87, Folder 21	Trip receipts, 1965
Box 87, Folder 22	Trip receipts, 1966
Box 87, Folder 23	Trip receipts, 1967
Box 87, Folder 24	Trip receipts, 1968
Box 87, Folder 25	Trip receipts, 1969
Box 87, Folder 26	Trip receipts, 1970
Box 87, Folder 27	Trip receipts, 1971
Box 87, Folder 28	Trip receipts, 1972-1973
Box 87, Folder 29	Trip receipts, 1978-1979

Box 87, Folder 30	Trip receipts, undated
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Box 87, Folder 31	Routes, stops, suggestions, 1975-1976
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Subseries 6.4: Song Histories, 1920-1982, undated

Box 88, Folder 1	Tom Moore's Farm, 1982, undated
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Box 88, Folder 2	Histories of various songs, undated
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Box 88, Folder 3	Folk Songs, 1963
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Box 88, Folder 4	Stories behind songs, circa 1960s
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Box 88, Folder 5	Song record chronologies, undated
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Box 88, Folder 6	Reference material on songs, 1972
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Box 88, Folder 7	Phrases from songs, not understood, 1976-1982
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Box 88, Folder 8	Songs about unmentionable diseases, undated
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Box 88, Folder 9	Picking Poor Robin Clean, 1966-1967
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Box 88, Folder 10	The Wabash Mystique, undated
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Box 88, Folder 11	Christine LeRoy, undated
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Box 88, Folder 12	Lord Thomas, undated
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Box 88, Folder 13	Knoxville Grill/Waco Grill, Lexington murder, 1976
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Box 88, Folder 14	Billy of the Town, undated
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Box 88, Folder 15	Death Bell Blues, undated
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Box 88, Folder 16	Duncan and Brady, 1969
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Box 88, Folder 17	44 Blues, undated
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Box 88, Folder 18	School house fire, 1923
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Box 88, Folder 19	Las Poquianchis Corrido, 1964
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Box 88, Folder 20	Caminoata Flecha Roja, undated
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Box 88, Folder 21	Stack o Lee, undated
Box 88, Folder 22	Mountain Meadow Massacre, undated
Box 88, Folder 23	Go to Dallas, See My Pony Run, undated
Box 88, Folder 24	The Dirty Dozens, undated
Box 88, Folder 25	Saints, undated
Box 88, Folder 26	Titanic, 1972-1980
Box 88, Folder 27	Frankie and Albert, 1982
Box 88, Folder 28	Clail and Pearly, undated
Box 88, Folder 29	Reuben James, undated
Box 88, Folder 30	Flying Crow, 1968
Box 88, Folder 31	Sand Mountain Blues, undated
Box 88, Folder 32	Starving Chain, undated
Box 88, Folder 33	Mama Blues, undated
Box 88, Folder 34	In the Jail House Now, undated
Box 88, Folder 35	Beaumont Rag, undated
Box 88, Folder 36	C.C.R. Dev, undated
Box 88, Folder 37	Key to the Highway, Key to the Mountain, Key to the Bushes, undated
Box 88, Folder 38	Aimee McPherson, 1969
Box 88, Folder 39	Black Smoke Moon, undated
Box 88, Folder 40	Match Box Blues, undated
Box 88, Folder 41	Oleanna, 1956
Box 89, Folder 1	Milk Cow Blues, undated
Box 89, Folder 2	Sebastopol, undated
Box 89, Folder 3	Sitting on Top of the World, 1953

Box 89, Folder 4	Casey Jones, 1960-1970
Box 89, Folder 5	Railroad Bill, undated
Box 89, Folder 6	Songs by women, 1993, undated
Box 89, Folder 7	Songs used in films, undated
Box 89, Folder 8	New York Suites, undated
Box 89, Folder 9	Song histories, 1920-1945
Box 89, Folder 10	I Could Cry, Salty Tears (play), undated
Box 89, Folder 11	Early songbook albums on Decca, undated
Box 89, Folder 12	Song compilation, best proposed, undated
Box 166, Folder 7	Ivers, undated

Subseries 6.5: Music, 1928-2011, undated

Box 89, Folder 13	Articles and reviews about musicians, 1969-1974
Box 89, Folder 14	Articles and reviews about musicians, 1969-1974
Box 89, Folder 15	Articles and reviews about musicians, 1969-1974
Box 89, Folder 16	Correspondence, 1967-1982
Box 89, Folder 17	Bill Bains interview, 1992-1993
Box 89, Folder 18	William "Willie" Brown, 1979
Box 90, Folder 1	Helene F. Chmura, Columbia, and Bernice Manes (Harry James recordings), 1948-1949
Box 90, Folder 2	Collection Choice Music, 2000, undated
Box 90, Folder 3	Delmark Records (Bob Koester), 2011
Box 90, Folder 4	Electric Guitar (141C 170), undated
Box 90, Folder 5	Henry Didn't Like that Kind of Music, 1964
Box 90, Folder 6	Goldwyn Follies, undated

Box 90, Folder 7	Loren Hancock (metal worker), 1969-1971
Box 90, Folder 8	Claude Johnson, 2004
Box 90, Folder 9	Kelly's Careless Love, undated
Box 90, Folder 10	Music catalogs, 1977-1989
Box 90, Folder 11	Charlie Patton, 1971-1981
Box 90, Folder 12	Records considered (Duke Ellington), 1974-1978
Box 90, Folder 13	Texas Country Music (compiled list), undated
Box 90, Folder 14	Records considered enjoyable, 1968-1979
Box 91, Folder 1	Records, cassettes, CDs to consider, 1974-1981
Box 91, Folder 2	Records for sale and inventory, 1962
Box 91, Folder 3	Records, want list, 1968-1972
Box 91, Folder 4	Records post war, want list, 1972
Box 91, Folder 5	Michelle Shocked, 1991-1992
Box 91, Folder 6	Smithsonian recordings, 1970-1989
Box 91, Folder 7	Smithsonian recordings, 1980-1989
Box 91, Folder 8	Weather records (meteorological), 1928-1930
Box 91, Folder 9	Larry Taylor, 2003-2005
Box 91, Folder 10	25/27 Cities Project, 2005 1 computer_disc_3.5 1 Electronic discs (CD)
Box 92, Folder 1	27 cities recordings, 2005
Box 92, Folder 2	Grafton, Wisconsin, 1966
Box 92, Folder 3	Zydeco notes, 1976-1989
Box 92, Folder 4	Zydeco trademark and patent, 1987-1990

Subseries 6.6: Record Catalogs, 1963-2006, undated

Box 92, Folder 5	Adelphi Recordings, 1971-1973
Box 92, Folder 6	Advert Records, undated
Box 92, Folder 7	Beaumont Blues sales, 1976
Box 92, Folder 8	Arhoolie Recordings, 1969-1970
Box 92, Folder 9	Audiophile Records, undated
Box 92, Folder 10	Biograph Records, 1978
Box 92, Folder 11	Bluebonnet Records, undated
Box 92, Folder 12	Manco Recording Company, 1971
Box 92, Folder 13	Chester Checker LP Catalog, 1968
Box 92, Folder 14	Collectors Classics (Tony's Records), (Damsk Grammofonpladefarlag), undated
Box 92, Folder 15	CBS/Columbia, undated
Box 92, Folder 16	Country Records, 1968-1977
Box 92, Folder 17	Decca Records, 1977, undated
Box 92, Folder 18	Delmark Records, 1978
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Subseries 6.7: Maps, 1858-1989, undated

Scope and Contents: The maps are divided into three subseries, United States Highway Travel Maps, Topography Maps, and Other Maps. The maps are arranged alphabetically by state. Many of the maps are annotated by McCormick directly on the map or by using a sticky-note. Sticky-notes were photocopied in situ and then removed for preservation reasons.

