Goldenseal

Volume 3, Number 3 July-August 1977

Country Music: West Virginia's Golden Age of Radio.

J. T. Rexrode, Educator, Then Painter.

Mannington's First Horseless Carriages.

The Herb Doctor Called Catfish.

Goldenseal

A Quarterly Forum for Documenting West Virginia's Traditional Life

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COVER: Buddy Starcher and his Mountaineers in Charleston in 1938. Top row, left to right, "Jack," "Georgia Slim" Rutland who became a world renowned fiddler, "Smiley" Sutter who continues in show business as comedian "Crazy Elmer." Bottom row, left to right, "Betty Lee," Lee Moore, who also earned quite a name for himself as an entertainer, and Buddy Starcher, one of West Virginia's all-time favorite entertainers. An article surveying the State's country music, its performers, and the radio stations begins on page 15.

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Current: PROGRAMS • FESTIVALS • PUBLICATIONS

Fort New Salem Calendar of Events

Salem College's Fort New Salem, an educational adaptation of a 19th-century Appalachian settlement, will offer these events through December.

JULY AND AUGUST
Summer finds the settlers of Fort New Salem and the heritage art students busy practicing the arts and crafts of Appalachia.

LABOR DAY, SEPTEMBER 3-5
Fort New Salem marks the beginning of the harvest with appropriate activities and a traditional muster of the home militia.

SEPTEMBER THROUGH NOVEMBER
The heat of the harvest bees and cooking cools to autumn's "gathering" for winter.

NOVEMBER 4-5
Heritage Craft Show at the Fairmont Middletown Mall.

NOVEMBER 21-29
The fort will be closed for Thanksgiving.

NOVEMBER 30 THROUGH DECEMBER 18
Christmas, a very special time at Fort New Salem. Schedule upon request.

Fort New Salem is open to the public through December 18 each Wednesday through Saturday from 10:00 A.M. to 4:00 P.M., and on Sunday from 1:00 to 4:00 P.M. Special weekends and some evenings have altered schedules and extended hours. Monthly schedules will be furnished upon request by sending a stamped, self-addressed envelope to Fort New Salem, Salem, WV 26326. Phone 304-782-5245. Fort New Salem is located at the Route 23 exit off Route 50 west of Clarksburg.

Admission to the fort is by donation of $1.00 for adults and 25c for children. Group tours and special facilities may be available.

Interpretative Exhibit at Pricketts Fort

Pricketts Fort's Visitors Center now houses an all-new interpretative exhibition. Completed in June, the exhibit is designed to familiarize visitors with 18th century western Virginia culture in order to enhance their tour of the fort. The new area makes use of period documents, antiquities, and artifacts to relate a five-part story of the Monongahela Valley. Beginning with early exploration of the Valley, the exhibit then proceeds to examine Indian cultures, settlement of the Valley, the role of Pricketts Fort, and the Pricketts Fort Foundation. Visitors are invited to view the exhibition daily from 10:00 A.M. to 5:00 P.M. through September, and on weekends in October. Special events continue on weekends at Pricketts Fort.

AUGUST 20-21
Natural Dyeing Workshop. Instruction in the preparation and dyeing of raw wool. Includes gathering of materials, colorfast treatment, dyeing. Free. Reservations are required.

SEPTEMBER 24-25
Fall Flintlock Rifle Shoot. Muzzleloading competition for flintlock and percussion buffs. Targets supplied. Small entry fee. Competitor reservations required.

SEPTEMBER 28-OCTOBER 3
Third Annual Apple Festival. Yearly tribute to old-fashioned methods of making apple cider and apple butter. Games and music from the past. Cider and butter for sale.

OCTOBER 8-9
18th and 19th Century Christmas Workshop. Instruction in the traditional methods of making Christmas decorations with natural materials from nearby woodlands. Free. Reservations are required.

OCTOBER 15-16
Fall Foilage, Nut, and Fruit Tour. Woodland walk to discover uses, folklore, and other unique features of area vegetation. Bring lunch and rainwear. Reservations are required.

OCTOBER 17-23
Quilt Exhibition. Invitational display of regional quilts, both old-fashioned and modern.

Pricketts Fort is located five miles north of Fairmont off I-79 at Exit 139. The reconstructed 18th century fort houses five artisans—a spinner and weaver, gunsmith, harness maker, primitive carpenter, and blacksmith—who ply their trades within the fort's living history environment. Dressed in period attire, they produce such items as muskets and pistols, wine flasks, powder horns, handwoven materials, fire tools, and primitive furniture.

For more information on Pricketts Fort or special events, contact Pricketts Fort Memorial Foundation, P.O. Box 8, Fairmont, WV 26554. Phone 304-363-3030.

Appalachian Women's Magazine Due in August

In mid-August the first issue of *MAW: A Magazine of Appalachian Women* is scheduled to be published. A bimonthly, *MAW* will attempt to promote the ideas and creativity of women in the Region and serve as a medium of communication. Its editor Miriam Ralston reports that the periodical will be a non-profit effort, yet display advertising is being solicited. To subscribe at $5 a year (six issues), contribute, advertise, or receive information write to *MAW,* 745 - 7th Street, Huntington, WV 25701 or phone 304-523-8587.

To Sell Goldenseal's Rootstock

Readers have asked about the commercial worth of the rootstock of goldenseal. The following quotations from dealers may prove beneficial to those who hunt or cultivate this therapeutic herb for profit. We have discovered two dealers who buy goldenseal, known also as yellow-root among other names. One is in West Virginia, the other in Ohio. S. S. Belcher and Co. of Princeton says variations in supply and demand set their buying price anywhere from $3.00 to $4.25 per pound. Lawrence McCullough of East Liverpool, Ohio, reports a high/low fluctuation over the last two years of $2.00 to $5.25 per pound. These prices are for the cleaned, dried root. For further information write or phone S. S. Belcher and Co., P.O. Box 148, Old Athens Road, Princeton, WV 24740 (304)425-3076 or Lawrence McCullough, McCullough Fur Co., East Liverpool, Ohio 43920 216-385-3967.

Booklet on Methods of Doing Oral History

The methodology of oral history technique is discussed step-by-step in an easy-to-read booklet prepared by Larry L. Shumway and William G. Hartley called *An Oral History Primer.* The authors illustrate for the layman how to record others' recollections in order to preserve first-hand descriptions of the past. The 28-page booklet includes tips on selecting interviewees, background research, interviewing and recording techniques, equipment, and transcript preparation. It also suggests oral history topics to explore. To order

(Continued on page 66)

Photographic Report

Vandalia Gathering: A Festival of West Virginia Traditional Music

Over 70 of West Virginia's traditional musicians came to Charleston over the Memorial Day weekend to participate in Vandalia Gathering, A Festival of West Virginia Traditional Music. Produced by the Science and Culture Center, the festival was perhaps the largest such congregation in the State's history. Too, traditional instrument makers and quilt makers demonstrated their crafts for festival-goers attending the May 27 through 30 event. These photographs provide glimpses of some of the concerts, workshops, spontaneous moments, and especially the talented people who delighted visitors in and around the Center and on the State Capitol steps during Vandalia Gathering.