Subseries 6.7.1: United States Highway Travel Maps, 1960-1981, undated

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Map-folder 1	Florida, 1973-1974

Notes: Forms part of the Florida field trip, 1975 November.

Map-folder 1	Louisiana, 1962-1978
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Map-folder 1	Crystal Springs, Mississippi, circa 1960s
Map-folder 1	Great Lakes, the Mississippi and Ohio Rivers, Cruising Chart No. 10, 1976
Map-folder 1	North Carolina/South Carolina, 1964
Map-folder 1	Western United States, 1974 1 Map
Map-folder 1	Oklahoma, 1969
Map-folder 1	Central and Western United States, 1969
Map-folder 1	Chicago Street Map, 1966
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Map-folder 1	South Central United States, 1961
Map-folder 1	New York City and Long Island, 1962
Map-folder 1	Glazers Wholesale Distributors, Dallas, Texas, plans, 1991
Map-folder 5	Texas (state and specific cities), 1963-1978
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Map-folder 1	New York World's Fair and tri-state area (New York, Connecticut, and New Jersey), 1964

Subseries 6.7.2: United States Geological Survey Maps (Topographic), 1908-1989, undated

Map-folder 2	United States Geographical Maps for Mississippi, 1971-1989
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Map-folder 2	United States Geological Survey map, Scotlandville Quadrangle, Louisiana, 1963
Map-folder 2	United States Geological Survey map, Terry Quadrangle, Mississippi, 1937
Map-folder 2	United States Geological Survey map, Florence Quadrangle, Mississippi, 1942
Map-folder 2	United States Geological Survey map, Horseshoe Lake, Arkansas-Mississippi-Tennessee, 1960
Map-folder 2	United States Geological Survey map, Big Island Quadrangle, Arkansas-Mississippi, 1939
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Map-folder 2	United States Geological Survey map, Pace Quadrangle, Mississippi-Arkansas, 1939
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Map-folder 2	United States Geological Survey map, United States base map, 1962
Map-folder 2	United States Geological Survey map, Hattiesburg, Mississippi-Alabama, 1970
Map-folder 2	United States Geological Survey map, Greenwood, Mississippi-Arkansas, Louisiana, 1953
Map-folder 2	United States Geological Survey map, Jackson, Mississippi-Louisiana, 1962
Map-folder 2	United States Geological Survey map, Natchez, Mississippi-Louisiana, 1953
Map-folder 4	United States Geological Survey map, Mississippi, 1971, 1975, 1980

Subseries 6.7.3: Other Maps, 1858-2004, undated

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Map-folder 3	Plantations of the Mississippi River, Natchez to New Orleans, 1858, undated
Map-folder 3	Major Forest Types in the South, 1963
Map-folder 3	Color print United States physical map, undated
Map-folder 3	Physical Divisions of the United States, 1964
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Series 7: Robert Johnson, 1910-2015, undated

Scope and Contents: This series is the result of many years of extensive research and collecting data for what was to be a definitive publication relating to the life of bluesman Robert Johnson. Tentatively titled "The Biography of a Phantom," McCormick settled on the title who "Killed Robert Johnson" (WKRJ) connecting many threads of the story by marking his research files with "WKRJ." The series is divided into two subseries: Subseries 7.1: Research, and Subseries 7.2: Who Killed Robert Johnson manuscript dating from 1955-2015.

Archivists and curators have encountered unverifiable and sometimes suspect information in McCormick's research materials and manuscript drafts pertaining to Robert Johnson; it is apparent that McCormick sometimes falsified documents and in other instances deliberately planted false information within his research materials and manuscript drafts. More specifically, while McCormick's original recordings and notes associated with his 1972 interviews with Johnson's sisters Carrie Thompson and Bessie Hines have been removed from public access pending an ongoing Ethical Returns investigation, along with the portions of his manuscript drafts that drew from them, in later manuscript versions and notes found in Series 7.1 and 7.2, McCormick fabricated observations and stories from those interviews, at times with an aim to thwart potential litigation directed at him, and/or to challenge various family members' heirship claims to the estate of Robert Johnson. Caution thus is warranted, and independent verification encouraged before relying upon the findings reported in these research notes and book manuscript drafts, particularly regarding McCormick's interactions with Robert Johnson's family members. For context and examples pertaining to McCormick's fabrications and the motives behind them as related to this series, see the Editor's Preface and Afterword in Robert "Mack" McCormick, *Biography of a Phantom: a Robert Johnson Blues Odyssey*, edited by John W. Troutman (Washington DC: Smithsonian Books, 2023).

Subseries 7.1: Research Materials, 1910-2015, undated

Scope and Contents: This subseries includes magazine articles, census surveys, biographical information, background notes for chapters, copyright claims, correspondence, travel notes, publishing literature, newspaper clippings, maps, family documents, photographs, library and archival sources, lyrics, interview notes, album anthologies, book reviews, and web searches. Materials are arranged in alphabetical order by the subjects McCormick used as folder titles. Followed by subjects are groups of materials found in between folders. It is assumed that the materials were to be interfiled later. Materials were put in folders, labelled as research notes, and arranged in chronological order. Folders were also removed pending a Smithsonian Shared Stewardship and Ethical Returns investigation.

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Subseries 7.2: Who Killed Robert Johnson (WKRJ) Manuscript, 1955-2015, undated

Scope and Contents: This series documents McCormick's attempts to complete the manuscript for publication. Materials consist of typed manuscripts with handwritten notes, outlines, style guides, typing instructions, funding sources for reorganizing drafts, indexes, computer file lists, plans for book format, original artwork, and graphics. Some folders have been removed pending a Smithsonian Shared Stewardship and Ethical Returns investigation. Materials are arranged first in chronological order and then in alphabetical order.

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Series 8: Office Files, 1938-2000, undated

Scope and Contents: This subseries primarily served as reference materials for McCormick's research, writing, record production, and sales activities. Materials include letterhead stationery, shipping information, sample contacts, sample letters to publishers, United States export control regulations, songwriters guidelines, advertising rates for magazines, copyright literature, trademark registry, printing quotes, publishing sample contracts, mailing lists, Texas telephone directories, and lists of record and book stores. Materials are arranged in chronological order.

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Series 9: Correspondence, 1959-2015, undated

Scope and Contents: This series contains McCormick's communications with various individuals, including friends, academics, record labels, and organizations. Series also includes articles, obituaries, photographs, and other materials about specific individuals. Not all folders include actual correspondence. Folder titles reflect McCormick's original headings. The information in [] was provided by Tony Scherman. Materials are arranged in alphabetical order.