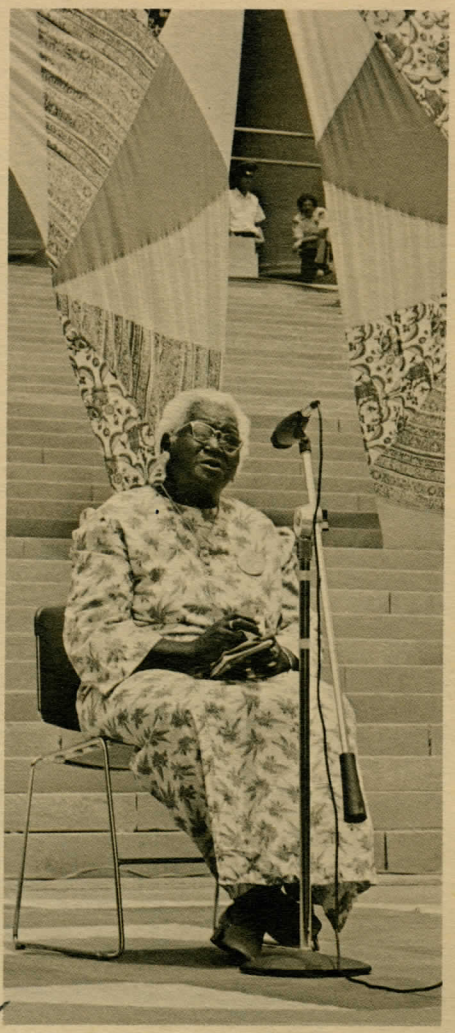
(List of performers, presenters and craft demonstraters on page 54)

Left. Musicians often began playing in unexpected places and it wasn't long before others joined in dancing, as happened more than once in the Great Hall. Photograph by Carl Fleischhauer.

Center. After a clogging workshop in the theater, participants moved outside so WWVU-TV filmmakers could film the dancing. Photograph by Doug Cruise.

Right. The Capitol steps were the stage for outdoor concerts. Photograph by Carl Fleischhauer.

Blanche Griffith answers questions about quilt making. Several quilt-making displays were set up in the Great Hall of the Center. Photograph by Doug Cruise.



Olive Abrams of Racine sang spirituals and gospel music at a Capitol steps concert. Photograph by Carl Fleischhauer.

Wilson Douglas (left) and Clarence Stover play in a workshop called Music from a Clay County Community. Photograph by Carl Fleischhauer.

An impromptu session of Eastern Panhandle musicians in a downstairs corridor of the Center takes place soon after Sloan Staggs, Herb Pitzer, Kelton Roten, and Don Cleaver arrived at the festival. Photograph by Steve Payne.

Top Left. E. E. Johnson performed black gospel music and blues. Photograph by Carl Fleischhauer.

Above. Jenes Cottrell, the versatile Ivydale musician and woodworker, demonstrates how he builds banjos. Photograph by Doug Cruise.

Left. Russell Fluharty, well-known dulcimer player from Mannington, is backed by his wife Margie for a song during the opening-night concert in the State Theater at the Science and Culture Center. Photograph by Gary Simmons.

Top. Jennie Morris clogs while Clem Crum (left) and Gruder Morris (second from right) accompany fiddler Ira Mullins. Photograph by Doug Cruise.

Above Left. Dancers in the Swiss tradition from Helvetia in Randolph County perform on the Capitol steps. Photograph by Carl Fleischhauer.

Above. Everett Lilly (center), who brought a band made up of his family, warms up in a dressing room before playing at a Capitol steps concert. Photograph by Carl Fleischhauer.

Left. Viola Clark, the gospel musician from Bluefield, at the Sunday morning religious service in the theater. Photograph by Steve Payne.

VANDALIA GATHERING

An exhibit of old West Virginia quilts and musical instruments was mounted in the State Museum for the festival. Remaining through the month of June, the display contained nineteenth and early twentieth century handmade objects.

Above. Many festival participants took part in the informal Sunday morning religious music service. Dora Chapman leads the singing of "Amazing Grace," accompanied by French Mitchell on fiddle. Photograph by Steve Payne.

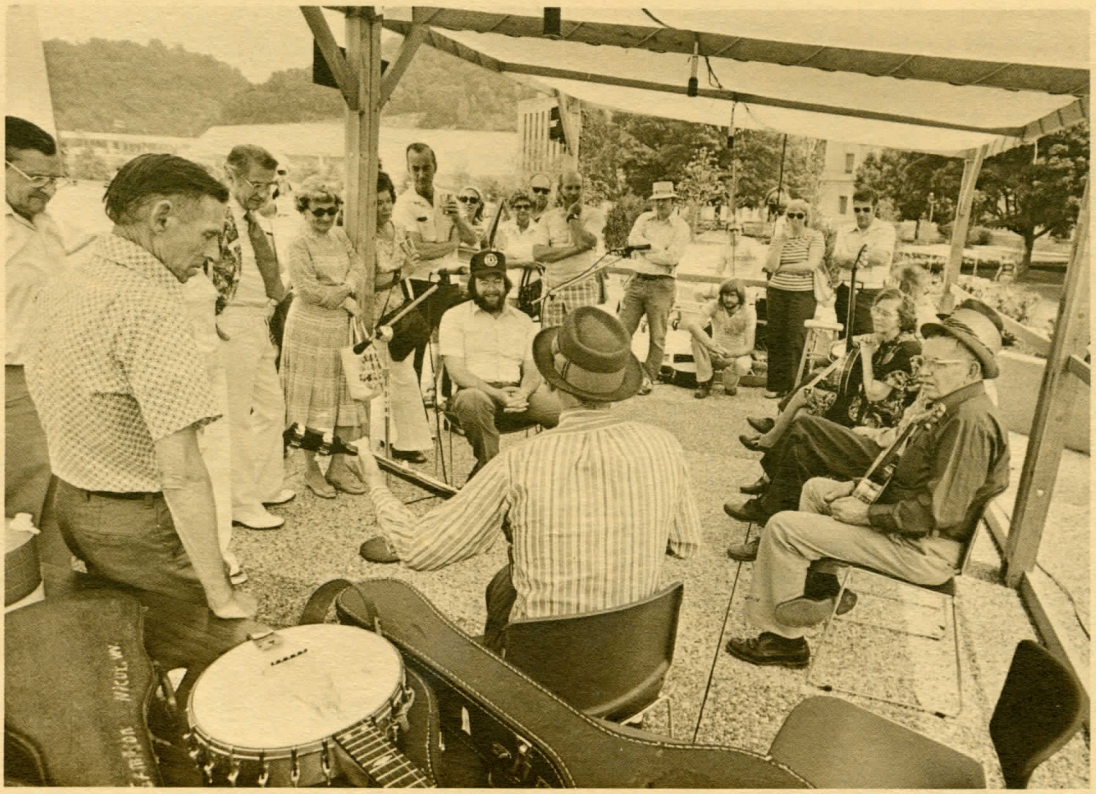
Left. D. Ray White of Madison, with family members and friends, put on a crowd-pleasing show of dancing, singing, and playing at the Saturday evening concert in the Center theater. Photograph by Carl Fleischhauer.

Above. Lee Triplett shares joke with his accompanist, fellow Clay Countian Dave Morris, at a theater concert. Photograph by Steve Payne.

Top Center. William O. Iman (center) is seconded by Booger Hole Revival band members Joe Mirenna (banjo) and Paul Epstein (guitar). Photograph by Tom Steyer.

Top Right. The singing styles workshop included (left to right) Phyllis Marks, Bonnie Collins, Olive Abrams, Hazel Stover, Dora Chapman, and the presenter Dr. Tom Brown from the West Virginia University Division of Music. Photograph by Doug Cruise.

At a workshop of Lebanese religious and folk music Michel, John George, and Elia Husson sing the music of their native land. The two elder Hussons (center) gave festival-goers a sample of the chanting they perform at services at St. George Orthodox Church in Charleston. Photograph by Carl Fleischhauer.



At workshops on the theater stage and outdoors on the plaza, festival-goers were able to learn about the techniques and styles of participating musicians. Dwight Diller (center with cap) leads a banjo workshop with Noah Cottrell, Herb Pitzer, Jenes Cottrell, Phoeba Parsons, and Sloan Staggs. Photograph by Carl Fleischhauer.

An Interview with Alan Jabbour

Imminent Folklorist Tells of His Background and Interest in State's Music

By Tom Screven

One may comfortably call Alan Jabbour a brilliant young innovator in the field of folklore in the United States. In August of last year, at barely 34, he became director of the American Folklife Center at the Library of Congress in Washington, D.C., and once again found himself the first head of a new federal program designed to encourage the country's folk cultural activities. At the National Endowment for the Arts, in April of 1974, he began their grant program in folk arts.

Alan Jabbour is greatly respected in his field as a scholar, an administrator, and also as an old-time fiddler. In each of those capacities his attentions have been drawn to West Virginia, but it is probably as a student of fiddling in the Upper South that he first involved himself with the State's culture.

A native of Jacksonville, Florida, Dr. Jabbour is a magna cum laude graduate of the University of Miami (1963) with M.A. (1966) and Ph.D. (1968) degrees from Duke University. At the University of California at Los Angeles he became Assistant Professor of English and Folklore. While he was a student, he made extensive field trips in North Carolina, Virginia, and West Virginia; and the folksong and instrumental folk music tapes he made are now in the Library of Congress.

As a result of his coming together in 1966 with other Durham and Chapel Hill students to play old-time string band music, two influential albums appeared. They both were entitled simply *The Hollow Rock String Band* (Kanawha Records 311 and Rounder Records 0024), and of the discs' 38 tunes the band included many learned from West Virginia fiddlers, most notably Henry Reed, Jabbour's "master on the fiddle." Tommy Thompson, the Chapel Hill banjoist formerly from St. Albans and an original Hollow Rock Band member, was a moving force in the organization of the Red Clay Ramblers, a revivalist string band now enjoying widespread success.

Jabbour was a violinist from the age of seven and a member at various times of several symphony and chamber music orchestras. In the mid-1960s he became particularly interested in American fiddling and edited a long-playing recording derived from re-

Folklorist and musician Alan Jabbour.

Photographs by Carl Fleischhauer

Tom Screven (right) and Carl Fleischhauer (left) interview Jabbour in a Philadelphia hotel room during the 1976 American Folklore Society meeting.

corded material in the Library of Congress Archive of Folk Song, published by the Library as *American Fiddle Tunes.* He was appointed Head of the Archive in September of 1969 and took his place in a line of distinguished folklorists who have held that position. With the Morgantown photographer and filmmaker Carl Fleischhauer he undertook a three-year project to research, record, and photograph the history of a single Pocahontas County family, and the resulting two-record album entitled *The Hammons Family: A Study of a West Virginia Family's Traditions* was published by the Library of Congress in 1973.

Alan Jabbour is not difficult to spot in a crowded hotel lobby at a meeting of several hundred people, for he is at least three inches taller than six feet. If you saw a lanky man who rather casually wore his elegant banker's clothes, which might even be a touch rumpled, that would be Jabbour. There are still more than traces of the Deep South in his speech, and his voice has a well-modulated quality that maybe could only belong to an exceptionally skilled musician and musicologist.

On November 11 and 12, 1976, during the annual meeting of the American Folklore Society at the Benjamin Franklin Hotel in Philadelphia, Carl Fleischhauer, who had just taken a position on Dr. Jabbour's staff at the Folklife Center, helped me arrange interviews with his understandably very sought-after employer. Fleischhauer was most adept at helping draw Jabbour out and, furthermore, on the night of the 11th, in realizing first that the hotel was being evacuated due to a fire several floors below. The blaze was confined to a relatively small area of the building, and we managed to continue the discussion the following day.

Jabbour described how his devotion for many years to classical music changed to a passionate interest in traditional fiddling. He first told of a recurrent conversation with local people while he was growing up in Jacksonville.

Alan Jabbour. I can well remember as a bagboy in my daddy's grocery store. People would say, "Oh, you play the violin?" And I'd say, "Yes." And

they'd say, "Do you know 'Turkey in the Straw'?" And I'd say, "I know it, of course, but that is not the kind of music *I* play." It was a little awkward at the time, I suppose, and funny—funny looking back on it now.

His interest in classical music continued through his undergraduate years.

I paid my way through college playing in orchestras and teaching lessons, and doing things like that. I was in music heavy enough and early enough that I had decided, well, I didn't want to make a living that way and I'd study something else in college, so I studied English and went on to graduate school at Duke University in Durham, North Carolina, studying English literature and things like that.

In his first year as a graduate student Jabbour made a series of discoveries.

I had taken a course in the ballad at Duke, and in looking into field recordings of folk music including field recordings from the Library of Congress, you know, I got to thinking, boy, this is exciting music. This is not only music and songs that I had never heard before, but it's sung in a style that if I'd heard, never paid attention to. Now I hear it on a Library of Congress recording; that must mean there's something worth paying attention to here. And I did. And then I got to thinking, well, I always played the violin. I noticed that most of these people who got interested in folk music were principally interested in songs. I've got a special interest in instrumental things anyway, I'll go out and hunt up those old-time fiddlers.

And then that first year at Duke it really took over, and nothing would do but I must go out and pack my fiddle shyly in the trunk and also rustle up a modest tape recorder and visit some local old-time fiddlers. And I started out right there in Durham County, North Carolina. I reasoned, well, here I've read and heard about all these collectors going out. I don't know quite how they do it, but they probably just stop in some place that's a public place. And so I stopped in local general stores and started asking around. And it took no time at all that I had some names of fiddlers to visit and I started right out and visited them.

Henry Reed.

I remember there was a man named Edsel Terry, not that old a man either, about 40 years old or 45, right there in Durham County, north part of the county. He played the fiddle. I went to visit him. I recorded him. He also played the banjo. He had a homemade fretless banjo that he played on. And that's how I started out doing that. Then I gradually sort of worked my way westward. On weekends I would take off. The more I did it the more interested I got. At some point here I visited, I went to an old-time fiddlers convention, too.

I can't remember the first one, but one early one that I certainly remember was Pulaski, Virginia. And I remember going there, and I bumped into a number of people. One person I bumped into and got acquainted with then was Franklin George who is a West Virginian. And we got friendly. And by then I was trying to relearn the fiddle in the style that I was hearing people play, fooling with it in private. I wasn't going public yet, obviously. And I kept working my way westward. I did a fair amount of visiting all through the central and western Piedmont of North Carolina and up into southwestern Virginia.

And then I believe it was at a Galax convention around 1964, summer of '64 maybe, I met Oscar Wright from Princeton. And I can't remember who introduced me to him or what, but he played some nice old fiddle tunes, and I was really excited by them. I thought they were beautiful, and I liked Oscar. I admired his sensitivity and the real devotion and high honor that he bestowed upon these tunes that he played. And so I thought, oh, I'll go visit Oscar Wright. And not too long after—I can't remember exactly when—but this would have been about '64 or maybe early '65, I took a trip up into West Virginia and I went and visited Oscar Wright at his home. I recorded him and by then I was playing a good deal, so I played some with him.