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Series 10: Organizations, Groups, and Buffs, 1961-2003, undated

Scope and Contents: This series includes newsletters, membership lists, meeting notes, research notes, articles, event information, and other content connected to organizations and centers in the United States. Most of the featured organizations are based in Texas and there is a large majority of content related to the Association for Recorded Sound Collections (ARSC). Materials are arranged in alphabetical order.

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Box 135, Folder 39	Association for Recorded Sound Collections (ARSC), general meetings, 1975-2003, undated
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Box 135, Folder 41	Association for Recorded Sound Collections (ARSC), "Secrets of the Stars," vocal stand-ins, 1990-2000, undated
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Box 135, Folder 44	Association for Recorded Sound Collections (ARSC), members, 1998-2003, undated
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Box 136, Folder 2	Association for Recorded Sound Collections (ARSC), press list and press lease boiler plate, 2001, undated
Box 136, Folder 3	Association for Recorded Sound Collections (ARSC), program ideas, 2001-2002, undated

Box 136, Folder 4	Association for Recorded Sound Collections (ARSC), printed programs, 2002
Box 136, Folder 5	Association for Recorded Sound Collections (ARSC), "American Popular Song" sequel and notes on classical American popular songs, 1920-1946, undated
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Box 136, Folder 7	Association for Recorded Sound Collections (ARSC), program idea: records in films, undated
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Box 136, Folder 24	Houston Folklore Society, 1973-1978, undated
Box 136, Folder 25	Institute of Jazz Studies, Rutgers University, 1963-1971, undated

Box 136, Folder 26	Institute of Texas Cultures, 1962-1969, undated
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Box 136, Folder 34	Oral history project and archives, 1974, undated
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Series 11: Festivals and Living Museums, 1960-2003, undated

Scope and Contents: This series consists of flyers, brochures, articles, promotional content, and notes. Most of the materials focus on festivals. The materials are arranged in alphabetical order

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Box 137, Folder 34	Wurstfest, New Braunfels, Texas, 1962-1966

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Series 12: Music Journals, 1971-2006, undated

Scope and Contents: This series contains entire publications relating to blues, jazz, and Texas music. Materials are arranged in chronological order.

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Box 138, Folder 17	Relax, 1971-1972
Box 138, Folder 18	Storyville 82, 1979-04-1979-05

Box 138, Folder 19	Taking Off, spring 2005
Box 138, Folder 20	Texas Music Collector, 2006

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Series 13: Subject Files, 1896-2015, undated

Scope and Contents: These materials document McCormick's voracious research activities. While mostly known for his blues scholarship, McCormick researched other subjects with nearly the same tenacity. He had an insatiable ambition to make connections between music, cultural characters, folklore, regional speech, race relations, sex, records, film, food, crime statistics, the prison system, geography, consumer tastes, and books. Materials include magazine articles, newspaper clippings, research notes, discographies, and travel materials. These materials are arranged in alphabetical order by McCormick's subject titles. In addition, there are index cards with information relating to magazines, newsletters, United States retailers, catalogs for retailers, American wholesalers, libraries, and clubs.

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Box 169, Folder 13	100 years of recorded sound, 1977
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Box 159, Folder 39	Toner, Tom, undated
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Box 159, Folder 43	Tucker, Bessie [blues singer], 1968-1976
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Box 159, Folder 45	Turner, Allan, 1969-1999
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Box 159, Folder 47	Names beginning with V, 1975
Box 159, Folder 48	Vance, Nina, Alley Theater, 2010
Box 159, Folder 55	Von Schmidt, Eric [1960s blues revivalist, blues singer], 1995
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Box 159, Folder 53	Vinson, Walter, 1972
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Box 160, Folder 1	Names beginning with W, 1960-1981
Box 160, Folder 2	Wade, Stephen, 1992-1994
Box 160, Folder 3	Walker, Aaron, 2003
Box 160, Folder 4	Walker, Frank [major early blues and country record producer], undated
Box 160, Folder 5	Walker, Hamp, undated
Box 160, Folder 6	Walker, "T-Bone" [Aaron Thibeaux] [major blues guitarist and singer], 1968-1975
Box 160, Folder 7	Walker, Willie, 1969

Box 160, Folder 8	Wallace, Sippie [Beulah Belle Thomas] [blues singer], 1984-1986
Box 160, Folder 9	Walter, Ernest, undated
Box 160, Folder 10	Walters, Pat, 2012
Box 160, Folder 11	Walton, Mercy Dee, 1963
Box 160, Folder 12	Wardlaw, Gayle Dean [blues researcher], 1998-2010
Box 160, Folder 13	Warther, Ernest and Dave, undated
Box 160, Folder 14	Washington, George "Bull City Red", undated
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Box 160, Folder 18	Watkins, Jack, 1966
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Box 160, Folder 20	Watson, Johnny "Guitar" [blues guitarist], 1965-1978
Box 160, Folder 21	Weaver, Curly [early blues man], undated
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Box 160, Folder 23	Webster, [William Murl] Dr., undated
Box 160, Folder 24	Welding, Pete [journalist, jazz, and blues researcher], 1961-1966
Box 160, Folder 25	Welding, Pete, Johnny Sines and Eudora, 1927-2002
Box 160, Folder 26	Weldon, William [Bill], undated
Box 160, Folder 27	Wells, Junior [Amos Wells Blakemore, Jr.] [major blues harmonica player, and bandleader], 1966
Box 160, Folder 56	Wemack, Jimmy, 1964
Box 160, Folder 28	Wheat, John, 2002-2010
Box 160, Folder 29	Wheatstraw, Peetie [William Bunch] [blues man], 1940

Box 160, Folder 30	Whelan, Pete, 2004-2010
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Box 160, Folder 34	Wiederkehr, wine makers, 1970
Box 160, Folder 37	Wilkins, Robert [blues singer], 1969-1970
Box 160, Folder 34A	Willett, "Knocky" [Noyes], 1986
Box 160, Folder 35	Willey, Geeshie [blues singer], undated
Box 160, Folder 38	Williams, "Big Joe" [Joseph Lee] [blues singer], 1961-1964
Box 160, Folder 39	Williams, Bill, 1971
Box 160, Folder 40	Williams, Hank, 1967
Box 160, Folder 41	Williams, N.L., Reverend, 1972-1976
Box 160, Folder 42	Williams, R.G., 1965
Box 160, Folder 43	Williams, Robert Pete [blues singer], 1962-1971
Box 160, Folder 44	Williams, Spencer [early blues piano player and composer], 1965
Box 160, Folder 45	Williams, Steve, 2006
Box 160, Folder 46	Williams, Zeke, 2004-2008
Box 160, Folder 47	Williamson, "Homesick James" [James Williams, James Williamson, or John William Henderson] [blues musician], 1966
Box 160, Folder 48	Williamson, "Sonny Boy II" [Alex or Aleck Miller] [blues musician], 1965-1972
Box 160, Folder 36	Willkins, Joe Willie, 1979
Box 160, Folder 49	Wills, Bob, 1975-1978
Box 160, Folder 50	Wilson, Grace L. and Peters, Lily, undated
Box 160, Folder 51	Wilson, "Hop" [Harding] [blues singer], 1971