And he started telling me about who it was *he* learned a lot of tunes from, directly or indirectly. And he was talking about this man, Henry Reed,

Part of Glen Lyn, Virginia. Henry Reed's home is not in this photograph, but stands on a hillside at the edge of the community.

that he learned this tune and that tune from. I knew Oscar then was a fairly old man, so I pictured this Henry Reed must be somebody who by now is dead. And I said, "Did he die or is he still alive or what?" He said, "Oh, no, he's still alive. He lives down in Glen Lyn, Virginia"—which is right on the West Virginia border. And on that same trip I stopped in to visit Henry Reed. My wife Karen was with me. We stopped in to visit the Reeds, and he welcomed me and we talked a good while. I believe we may have had supper with them. And then he got out his fiddle, and he played that night about 40 tunes. He just played them straight off one after another. He'd talk about them a little, and I was just awed and thunderstruck by this musician. I'd never heard anybody play so many tunes that I'd *never* heard or heard of before, one after another—beautiful exciting style. He was old and had a little bit of a palsy in his hand, which made his style a little scratchier. But he was still doing all the same things and any musician could hear right through all the surface—It was exciting.

Well, I was in seventh heaven, and I had found my master then. And after that I started going up to visit Henry Reed every chance I could get. On the weekends I'd sneak up there and spend the day with him, and drive up and drive back again. It was really a turning point in my life, being with Henry Reed, recording him, trading tunes with him—not trading but learning from him.

And he took it that way, too, though we never talked much about it. It was clear that he thought about me and thought about my learning tunes from him, because I would go back after, say, a month that I wasn't up there to see him and we'd chat and walk around a little bit. After a while we would get out the fiddles and he'd start in playing. And maybe the first ten pieces he played for me would be all tunes he'd never played for me before. He never said a word about it, but I knew and he knew that I was anxious to learn tunes and he was

American Folklife Center
Library of Congress, Washington, D.C.

These excerpts from a Center memorandum outline the agency's operation and supporting philosophy.

The American Folklife Center was created by the U.S. Congress with passage of P.L. 94-201, the American Folklife Preservation Act, in 1976. The Center is directed to "preserve and present American folklife" through programs of research documentation, archival preservation, live presentation, exhibition, publication, dissemination, training, and other activities involving the many folk cultural traditions of the United States.

"American Folklife" means the traditional expressive culture shared within the various groups in the United States: familial, ethnic, occupational, religious, regional. Expressive culture includes a wide range of creative and symbolic forms such as custom, belief, technical skill, language, literature, art, architecture, music, play, dance, drama, ritual, pageantry, and handicraft. Generally, these expressions are learned orally, by imitation, or in performance, and are maintained or perpetuated without formal instruction or institutional direction.

thinking of tunes in that interim while I was away. He must have said to himself, I haven't played that tune for Alan Jabbour—I'll have to remember to play it when he gets back.

He never was much of a festival-goer or a public player. Oh, when he was young he used to play for parties and dances around locally, but he never was a regular festival-or convention-goer. He never made commercial records, he never played outside the area that he happened to be in. Never traveled to play. So the only people who knew his playing were local people, people right around that area.

Henry Reed was born and raised in Monroe County, West Virginia. He drifted around to various counties in West Virginia and southwestern Virginia over his adult life—jobs that he had. He worked for a while for example for Appalachian Power Company, and he was stationed at various plants, so he would move around. At one point he was in Floyd County, Virginia, and, ultimately, sort of settled down in Glen Lyn, where there's a big Appalachian Power plant, and lived most of his later life there.

Fragments of information had filtered in to me about an early teacher of Henry Reed's, Quincy Dillon. Jabbour told what he knows of that fiddler.

The only thing we know about him as a musician is what we know through Henry Reed's report to me and to a few other people. He was from Monroe County. He had moved up there, I believe, from Franklin County, Virginia, or possibly Pennsylvania County, Virginia, which is Danville. Franklin County is south of Roanoke, east of the Blue Ridge. The Dillons, or Dillions which was their original name, came to Virginia from Ireland in the 18th century. And then sometime in the early to mid-19th century they moved west up into the mountains from Franklin County or Pennsylvania County to Monroe County, which was still then all Virginia of course, so it's just a matter of moving west.

Quincy—Quince, as Henry Reed called him—must have been born in the *very* early part of the 19th century, because he was a very old man when Henry Reed was a young boy. Let's say he was 90 when Henry Reed was ten or 15.

Henry Reed learned to play from many people, but Quince Dillion, or Quincy Dillon, was one of the people who taught him tunes. They were families who were in close, regular contact. The old man Quince Dillon, as Henry Reed remembers him, was quite an amazing old musician, fiddle player, a fife player, too, and in fact Henry Reed says he was a fife player in the Mexican War [1846-48]. Well, he was the man who taught Henry Reed. He apparently had quite a repertory of old-time tunes which Henry Reed picked up.

And he was striking and extraordinary to me, just as a phenomenom, because we often think of this whole business of passing along music as going from one generation to the next. But in a curious way here was Henry Reed learning as teenager from a man who is in his 80s and 90s. And then as a man in *his* 80s teaching me as a kid in his early 20s. And so what it brought home to me is that music can be passed along sometimes not in this plodding generation-to-generation schematic that we imagine in our

(Continued on page 58)

AN INTRODUCTION

West Virginia Country Music During the Golden Age of Radio

By Ivan M. Tribe

ALTHOUGH MOST people today think of Nashville, Tennessee, as the country music capital of America, and rightly so, it would be false to assume that such has always been the case. In reality, Nashville's domination of the industry dates only through the last three decades. During the '20s, '30s and much of the '40s, live country entertainment in the United States extended over a wide area. Name country acts based themselves at a large number of radio stations great and small. While many well-known artists worked at radio station WSM's Grand Ole Opry, others of equal reputation could be found in Chicago,

WWVA Jamboree group photo ca. 1940. *First Row:* Smokey Pleacher, Hiram Hayseed, Hawkshaw Hawkins, Sunflower, Jimmy Hutchinson, Wilma Lee, Big Slim, Little Shirley, Stoney Cooper, Cy Sneezeweed, Chick Stripling. *Second Row:* Paul Myers, Melvin Ritchie, Red Belcher, Chuck Henderson, Monte Blake, Budge Mayse, Galen Ritchie, Fudge Mayse, Curley Reynolds, Bill Carver, Jiggs Lemley, Uncle Tom. *Third Row:* Doc Williams, Bonnie Baldwin, Marion Martin, Millie Wayne, Cy Williams, Chickie Williams, Joe Barker. Photographs for this article courtesy of Ivan M. Tribe and the Bailes Brothers.

Dallas, Los Angeles, Knoxville, Wheeling, and elsewhere. Numerous radio stations featured live country music daily in the early morning or noontime hours and large jamboree shows one night weekly, usually on Saturday. Lots of musicians earned their living by making personal appearances in the station's listening area. Within West Virginia this pattern repeated itself not only at the WWVA World's Original Jamboree in Wheeling, but also at other radio stations in the Mountain State.

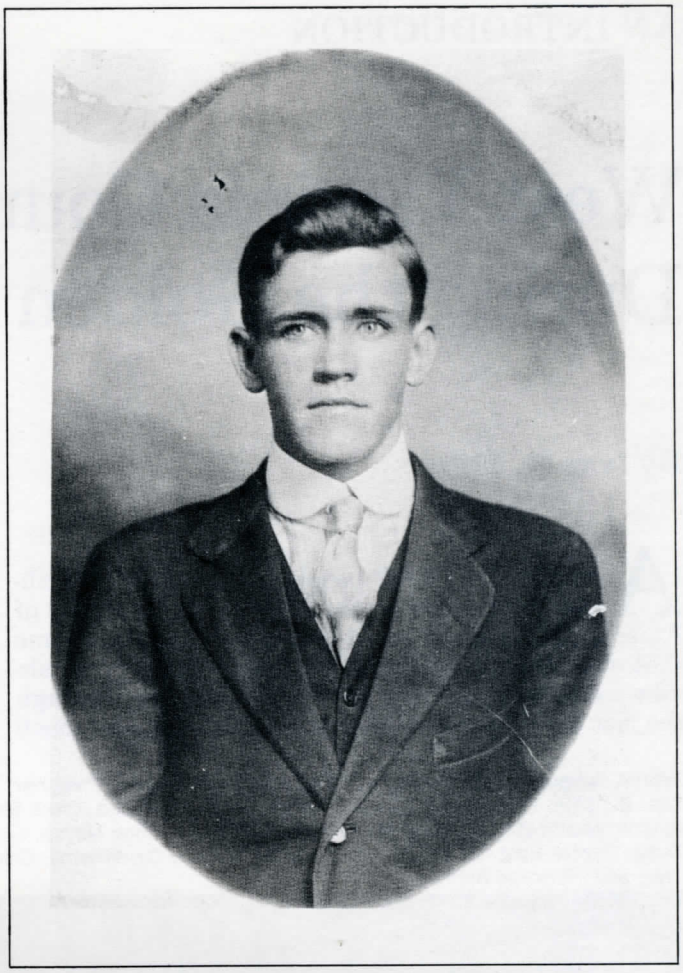
Even before radio stations became widespread in West Virginia, New York-based recording companies discovered the talents of several traditional musicians. For instance Frank Hutchison, a Logan Countian, recorded his first of seven sessions on the Okeh label in October 1926. Among the early songs waxed by Hutchison, one called "Coney Isle" would reappear 35 years later as a Nashville-made hit, "Alabam," for Lloyd "Cowboy" Copas, a former Ohio farm boy who began his own climb to fame on West Virginia radio. Another Logan County musician, Dick Justice, made a handful of recordings on the Brunswick label in 1929 that included two traditional ballads of British origin.[1]

More pioneer recording artists came from other parts of West Virginia. John and Emery McClung from Mt. Hope in Fayette County recorded for Brunswick in 1927. Blind Alfred Reed, a Mercer County fiddler and ballad singer, began his career on Victor that same year. Other musicians making records for major labels from the Princeton-Bluefield area included Bernice Coleman, Ernest Branch, Fred Pendleton, Richard Harold, and Joe Gore. Early recording artists from other parts of West Virginia were Cleve Chafin of Wayne County; Roy Harvey and Leonard Copeland of Beckley; Earl Shirkey of Wirt County; David Miller, known as the Blind Soldier; and the Tweedy Brothers.[2]

Outside of Harvey, who recorded widely with a variety of string bands, none of these musicians had a particularly extensive or intensive career as recording artists. Neither were they closely associated with long and regular appearances on radio programs. The first artists to gain a truly wide reputation—both made a local name for themselves on radio before making records—were fiddler Clark Kessinger and singer Billy Cox. Both men began their careers at radio station WOBU in Charleston.

WOBU Charleston

Walter Fredericks, a Charleston real estate agent, launched this pioneer project as a 50-watt station in 1927. Not long afterward, Clark Kessinger and his nephew, Luches (on rhythm guitar), broadcasted regular programs over WOBU. Born south of Charleston in 1896, Clark Kessinger learned to fiddle early in life, and by 1919 he and Luches began to build reputations as musicians in Kanawha County by fiddling at dances and other local entertainments. In the spring of 1928 the duo began their recording career under the name Kessinger Brothers, and subsequently waxed more than 70 numbers mostly on the Brunswick label



in the next two years. Meanwhile, they continued to perform on radio programs and personal appearances for many years after their record making ended. Luches died in 1943, but Kessinger continued to play fiddle in the St. Albans area until his "rediscovery" in 1964. For the next few years Kessinger again attracted widespread attention as a folk musician—recording, fiddling at contests and festivals and on television—until illness in 1971 and death in 1975 silenced his renowned fiddling forever. Although Kessinger records have been sought by collectors the world over, it seems more likely that his radio work and personal appearances did more to make him a legend in the Kanawha Valley.[3]

The other entertainer to sustain a lengthy career was William Jennings Cox, who was born at Charleston on August 4, 1897, the son of a railroader. Eventually, Cox became a stationary engineer and worked alternately in the boiler rooms at the Kelly Axe Factory and at the Ruffner Hotel in downtown Charleston. Cox sang songs and played guitar and harmonica in the Charleston area where he acquired a local reputation as an entertainer. After Fredericks opened WOBU, he began to receive requests from people who wanted to hear Billy Cox. The studio was located in the Ruffner, and Cox began performing regularly, often in his work clothes.

Cox's music at first included a lot of Jimmie

* Footnotes appear at end of Article

Above. The trio of Cap, Andy, and Flip as they appeared at WCHS, WMMN, and WWVA radio in the 1930s and early 1940s.

Left. Billy Cox (1897-1968) at age 18. Together with fiddler Clark Kessinger, this ballad singer pioneered as the state's first well-known record and radio star.

Right. The Red River Rangers at WCHS Charleston in 1940. This group included Smitty and Tennessee, the Smith Brothers who eventually appeared in Columbia pictures, recorded for Mercury and Capitol, and worked extensively on radio and television in the Atlanta area where they still reside. Ace Richmond became a gospel quartet pioneer while the identity of comedian "Snoozie" is unknown.

Rodgers songs, but eventually he wrote much of his own material. He composed a goodly number of parody and comedy songs like "The Jailor's Daughter" and "Rolling Pin Woman," many based on his own experiences; by all accounts, he lived a reckless, carefree life and had his share of personal problems. However, he authored more serious material as well, including several sacred songs. Nicknamed "the Dixie Songbird," Cox composed "Sparkling Brown Eyes," which has become a perennial country standard, most recently becoming a hit for Dicky Lee.

Cox's radio career lasted into the forties. Between 1929 and 1940 he had 147 released recordings for Starr and American Record Corporation labels. "The Dixie Songbird" also inspired several younger musicians. After 1936 a teenage protege named Cliff Hobbs sang tenor on his recordings. Others influenced by Cox included Kyle Bailes, the eldest of the four Bailes Brothers; Harry Griffith, who later appeared on the Sleepy Jeffers television show; and Red Sovine, a cousin of Billy who has become a current country favorite with such truck driver songs as "Giddyup Go," "Phantom 309," and "Teddy Bear."

Bill Cox's later life consisted of a slow drift into obscurity. In 1966 Ken Davidson of Kanawha Records found him living in extreme poverty in a tiny shack on Hanna Drive in Charleston. Before his death on December 10, 1968, he recorded a long-playing album and sang again locally around Charleston. [4]

Despite Cox's long career in radio and his being the most recorded of all early West Virginia musicians, a trio of gospel singers constituted the most popular act ever to play on radio in Charleston—Cap, Andy, and Flip. Headed by Samuel Warren Caplinger, a native of Kanawha Station in Wood County, the group attained popularity on radio at both Wheeling and Fairmont. As a young man, Caplinger went to Tennessee in 1920 to work as a coal miner. While there he met Andrew Patterson, a native of Oliver Springs, Tennessee, who was born in 1893. Caplinger then formed a musical group with Patterson and the Rainey Family that was known as the Cumberland Mountain Entertainers, who in 1928 recorded on the Vocalion and Brunswick labels. Cap and Andy also recorded for Gennett. The two moved to Akron, Ohio, later that year where they began performing on radio station WADC to an audience made up largely of uprooted West Virginians. In 1930, they met William Austin (Flip) Strickland and this trio became known as the Dixie Harmonizers.