Box 160, Folder 52	Wilson, Rey Roma, 1969-1977
Box 160, Folder 53	Wilson, Teddy [jazz piano player], 1986
Box 160, Folder 54	Winckler, Suzanne, 1971-1984
Box 160, Folder 55	Witherspoon, James [Jimmy] [blues singer], 1964-1997
Box 160, Folder 57	Wood, Roger, 2002-2010
Box 160, Folder 58	Wood, Roger and Hamrick, Dave, 2002
Box 160, Folder 59	Woods, Oscar, undated
Box 160, Folder 60	Wyde, Phil and Joanie, 2007-2010
Box 160, Folder 61	Names beginning with Y, 1970
Box 161, Folder 1	Yates, Herbert J. and Republic 123, 1932-1986
Box 161, Folder 2	Young, Johnny, 1971
Box 161, Folder 3	Young Royals, 1971
Box 161, Folder 5	People, 1989-09
Box 161, Folder 6	People to find, undated
Box 162	Rolodex cards, people, A-Z, undated

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Series 15: Audio Cassette Tapes and Digital Files, 1941-2011, undated

Scope and Contents: This series includes audio cassette tapes created by Robert "Mack" McCormick primarily in support of his research for his writings. Most of the research tapes are interviews, largely conducted on the telephone, with a few exceptions done in the home of the interviewee. These interviews were conducted by McCormick as an employee of the Smithsonian Institution, Library of Congress, or as an independent researcher. Audio cassette tapes, recorded as dictation of notes for unfinished manuscripts, include thoughts on additional research to pursue and typing instructions. A small number of tapes are related to McCormick as an individual and provide biographical information or insight into his private thoughts, professional work, and concern about his writings and collection. Many of these tapes have been digitized by the Archives Center. Some tapes were sent out to professional audio labs due to the condition of the items. Many of the tapes were digitized as one program without an indication as to whether it was side one or side two of the tape. Other tapes were digitized using the division of side one and side two. Numbers were assigned to each tape and the material was later arranged in chronological order. Abstracts were created by Archives Center staff for all digitized audio cassette tapes. These abstracts were made from the digital files and not the original audio cassette tapes. Sound and content quality of the tapes differ depending on how, where, and when they were created. Content of the audio cassettes primarily relate to music, research on Robert Johnson (interviews with his family and acquaintances), and McCormick himself. Much of the content covered in the audio cassette tapes can be found in documents in the collection. McCormick often makes references to files in the collection that include more information on a particular subject. Researchers are advised to consult the documents in the collection for more detailed notes as the original audio cassette tapes are not available for research use.

Some of the interviews are restricted from use pending investigation under the Smithsonian Institution's Ethical Returns and Shared Stewardship Policy.

Box 165, Cassette
OTC 1485.33

Jay McShann [Orchestra?], "Blues from Kansas City", 1941

1 Cassette tape (Total Running Time: 00:00)

Notes: From Jazz Heritage audio CD of original American Decca recording of the Jay McShann Orchestra featuring Charlie Parker and Walter Brown. Musical selections include both blues and jazz.

Box 165, Cassette
OTC 1485.28

Henry "Mule" Townsend Interview, 1972-07-30

1 Cassette tape (Total Running Time: 33:44)

Notes: Side A: Henry Jesse "Mule" Townsend interview, July 30, 1972 Side B: Blank

Side A: Henry Jesse "Mule" Townsend interview, July 30, 1972 Interview with Henry Jesse "Mule" Townsend (October 27, 1909-September 24, 2006) American blues singer, guitarist, and pianist conducted by Dick Spottswood, at Wolf Trap, Vienna, Virginia. Townsend discusses meeting Robert Johnson on Jefferson Avenue in St. Louis, Missouri. Both musicians played house parties where Townsend would occasionally play with Johnson. Townsend also converses with Spottswood about Johnson's personality, the subjects of his songs, length of time they had contact, how people responded to his music, his style as compared to other musicians during his time, and the news of his death.

Side B: Blank

Box 165, Cassette OTC 1485.18	[Who Killed Robert Johnson (WKRJ)], tape number 1, Restricted, 1972-07 1 Cassette tape (Total Running Time: 00:00)
Box 165, Cassette OTC 1485.19	[Who Killed Robert Johnson (WKRJ)], tape number 2, Restricted, [July 1972?] 1 Cassette tape (Total Running Time: 01:32)
Box 165, Cassette OTC 1485.20	[Who Killed Robert Johnson (WKRJ)], tape number 3, Restricted, [July 1972?] 1 Cassette tape (Total Running Time: 01:32)
Box 165, Cassette OTC 1485.21	[Who Killed Robert Johnson (WKRJ)], tape number 4, Restricted, 1972-07-22 1 Cassette tape (Total Running Time: 01:32)
Box 165, Cassette OTC 1485.22	<p>[Who Killed Robert Johnson (WKRJ)], tape number 5, 1972-1973 1 Cassette tape (Total Running Time: 84:00)</p> <p>Notes:</p> <p>Side A: Estelle Shannan interview, part 3, undated; [Lavert] Hutchinson interview, July 29, 1972; Sodarisa Miller interview, August 3, 1972; Albert Major interview, October 5, 1972; and Lawrence [Olt] interview, November 10, 1972.</p> <p>Side B: Mrs. H. E. Oertle interview, May 10, 1972; Tomas Acuna interview, undated; and S. R. Leatherman interview, October 1, 1973.</p> <p>Consists of a compilation of telephone interviews McCormick conducts with individuals primarily as part of his research on Robert Johnson.</p> <p>Side A: Estella Shannan interview, part 3, undated.</p> <p>Estella Shannan, mother of Delta blues guitarist Robert Lockwood, Jr., continues her conversation with McCormick. It is learned that she was born in 1899, left Arkansas in 1942, was a commercial cook, and sang in a choir. [Lavert] Hutchison interview, July 29, 1972.</p> <p>Jazz musician Lavert Hutchison speaks with McCormick on the telephone from his home in Waco, Texas. Born in 1903, Hutchison states that his music career began while as a student at Wilberforce University where he played with Horace Henderson's band, the Collegians, from 1927-1931. He converses about other musicians in the band and his work with big bands around New York.</p> <p>Sodarisa Miller interview, August 3, 1972.</p> <p>McCormick conducts telephone interview with Miller, a vaudeville blues singer, as part of his research relating to blues recordings made in the 1920s. Miller (August 13, 1901-) who also recorded under the name Wilmer Davis, began singing as a child in Louisville, Kentucky. She eventually moved to Chicago, Illinois where she made her first recording at the age of twenty-three. Miller talks about some of the labels she recorded for including Paramount, Victor, and Vocalion. McCormick has a dialogue with Miller about some of the musicians she worked with and the titles of her songs.</p> <p>Albert Major interview, October 5, 1972.</p>

McCormick calls Majors as part of his research to find relatives of Robert Johnson's mother Julia Majors Dodds. Mrs. Majors informs McCormick that she does not have a relative named Julia Majors.

Lawrence [Olt] interview, November 10, 1972.