WCHA Emerges

The group soon took the name Cap, Andy, and Flip. Returning to Caplinger's native state, they quickly gained popularity on all three stations where they played with their "fireside melodies." In 1943

Flip left the trio to operate a chicken farm, but they continued as Cap, Andy, and Milt, with Andy's son as the third man. Most entertainers recall them as being the most popular group on WCHS, whose call letters had been changed in 1932 when Fredericks sold the station to Huntington interests. They made only a few records, all on their own Fireside Melodies label pressed by Gennett about 1934. Cap, Andy, and Milt continued in radio until 1950 when Andy died. Caplinger continued working for a few years as an announcer on WKNA, a newer Charleston station, and had a show called "Cap's Trading Post." [5]

Other entertainers also played at WCHS. Buddy Starcher, a Ripley native born in 1910, achieved considerable popularity between 1933 and 1938 before moving on to Fairmont and other stations. It was typical for professional artists to move from one station to another in order not to wear out their welcome. Starcher, whose warm radio personality won him many lasting friends, returned to WCHS in 1960 and hosted a popular television show for seven years. A few of the many other radio entertainers who performed on WCHS at various times included Jimmie Stamper and Hayes Young; Tommy Cantrell, one of the first country musicians to be married on stage; the Mountaineer Cowboys, Jennings Thomas and Kyle Bailes; Orville Q. Miller, a tap dancer; Jimmy Gravely; Tommy Radcliffe; the Snyders; Jackie Lee Miller, a child prodigy; T. Texas Tyler and Slim Claar; Wilma and Ervin Staggs; Uncle Jim Groves with the Bailes Brothers; and the Blue Eyed Trio of Edna, Pauline, and Norma. [6]

Acts and promoters from outside the State also came to Charleston and WCHS. About 1940 the Tennessee Mountain Boys, who actually came from that state, arrived. They included Johnny Wright and Jack Anglin, who eventually gained recognition as one of the greatest country duets; Ernest Ferguson, a mandolin virtuoso; Paul Warren, a durable fiddler who later played at WSAZ-TV with Flatt and Scruggs; and Emory Martin, the one-armed banjo player. The Red River Rangers with Ace Richmond, later of the Sunshine Boys; the Smith Brothers, Tennessee and Smitty; and "Snoozie" on comedy also came to the station about that time. Some years later Jim and Jesse McReynolds of Coeburn, Virginia, worked there long before their fame as Grand Ole Opry stars and a great bluegrass duet. Larry Sunbrock, a noted promoter, sponsored fiddling contests in Charleston in which local greats such as Clark Kessinger and Natchee the Indian appeared, as well as more distant performers like Clayton McMichen and Curly Fox. [7]

Charleston's nighttime, live-audience Jamboree was known as the Old Farm Hour. Unlike most shows of this nature, the program was broadcast on Friday nights from the WCHS auditorium. Frank Welling (1903-1957), known as Uncle Si, served as master of ceremonies. Welling was an entertainer of some note in his own right and recorded several duets with John McGhee on various labels in the early 1930s. The Old Farm Hour featured not only the professional acts who had daily shows at the station but also area amateurs. For several years "the fiddling contests, square dances, and general hilarity" made the show "a popular feature." World War II and gas rationing eventually curtailed the show to a once-a-month operation, but even then crowds of 2,000 filled the auditorium. Unfortunately, the station did not resurrect the show after the return of peace. [8]

WWVA and the Jamboree

Although Charleston may have been the first West Virginia city to become a notable country music radio center, it did not achieve either the prominence or the longevity of Wheeling and station WWVA. Actually the station in the northern panhandle city went on the air earlier than WCHS. WWVA began broadcasting as a 50-watt station on December 13, 1926. In July 1929, the power increased to 5,000 watts and in October 1942, WWVA became the State's first and only 50,000-watt station. [9]

Country music's beginnings on Wheeling radio are somewhat obscure, but by 1931 the duo of Cowboy Loye and Just Plain John achieved considerable popularity. Loye, an appealing personality, also had much skill as a salesman. Grandpa Jones recalled in 1966 that although Loye's approach was not "flashy," he "could sell anything." [10]

In December 1932, the program department at WWVA decided to inaugurate a midnight show of entertainment. The first studio broadcast of the Wheeling Jamboree took place on January 7, 1933, from 11:00 P. M. to 2:00 A. M. Artists on that first show included the Tweedy Brothers, Paul Miller, Elmer Crowe, Fred Craddock, Howard Donahoe, and the trio of Ginger, Snap, and Sparky. The enthusiastic listener response led to the conversion of the show into a broadcast before a live audience. This procedure began on April 1, 1933, when some 3,600 persons crowded into the Capitol Theater in downtown Wheeling. [11]

From a cast originally numbering some 16 persons, the Jamboree cast grew rapidly in the next few years. Two important additions in 1934 were Hugh Cross, Shug Fisher, and their Radio Pals. Cross (1904-1968), another Oliver Springs, Tennessee, native, had already experienced a varied show business career including records with Riley Puckett and Gid Tanner's Skillet Lickers, as well as duets with his wife Mary and solo waxings under his own name on Columbia and Vocalion. George C. "Shug" Fisher (1907-), from Grady County, Oklahoma, had already been a member of the Beverly Hillbillies, a well-known West Coast group. Hugh and Shug's Radio Pals achieved great popularity in their four years at WWVA, during which they recorded 16 sides for Decca in New York. In 1938 or 1939 they moved to WLW in Cincinnati and worked until the group broke up at the beginning of World War II. Cross later returned to WWVA and played at the Jamboree for several more years. Fisher went back to California and became a member of the Sons of the Pioneers and more recently a character actor. Despite his successful career in Hollywood, he still considers his years in Wheeling to have been most satisfying and

the WWVA fans "the most faithful radio audience that he ever had the pleasure of entertaining." [12]

Another early arrival on the Wheeling scene was Doc Williams whose association with the Jamboree now extends over four decades. Born Andrew Smik, Jr. of Czech parents in Cleveland on June 26, 1914, Williams well exemplifies the fact that not all country musicians are of Anglo-Saxon or Scotch-Irish ancestry. Doc and his Border Riders came to Wheeling in May 1937. He was already a four-year veteran as a country music professional on radio in Ohio and Pennsylvania. By the end of 1938 he was the most popular artist on the show in terms of fan letters received. The Williams group achieved a phenomenal following in the Wheeling area and also in Pennsylvania, upstate New York, and adjacent Canadian provinces in ensuing years. Although many entertainers have come and gone over the years, Doc Williams probably still ranks as the most prominent musical figure associated with WWVA. [13]