McCormick calls Olt as part of his research to find relatives of Robert Johnson. Olt informs McCormick that he is not related to Julia Majors. Check the tape on this one.

Side B: Mrs. H. E. Oertle interview, May 10, 1972.

McCormick interviews Mrs. Homer Eugene Oertle, sister-in-law of Brunswick Records salesman Ernest (Ernie) Monroe Oertle (1890-1941), on the telephone as part of his research for the Smithsonian Institution. He is working on a project to document how the company salesmen discovered unique talent in the 1930s and arranged for them to go to the Texas studios for recording sessions. Mrs. Oertle informs McCormick that she had no information relating to Mr. Oertle's business activities. She also had very little biographical information to offer about the family of her husband, Homer Eugene Oertle (1888-1957), other than the fact that they had immigrated from Switzerland and settled in Pittsburgh, Kansas where the brothers grew up.

Tomas Acuna interview, undated.

McCormick briefly speaks on the telephone with Tomas Acuna and his daughter who are in San Antonio, Texas. McCormick wants to gather from Acuna, a Brunswick Records employee who organized recording sessions, information for his research relating to recording in the 1930s. He asks Acuna the questions through his daughter who then relates the answers to McCormick.

Acuna informs McCormick that he was involved in recording sessions in San Antonio's Gunter Hotel on the second floor. The conversation is ended with the intention of continuing the discussion later.

S. R. Leatherman interview, October 1, 1973.

McCormick interviews Samuel Richard Leatherman Jr. on the telephone as part of his research relating to culture along the Mississippi River area and some of the older plantations. Leatherman (1903-) began managing the Abby/Leatherman Plantation in 1926 which started as 8,000-9,000 acres of land for the growing of hay, cotton, and corn. He inherited the property from his father Samuel Richard Leatherman who inherited it from the original owners great grandfather Richard Abby and his brother Anthony Abby. Leatherman describes the land, the family home, and the families who worked there. Hugh Fontaine, Leatherman's brother-in-law, operated the plantation for a while and started the Memphis Hunt and Polo Club. He also provides McCormick with information relating to how labor is acquired for the plantation, the number of people living on the property, social activities, and musicians who played for the workers.

Box 165, Cassette OTC 1485.23	[Who Killed Robert Johnson (WKRJ)], tape number 6, Restricted, 1973-11 1 Cassette tape (Total Running Time: 01:31)
Box 165, Cassette OTC 1485.24	<p>[Who Killed Robert Johnson (WKRJ)], tape number 7, 1973 1 Cassette tape (Total Running Time: 90:00)</p> <p>Notes: Side A: Perry Pyle interview, November 1973. Side B: Art Satherley interview, November 18, 1973. Side A: Perry Pyle interview, November 1973.</p> <p>McCormick conducts telephone interview with Perry Pyle, district manager for Brunswick Records, as part of his research for the Smithsonian Institution relating to the history of how talent was discovered and recorded for the record label. Pyle primarily discusses his career with Brunswick/Warner Brothers/Columbia records in Dallas, Texas. He began his career as a salesman and becomes sales manager in 1928. By 1930, he was a branch manager in the music division but was not involved in the recording aspects of the business. He describes the company as being interested in hillbilly music and talks about the five salesmen including Robert Pompie, Jack Kemp, F. F. Binger, Stevens, and Ernie Oertle who travelled around the country looking for talent. He remembers the recording studio as first being in a warehouse located at 611 Elm Street and then in a two-story building on 508 Park Avenue where the company moved in 1930. Located on the 2nd floor, the recording studio was marked off by drapes and in the same space as the record warehouse. He discusses the recording of musicians Henry Thomas, J. T. "Funny Paper" Smith, and Gene Campbell. In addition, he provides information relating to the personality of Ernie Oertle.</p> <p>Side B: Art Satherley, November 18, 1973.</p> <p>McCormick conducts interview with Art Satherley, who was a recording executive for the American Record Corporation (ARC), as part of his research relating to the methods used to recruit talent for recording sessions in the 1920s and 1930s. Satherley, who grew up in England, states that he became interested in the music industry while employed in the furniture trade. He began working for the Brunswick Record Company shortly before it was sold to the American Record Corporation (ARC). Satherley worked out of the New York office and would travel to Dallas and in the process of scouting for talent throughout the country. He attended recording sessions with engineers Vincent Liebler, Al Housman, and Harry Marker. He speaks about other employees involved in company operations including salesman Ernie Oertle and producer Don S. Law who came with the Brunswick Company. In addition, he provides information about the role [William Ronald] W. R. Calaway played in talent development, Lady Frances Tainter employed in Dallas, and shipping clerk Anthony Ganza. He provides insight into the recording process in Dallas, San Antonio, and Ft. Worth, Texas. He notes that the company stop using wax as a medium for making recordings in 1939 or 1940. He describes the recording of Mexican, white, and African American musicians; the use of recording schedules; and the</p>

process of giving groups a chance to rehearse before they recorded. Satherley states that he signed the singer Josh White and took him to New York to record as Reverend White. Satherley also mentions to McCormick that he is in possession of American Record Corporation (ARC) ledgers.

Box 165, Cassette
OTC 1485.25

[Who Killed Robert Johnson (WKRJ)], tape number 8, 1973, 1980
1 Cassette tape (Total Running Time: 90:00)

Notes:

Side A: Vincent Liebler interview, December 15, 1973.

Side B: Virginia Heisley interview, June 18, 1980 and June 20, 1980.

Side A: Vincent Liebler interview, December 15, 1973.

McCormick interviews Vincent Liebler (1910-) as part of a historical survey of how recordings were made in his role as a consultant for the Smithsonian Institution. He mentions working on a book for Smithsonian Press and is interested in Liebler's work for the project. Liebler states that he started his professional career as a civil engineer during construction work with bridges. He notes that he had a radio station and started working for Brunswick Records, which was owned by Warner Brothers, as chief engineer in November 1928. Liebler verifies that he was at Robert Johnson's first recording session at the Gunter Hotel in San Antonio in 1936. He reconstructs the Sunday recording session for Johnson by describing the set-up, which included the use of storm doors between the rooms, the type of recording equipment used, the use of wax for recordings, and how they cooled the studio while maintaining a low level of noise. He comments on Johnson's fans and fan mail and states that he never saw Johnson perform outside the studio. He mentions other employees including recording supervisor Don Meyer, Ed Theroux, and John Hammond.

Side B: Virginia Heisley interview, June 18, 1980, and June 20, 1980.

McCormick interviews Heisley, buyer for the Record Shop, on the telephone as part of his research examining the way phonograph records were sold. Heisley worked for the Record Shop located at 1309 Main Street from 1937-1940/41. It primarily sold race, popular, hillbilly, and Mexican records. She discusses prices of records, dealers discount, race records sales, good time houses, and customer purchasing habits. Heisley states that it was hard to sell songs with suggestive lyrics.

Box 165, Cassette
OTC 1485.27

Robert and Izena Edwards, and Greenwood, Mississippi, 1975-10-28

1 Cassette tape (Total Running Time: 00:00)

Notes:

Robert and Izena Edwards interview, October 28, 1975.