For a decade, however, the Williams aggregation had strong competition in the personages of Wilma Lee and Stoney Cooper. These native West Virginians began their career at WMMN in Fairmont but had chalked up a string of radio successes in several states by the time they arrived at WWVA in 1947. Unlike many Jamboree acts, the Coopers recorded for a major record label, Columbia, and it enabled them to attain a nationwide following. Doc Williams and others have reported that the WWVA management frowned on phonograph records in the early days with the unfortunate result that many Jamboree stars made few, if any, records. The Cooper's authentic mountain music and vocals also endeared them to thousands of fans who resented modern intrusions into country music. Finally, however, the continued growth of Nashville lured Wilma Lee and Stoney to the Grand Ole Opry where they were one of the few remaining examples of a truly "country" act, until Stoney Cooper's death on March 22, 1977. [14]

Numerous other country stars graced the stages of the Wheeling Jamboree. Harold "Hawkshaw" Hawkins (1921-1963), a Huntington native, worked as a regular from 1946 through 1954, during which time he

WWVA Jamboree group photo. *Back Row.* Shorty Fincher, Bob Thomas, Smilie Sutter, Sandy Edwards, Joe Barker, Hawkshaw Hawkins, Jimmie Hutchinson, Dick Lanning, Curly Collins, Bud Kissenger, Jack Gillette. *Middle Row.* Rawhide, Johnny Boy Huey, Clyde Fogel, Little Sampson, Red Belcher, Reed Dunn, Pete Cassell, Sonny Davis, Roy Parks, Bill Bailey, Benny Kissenger, Dude Webb. *Front Row.* Wyn Sheldon, Sally Fincher, Millie Wayne, Bonnie Baldwin, Shirley Barker, Honey Davis, Eileen Newcomer, Maxine Newcomer, Lew Clawson.

The Bailes Brothers (Johnnie and Walter) as they appeared at WSAZ Huntington in 1943. Rounding out the group are Del Heck on fiddle and "Little Evy" Thomas on bass. The brothers later won national acclaim on the Grand Ole Opry and the Louisiana Hayride.

recorded most of his best-known songs on the King label. In those years Hawkins, more than any other West Virginian, exemplified the honky-tonk style in country music. Hawkins' style evolved, as his recordings show, from a near Ernest Tubb imitation to one distinctly his own. Another popular performer, Harry C. McAuliffe, better known as "Big Slim, the Lone Cowboy," provided an excellent example of western singing, although he was actually born in Bluefield in 1899. Slim sang on the Mexican border stations in the 1930s before coming to WWVA about 1938. His songs, many of them original compositions, included such pure country classics as "Sunny Side of the Mountain" and western saga numbers like "Patanio, the Pride of the Plains." In later years he recorded, but mostly in Canada. Like Doc Williams, McAuliffe became a permanent fixture until his death a decade or so ago. Other entertainers who attained considerable fame at WWVA included Pete Cassell, a blind singer; Crazy Elmer (also known as Smilie Sutter), a comedian and yodeler who has been at the Jamboree almost as long as Doc Williams; Bluegrass Roy Freeman, a balladeer and salesman for Hamlin's Wizard Oil; and Lew Childre, an entertainer of varied talents who played on most of the nation's major stations, although WWVA was the only West Virginia station where he worked as a regular. In the early fifties the Bailey Brothers and their Happy Valley Boys, a pioneer bluegrass band, constituted one of the most popular acts ever to play on the station. [15]

The World's Original Jamboree also deserves some mention for the prominent role assigned to women performers. No other live country show in the nation, except possibly the WLS National Barn Dance, accorded so much status to women. Many, such as Chickie Williams and Wilma Lee Cooper were male stars' wives, and others were obscured with pseudonyms like "Sunflower," "Cricket," or "Brown Eyes." But their popularity often was substantial. Some gained recognition on their own, including Millie Wayne and Bonnie Baldwin (the Radio Rangerettes) and the Newcomer Twins, Eileen and Maxine. [16]

During World War II the Wheeling Jamboree, like the Old Farm Hour, curtailed its live shows and played to a radio audience only. Unlike the Charleston show, the one at WWVA bounced back after the war with greater fervor than ever before. On July 13, 1946, the Jamboree reopened as a live show and fans from northeastern regions came in droves to see their radio favorites. The decade following the end of the war probably constituted the show's greatest years, at least in an artistic sense. [17]

The Wheeling Jamboree continues today, the only live country music show on a 50,000-watt station other than the Grand Ole Opry. The Renfro Valley Barn Dance is still aired, but without this advantage, and is the only other show to have survived the advent of television. Like the modern Opry, the Wheeling Jamboree retains a devoted following. Also like its Nashville counterpart, it seems to be a little more commercial and a little less traditional. Nonetheless, as Jamboree U. S. A. moves into its forty-fifth year, it has become a tradition in itself.

Huntington's WSAZ

A third major West Virginia city, Huntington, also had its pioneer radio station, WSAZ, although it remained a 1,000 watter throughout the era. A variety of country music acts worked at the station through the 1930s, such as Guy and Lynn, the Mountaineer Twins, a duo composed of Guy Ferrell and Leonard Davis, two youths from eastern Kentucky. Harmie Smith, known as "the Ozark Mountaineer," began a long radio career there in 1930 and John Bias, better known under his later name of Johnnie Arizona, also played there during that decade. Riley Puckett, one of the best known country artists of the era, put in a stint on the Huntington station. Other entertainers such as T. Texas Tyler (real name, David Myrick, 1916-1963), born in Oklahoma but actually raised near Blue Creek in Adams County, Ohio, divided their time between WSAZ and WCHS. [18]

WSAZ really came into its own as a country music center in the early 1940s under the managership of Flem J. Evans. Another boost for the station occurred when the Bailes Brothers (Walter and Johnnie) came from Charleston. This duo, reared in poverty near

Charleston by their widowed mother, had worked previously at WCHS with only slight financial success and with other brothers and friends on various stations. However, at Huntington they achieved rapid popularity. The Bailes Brothers even became one of the first American country acts to make a program for the British Broadcasting Company, returning to Charleston one day at the request of folklorist Allen Lomax to transcribe the broadcast in the early days of World War II. A Wednesday night show, the Tri-State Jamboree, played two performances to capacity crowds from the State Theater. In addition to Johnnie and Walter, fans had the opportunity to see and hear Deacon Wayne and his Gang and other notable entertainers in the tri-state region. [19]

In the fall of 1943, the Bailes Brothers moved on to the Grand Ole Opry. Others continued to keep WSAZ a key station for live country music. Fiddlin' Arthur Smith, a onetime fixture in Nashville and one of the most influential fiddlers of the thirties, had previously come to Huntington working both with Johnnie and Walter as well as solo. Natchee the Indian whose real name was Lester Vernon Storer (1913-1970), a Peebles, Ohio, product, proved to be an exciting fiddler and a master showman. The husband and wife team of Bill and Evalina Stallard, better known to their radio fans as Indian Bill and Little Montana, also attracted a wide following. After their marriage disintegrated, Indian Bill altered his name to Billy Starr and moved elsewhere having a song of hit proportions in 1951 called "Steppin' Out." The Ross Brothers, Roy and Charles, played at WSAZ and other stations for some years. Roy eventually went to Ohio and worked as a deejay while leading a bluegrass band on the side before becoming sheriff of Pike County, and he is currently serving third term. Cliff and Del Heck, Dot and Evy Thomas, "Curly" Watts, Lennie Ayleshire, formerly with Hugh and Shug at WWVA, and the team of Bud (Nelson) and Gene (Light) also entertained there. [20]

After World War II a second Huntington station, WHTN, featured such live country acts for a time as Ray Anderson, Jack Henderson, Jimmie Skinner, and Chuck Bridges' Ohio Radio Playboys. A third station, WPLH, boasted the Echo Valley Boys. WSAZ remained active with Texas Slim and his Prairie Buckaroos and Lee Bailey's Melody Mountain Boys. The latter station, however, concentrated more on live television in the fifties, having at various times the Stanley Brothers, the Lonesome Pine Fiddlers, Lester Flatt and Earl Scruggs, and the Saturday night Ashland Oil Jamboree. [21]

Although Huntington's era of live country music has ended, a bit of the old-time flavor hangs on at WEMM-FM, a gospel station. Each weekday afternoon, Lynn Davis and Molly O'Day play a great deal of old-time and bluegrass sacred music on record and give spiritual messages in a sincere, down-home manner. Since the duo were among the State's most significant performers before turning to religious work, it seems only natural that their broadcast retains much of the atmosphere of a bygone era. [22]

The team of Indian Bill and Little Montana at WCHS in 1938. They recorded under their real names of Bill and Evalina Stallard and worked on WSAZ Huntington. After their split, Indian Bill took the pseudonym Billy Starr and is still semi-active today.