Box 165, Cassette
OTC 1485.31

Pee Wee Maddux; John Wiley; and Corrine Forsyth Harter, Jose Morante, and Leo Raley, 1977

1 Cassette tape (Total Running Time: 92:20)

Notes:

Side A: Pee Wee Maddux interview, July 9, 1977; John Wiley interview, July 9, 1977; and Corrine Forsyth Harter interview, undated.

Side B: Jose Morante interview, July 10, 1977; and Leo Raley interview, August 15, 1977.

Side A: Pee Wee Maddux interview, July 9, 1977.

McCormick conducts telephone interview with Pee Wee Maddux (Murphy Monroe Maddux Jr.) songwriter, steel guitarist, fiddler, and guitarist for his research with the Library of Congress. Born October 1923, Maddux sings songs that he learned from his mother as a child, discusses the lyrics of the songs and their significance, and expresses the desire to do research on Cajun music in Lafayette and Breau Bridge, Louisiana. Maddux states he believes the ideas, melodies, and lyrics of American songs originated in Ireland, England, and France.

John Wiley interview, July 9, 1977.

McCormick conducts telephone interview with Wiley in reference to his work with the Library of Congress (LC) and the recording of a song relating to the Wreck of 97. The Library of Congress (LC) was releasing a recording of the song about the event which had never been heard. Wiley, born November 1886 near Chatham, recounts the events as he saw it. He states that himself and Ethel Foust are the only eyewitnesses to the event. McCormick is fact checking a story that came out about him.

Corrine Forsyth Harter interview, undated.

McCormick conducts telephone interview with Forsyth Harter in reference to his work with the Library of Congress (LC) which is including the song *Mountain Meadow Massacre* sang by George Harder in an anthology. McCormick is writing the notes for the song and gathering information relating to George Harder. Forsyth Harter is the daughter-in-law of Harder and she informs McCormick that Harder never joined the Mormon church and that he learned the song in Utah. It is a song, according to Forsyth Harter, about Native Americans attacking and killing people living on a ranch owned by her uncle Thomas Forsyth.

Side B: Jose Morante, interview July 10, 1977.

McCormick conducts telephone interview with Morante as part of his work for the Library of Congress (LC). He is writing the liner notes for an album about death and tragedy. Morante's song about the death of Kennedy, which is sang in Spanish, is included in the anthology. Morante is one of the singers and gives McCormick the names of the other singers and musicians. According to Morante the song was recorded in San Antonio, Texas about two weeks after JFK was assassinated.

Leo Raley, interview, August 15, 1977.

McCormick conducts telephone interview with Raley in reference to the recording *Graveyard Blues*. The song is sang by Raley and recorded by Bob Dunn for Decca Records. Raley, born in Hubbard, Texas on April 1, 1913, discusses his work with Bob Dunn. He also converses about his performances with the Alabama Boys and the

Floyd Tillman band. Early in his musical career the guitar was the first instrument he played; he performed in black face; and travelled, played, and peddled medicine with the Dr. Scott medicine show. In addition, he discusses other Texas musicians, playing on KXYZ radio, and managing the Plantation Club and Palatium Club.

Box 165, Cassette
OTC 1485.32

Leon ["Pappy"] Selph; J. D. Edwards; and Herman Standlee, [interviews], 1977
1 Cassette tape (Total Running Time: 90:52)

Notes:

Side A: Leon ["Pappy"] Selph, interview, part 1, 1977.

Side B: Leon Leon ["Pappy"] Selph, interview, part 2, 1977; J. D. Edwards, interview, August 24, 1977; and Herman [Wesley] Standlee, interview, September 19, 1977.

Side A: Leon ["Pappy"] Selph, interview, part 1, 1977.

McCormick interviews Leon ["Pappy"] Selph as part of his research for the Smithsonian Institution and an article that he is working on. He is interested in Selph's recording sessions with Columbia Records in San Antonio and Dallas, Texas in the Blackstone, Savoy and Gunter hotels, and the warehouse on Park Street. Leon Selph, born in Houston, Texas on April 7, 1914, began recording with the Blue Ridge Playboys in February 1936 for Columbia Records in the Gunter Hotel. McCormick, who is looking at Columbia Records ledgers, states that the session is documented as November 20, 1936. Selph discusses his formal music training, members of the Blue Ridge Playboys, playing for the radio, recording for Decca Records, and his career with the Houston fire department. He retired in 1942 as a captain with the fire department after thirty years of service while still maintaining his music career.

Side B: Leon ["Pappy"] Selph, interview, part 2, 1977.

Continued interview with Selph on the telephone about the first recording session for the Blue Ridge Playboys.

J. D. Edwards, interview, August 24, 1977.

McCormick briefly converses with Edwards on the telephone about his musical career and songs. He played the guitar, starting as a young boy in a musical family of ten children, primarily in Houston's third ward. He would occasionally play with Lightin' Hopkins as an adult. Edwards states that he recorded two songs Cryin' Blues and Hobo on Washington Avenue.

Herman [Wesley] Standlee, interview, September 19, 1977.

McCormick conducts interview with Standlee, Western swing guitarist, on the telephone. He is interested in the first recording session for the Blue Ridge Playboys. Standlee, born April 16, 1917 in Humble, Texas), played for the group and was at the first recording session with Leon Selph. He states that the recording was with Brunswick for Paramount Studios in Dallas, Texas in 1936 or 1937. Standlee describes the studio and the recording process. He notes that the songs recorded during that first session included The Convict and the Rose, Teardrops on My Pillow, Naturally, She's Gone Away, Keep Your Nose Out of Daddy's Business, I'm No Good on Earth,

and Give Me My Dime Back. He lists for McCormick the names of the other musicians and the instruments they played. Standlee also states that the Blue Ridge Playboys made recordings for Bluebird in San Antonio, Texas.

Box 165, Cassette OTC 1485.26	[Who Killed Robert Johnson (WKRJ)], tape number 9, 1980 1 Cassette tape (Total Running Time: 00:00) Notes: Jane Holland interview, November 20, 1980. McCormick interviews Jane Holland, the niece of Brunswick salesman Ernie Oertle, as part of his research relating to the methods used to recruit talent for recording sessions in the 1920s and 1930s.
Box 165, Cassette OTC 1485.29	Stephen E. Nevas, [telephone conversation] Restricted, 1996-09-02 1 Cassette tape (Total Running Time: 94:05)
Box 165, Cassette OTC 1485.30	Stephen E. Nevas, [telephone conversation] Restricted, 1996-09-02 1 Cassette tape (Total Running Time: 73:29)
Box 165, Cassette OTC 1485.1	Stones in My Passway, tape one, 2006-04-19 1 Cassette tape (Total Running Time: 00:00) Notes: Dictation notes, 2006. Notes dictated by McCormick for his three-act, three-character mystery play named after a song written by Robert Johnson. The play is about his encounter with Johnson and includes a woman named Beatrice a name also from a Johnson song. The notes are recorded on both sides of the tape and includes McCormick's instructions on how to include the additional information in the manuscript. Side one covers acts one and two. He states that more information is needed about the Negro YMCA and segregation in Dallas, Texas which can be gathered from his file on the Dallas Express dating from June 1937. Side two includes a discussion about a train ride from Memphis, Tennessee to Norfolk, Virginia, and an interview with Roosevelt Sykes about Robert Johnson. McCormick is also working on the female character Beatrice, her role in the play, her physical attributes, and who he would like to play her. His discussion concludes with the end of the third act.
Box 165, Cassette OTC 1485.2	Stones in My Passway, tape two, 2006-04-19 1 Cassette tape (Total Running Time: 46:00) Notes: Dictation notes, 2006. Continuation of the notes dictated by McCormick for his three-act, three-character mystery play named after a song written by Robert Johnson. He states this is the second tape of inserts for Hellhound on My Trail a three-act play with three characters including Robert Johnson, Mack McCormick, and Beatrice. He describes the scene for act three and has decided that Kathleen York should play Beatrice. Discussion also includes music used in the play, a need to have ligation insurance for the play, descriptions of the Robert Johnson and Mack McCormick characters, and imitators of Robert Johnson. In addition, he notes that the play is based on a man named Robert

Johnson whose home was in Texarkana, Texas and who made records in San Antonio and Dallas, Texas in 1936 and 1937.

Box 165, Cassette
OTC 1485.3

Stones in My Passway, tape three, 2006-04-19

1 Cassette tape (Total Running Time: 32:00)

Notes: Dictation notes, 2006.

Continuation of the notes dictated by McCormick for his three-act, three-character mystery play named after a song written by Robert Johnson. Most of the tape has adult content as he works on the romantic scene between Beatrice and Robert Johnson. Mack's gives instruction to woman who types notes to add her perspective based on her experiences.

Box 165, Cassette
OTC 1485.4

Stones in My Passway, tape four, 2006-2007

1 Cassette tape (Total Running Time: 35:00)

Notes: Dictation notes, ["The Case of the Interrupted Disposition: American Citizen Violated," April? 17, 2006].

Notes dictated by McCormick for his draft of an untitled one-man production, tentatively titled "The Case of the Interrupted Disposition: American Citizen Violated." The play is based on the burglary that occurred at McCormick's house which resulted in the theft of a photograph. It is a call for change in the Houston legal system. McCormick describes the set of the 20-minute play as a major law firm or court room in Houston, Texas. Seventeen people, all cardboard cutouts, are sitting around a conference table with a transcribing device and a video camera. The voice of a judge can be heard from a telephone, but they are never seen. McCormick suggests that the theatric production could be a compilation of one act plays relating to Robert Johnson or more than one act could be created. He states that this play is parallel to his book but includes different materials.

Box 165, Cassette
OTC 1485.5

Stones in My Passway, tape five, 2006-2007

1 Cassette tape (Total Running Time: 81:00)

Notes: Dictation notes, 2006.

Continuation of notes dictated by McCormick for his three-act, three-character mystery play named after a song written by Robert Johnson. McCormick discusses act three which is set in a vacant three-story warehouse built in 1929 in the business district on 508 Park Street in Dallas, Texas. This is the location of the Brunswick Records recording studio on the day before Robert Johnson is to record his music in June 1937. McCormick states that instructions should be typed in full caps, dialogue in standard format of name, and comments should appear in parenthesis. In addition, he provides instructions to include the dialogue of a woman who says she witnessed the conception of Claude Johnson.

Box 165, Cassette
OTC 1485.6

Stones in My Passway, tape six, 2006-2007

1 Cassette tape (Total Running Time: 89:00)

Notes: Dictation notes, 2006-2007.

Continuation of notes dictated by McCormick for his three-act, three-character mystery play named after a song written by Robert Johnson. The discussion begins with act one which takes place in a hotel room outside of Baltimore, Maryland in late June 1972. McCormick describes the set and characters. He gives instruction to include in the transcript a question to be considered: does the audience need to know more about Robert Johnson? He also states to include why MM is in Baltimore; MM's visits to Churchton, Maryland; interview with Thompson and getting the photograph, and visit with Bessie Hines.

Box 165, Cassette
OTC 1485.10

Who Killed Robert Johnson (WKRJ), dictation tape one, 2006-04-20
1 Cassette tape (Total Running Time: 92:18)
Notes: Dictation notes, 2006.

McCormick's effort to dictate notes for the remaining chapters or scenes of the manuscript relating to Robert Johnson known as memoir or Who Killed Robert Johnson (WKRJ). The notes describe instructions for chapters or scenes, referred to as files, that are not in draft form as of the date of the recording. This recording begins with File 148- Lunch at the Alamo Plaza and includes a discussion of Files 149 Wait All Day, 152 Thanksgiving Plus in Custody, 153 Police Station and Nickel, 154 , 155 Crossroads, Walking Blues, 156 Sales Meeting, 157A Music Publishing Assignment, 157B Copyright Law, 161 Birds of Death, 171, 180 follow up plus reward, and 1115. References are made to more research that needs to be done.

Box 165, Cassette
OTC 1485.14

Who Killed Robert Johnson (WKRJ), [dictation tape one], 2006-04-20
1 Cassette tape (Total Running Time: 92:21)
Notes: Dictation notes, 2006.

McCormick's effort to dictate notes for the remaining chapters or scenes of the manuscript relating to Robert Johnson known as memoir or Who Killed Robert Johnson (WKRJ). McCormick states the idea is to dictate the text in short form, 2-3 paragraphs, with a combination of ideas and complete sentences, then into prose with more research. Dictation begins with file 148 Lunch at Alamo Plaza, a scene including Robert Johnson, Vincent Lieber, and Tony Garza. File 149 Wait All Day is described as Robert Johnson in a hotel recording studio on Tuesday November 24, 1936 with a need to do newspaper research on some of the events that occurred on that day. Notes are also included for 152 Thanksgiving Plus in Custody, 153 Police Station and Nickel, 154 Show for Salesmen, 155 Crossroads, Walking Blues, 156 Sales Meeting, 157A Music Publishing Assignment, 157B Copyright Law, 161 Birds of Death, and 180 Follow Up and Reward. McCormick encourages research by others and makes suggestions on how to accomplish this.

Box 165, Cassette
OTC 1485.11

Who Killed Robert Johnson (WKRJ), dictation tape two, 2006-04-20
1 Cassette tape (Total Running Time: 07:50)
Notes: Dictation notes, 2006.

Side A: Dictation notes, 2006.

Side B: Blank.

Side A: Dictation notes, 2006.

Continuation of McCormick's effort to dictate notes for the remaining chapters or scenes of the manuscript relating to Robert Johnson known as memoir or Who Killed Robert Johnson (WKRJ). McCormick offers these notes as major possibilities that are left to consider for the manuscript. He hopes that others will pursue the possibilities and find answers to what he could not finish.

Side B: Blank.

Box 165, Cassette
OTC 1485.12

Who Killed Robert Johnson (WKRJ), dictation tape three, 2006-04-20

1 Cassette tape (Total Running Time: 05:36)

Notes: Side A: Dictation notes, 2006.

Side B: Blank.

Side A: Dictation notes, 2006.

Continuation of McCormick's effort to dictate notes for chapters or scenes of the manuscript relating to Robert Johnson known as memoir or Who Killed Robert Johnson (WKRJ). Dictation notes relate to 1115 Larkin Adams and Starkville who he wants to identify. He reflects on the work of previous scholars and collectors who identified artists listed in country music and blues discographies and wishes the work had extended to the identification of Larkin Adams. Much of McCormick's dialogue is a continuation of 1485.11.

Side B: Blank.

Box 165, Cassette
OTC 1485.15

Andrew Brown telephone conversation, tape one, 2006-04

1 Cassette tape (Total Running Time: 93:22)

Notes: Side A: Andrew Brown, telephone conversation, part one, April 2006.

Side B: Andrew Brown, telephone conversation, part two, April 2006.

Telephone conversation recorded between McCormick in Houston, Texas and Andrew Brown in Carthage, Texas at 3:17 pm. It provides context for the work he has completed between April 1-19, 2006 on six plays. McCormick informs Brown that the recording is for his daughter Suzannah in case something happens to him and that it is confidential, only to be given to her or to help his collection/foundation. Very much concerned about his health and the future of the collection he highlights what is important in the collection so that his daughter can evaluate the value of the materials. He notes that he was previously diagnosed as psychotic and bipolar which he states is why he cannot finish projects. He refers to an extraordinary event which begins on April 1 and April 2 when he wrote a 90-minute three act tragedy titled Zero at the Bone. The characters included Emily Dickerson (who he wants Laura Linney to play), Walt Whitman, and John Henry. April 8-10, McCormick works on the screen play for Shower of Gold a commentary on the nature or burden of fame. He then describes the three act ninety-minute play hand drafted four days later titled Game Plan which has three characters and takes place in

Houston, Texas. The goal of this play is to change the behavior of corporate America. A day later McCormick states that he dictated the notes to finish a 90-minute two act play titled The End of a Perfect Eon which is about Voyager 1 the spacecraft which launched with a golden record on it. On April 17 McCormick worked on Bojo Lane, a radio script first written in 1955, which he was going to send to BBC's Play of the Week. On April 18 and 19 he dictated notes for the play Hellhound on My Trial, titled after a song by Robert Johnson. McCormick states that the book and play do not overlap and that it is finished but needs editing.

Box 165, Cassette
OTC 1485.16

Andrew Brown telephone conversation, tape two, 2006-04-20

1 Cassette tape (Total Running Time: 93:38)

Notes:

Side A: Andrew Brown, telephone conversation, April 2006.

Side B: Andrew Brown, telephone conversation, April 2006.?

Continuation of the telephone conversation recorded between McCormick in Houston, Texas and Andrew Brown in Carthage, Texas continues from cassette OTC 1485.15. McCormick suggests that someone else can finish most of the work that is left to do on his manuscripts. He discusses his wishes for his archive and foundation. His desire is to acquire funding for his collection so that Suzanne does not have to do it. He also mentions how to make money from the collection. He views this manic burst, as he refers to it, or outpour of creative energy as an extraordinary event.

Box 165, Cassette
OTC 1485.17

[Presentation re: new manuscripts], tape three, 2006-04-20

1 Cassette tape (Running Time: 00:00)

Notes:

Audio cassette tape is damaged.

Box 165, Cassette
OTC 1485.7

[Joyce Brady conversation], 2011

1 Cassette tape (Total Running Time: 38:00)

Notes:

Side A: Joyce Brady conversation, part 1, 2011.

Side B: Blank.

Side A: Joyce Brady conversation, part 1, 2011.

Conversation between McCormick and Joyce Brady on December 31, 2011. McCormick is reviewing the notes provided by Brady of the topics for discussion. She has requested that he particularly talk about the times they spent together. During the conversation, he reflects on his education, employment, travels, girlfriends or relationships with women, relationship with his mother, his writings, friends and acquaintances, places he lived, his marriage, health issues, and the Kennedy assassination. The period primarily covers the 1950s-1960s.

Side B: Blank.

Box 165, Cassette
OTC 1485.8

[Leslye Davis conversation], December 26, [2012-2013?]

1 Cassette tape (Total Running Time: 31:00)

Notes:

Side A: Leslye Davis conversation, December 26,[2012-2013?]

Side B: Blank.

Side A: Leslye Davis conversation, December 26,[2012-2013?]

Conversation is about the assignment, given to Davis by Nancy Donaldson for the New York Times, featuring a story about early blues music originating in Texas. Davis states that she has chosen to interview McCormick because of his work as a blues field researcher and historian. McCormick expresses numerous concerns about the four-hour video interview including not getting paid, wanting recognition for other work, concern that the New York Times does not allow subjects to edit content before publication, and rights issues associated with some of the photographs. In the beginning of the conversation Davis provides biographical information including growing up in Greensburg, Kentucky, teenage life, family and friends, interest in photojournalism, and her move to New York City.

Side B: Blank.

Box 165, Cassette
OTC 1485.13

Who Killed Robert Johnson (WKRJ) [dictation tape two], undated
1 Cassette tape (Total Running Time: 13:11)

Notes: Side A: Dictation notes,

Side B: Blank.

Side A: Dictation notes,

Continuation of McCormick's effort to dictate notes for chapters or scenes of the manuscript relating to Robert Johnson known as memoir or Who Killed Robert Johnson (WKRJ). Much of the discussion relates to the identification of 1115 Larkin and Adams which he refers to as one more uncertainty to put into the pile. McCormick identifies the tape as number two? and the ending sequence of WKRJ. He primarily talks about solving uncertainties, setting up situations so that one cannot be found, and the desire for someone to finish what he could not. The dialogue is similar to OTC1485.12.

Side B: Blank.

Box 165, Cassette
OTC 1485.9

[James A. Brecht conversation], undated
1 Cassette tape (Total Running Time: 12:00)

Notes: Side A: Blank.

Side B: James Brecht telephone conversation, undated.

Side A: Blank.

Side B: James Brecht telephone conversation, undated.

Recorded telephone conversation between Mack McCormick and James Brecht. Brecht comments on a letter and photograph of Robert Johnson from England "Sailor's Delight?" He also questions McCormick for not releasing the information that he has relating to Robert Johnson and the criticism coming from people about it.

Box 165, Cassette
OTC 1485.34

Memphis Slim and Muddy Waters conversation about Robert Johnson, undated
1 Cassette tape (Total Running Time: 08:34)

Notes: Side A: Memphis Slim and Muddy Waters conversation, undated.

Side B: Blank.

Side A: Memphis Slim and Muddy Waters conversation, undated.

Memphis Slim, born John Len Chatman (September 3, 1915-February 24, 1988), was an American Blues pianist, singer, and composer, who worked with Robert Johnson in the South after meeting him in Marietta Arkansas. As part of the interview, he discusses Johnson's personality and his music. He also talks about other musicians including Chicago blues singer, guitarist, and harmonica player Howlin Wolf (June 10, 1910-January 10, 1976); blues guitarist, singer, songwriter, and bandleader Elmore James (January 27, 1918-May 24, 1963); and Kaiser Clifton, a professional gambler connected to the Memphis Jug Band.

American blues singer-songwriter and musician McKinley Morganfield (April 4, 1913-April 30, 1983) known professionally as Muddy Waters states that he never played with Robert Johnson.

Side B: Blank.

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