WHIS in Bluefield

On West Virginia's southern border, Bluefield's WHIS played an influential role in the development of live country music. The station went on the air in 1929 largely as the brainchild of a local journalist, Hugh Ike Shott, Sr., whose initials became the station's call letters. In 1936 the owners increased the local power to 1,000 watts. Bluefield then came into its own as a country music center. By 1937 the Bi-Tone Products Morning Jamboree provided two hours of entertainment each weekday morning. Lynn Davis and his Forty-Niners headed the cast. The latter included Sue and Ann Mason, a pair of yodeling cowgirl singers from Reading, Pennsylvania, and the Stepp Brothers, Esland and Esmond, a talented duo from Gilbert, (Mingo Co.). Other performers on the show included Sky Buck, a fiddler; Jimmie Barker, a singer-guitarist; and Gordon Jennings who remains active in Bluefield radio. [23]

After the fall of 1940 the Davis group began to be built more and more around the talents of "Dixie Lee" Williamson, the Forty-Niners' new girl vocalist who married Lynn the following April. The band also gradually shifted their musical format from Western to mountain. Miss Williamson, who had previous

experience at Charleston, Williamson, and Beckley, later took the stage name Molly O'Day and under this pseudonym became the most celebrated female country singer of the decade and perhaps of all time.[24]

After the Davises moved on in 1941, two groups dominated much of the activity at Bluefield during the decade. Ezra Cline and his Lonesome Pine Fiddlers, consisting of his young cousins Ned and Ray Cline together with Gordon Jennings, first organized in 1938 and guested with Davis until gaining their own show. Natives of Gilbert, the Clines led their band at Bluefield until 1953 when they went to Detroit. Ned Cline was killed in action during the war, but a younger brother Charlie replaced him. Other musicians also entered the group at various times as the Fiddlers evolved from an old-time string band to a vintage bluegrass one whose members were Paul Williams, Jimmy Williams, Bob Osborne, Ray Morgan, Larry Richardson, Melvin Goins, and Ray Goins.[25]

The other group, Rex and Eleanor Parker's Merrymakers, went to WHIS immediately after their marriage in September 1941 and remained for about two decades. Rex was a veteran of the Old Farm Hour and other radio work, but Eleanor, a daughter of Spanish immigrants, had little professional experience. Nonetheless, the duo achieved rapid popularity in the area and remained there instead of moving on to fresh territory in the accustomed manner. After 1959 the Parkers, by then a family group, switched to gospel music exclusively but remained active as sacred singers and still perform on WOAK-TV in Oak Hill.[26]

Dixie Lee Williamson at WJLS Beckley in 1940. Later as "Molly O'Day" she has been acclaimed as the greatest female country singer of all time.

Other entertainers and guests performed at Bluefield with some success. The Holden Brothers Fairley and Jack worked there and also at WCHS for some time, as did Leslie Keith, a creative fiddler, and the team of James and Martha Carson. Singing Cowboy Ray Whitley even put in a brief appearance. The Virginia Playboys, composed largely of the Edwards Family from Tazewell County, Virginia, performed regularly from 1946 through 1950. Mason Ayres' West Virginians, the Arizona Drifters, and Lee and Juanita Moore were among those who played at WHIS. This last duo was an outstanding country duet and also served stints at Wheeling and Charleston as well as in other states. As a composer, Juanita wrote the classic "Legend of the Dogwood Tree," an enduring country-gospel standard. The team eventually split, but Lee Moore, a Circleville, Ohio, native, went on to enjoy a long career as vocalist and all-night disc jockey at WWVA as the "Coffee Drinkin' Nite Hawk."[27]

In Fairmont at WMMN

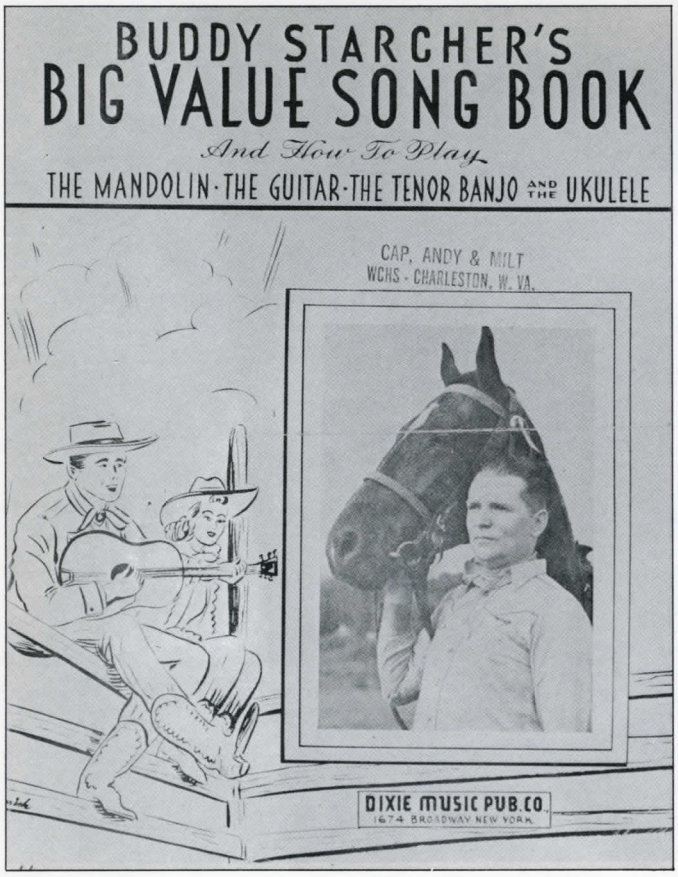
Near the State's northern border, WMMN at Fairmont played a role somewhat comparable to WHIS. The station went on the air on December 10, 1928. Through the thirties and forties a large number of musicians sojourned there and lingered for varying lengths of time. One of the first, Scott Wiseman, then known as Skyland Scotty, worked there from 1929 to 1932 while studying at Fairmont State College. From West Virginia Scotty went to Chicago where he became half of the Lulubelle and Scotty team that delighted country fans nationwide with performances on WLS, numerous hit records, and several motion pictures.[28]

A number of other performers alternated between WMMN and WWVA. These included Cowboy Loye, Murrell Poor, and perhaps the most famous of all, Grandpa Jones, who spent three years at the two stations. Cap, Andy, and Flip played there prior to earning their greatest fame at Charleston, and Buddy Starcher headquartered at WMMN from 1938 to 1941. One of the most unusual personages to work at Fairmont, Ray Myers "the Armless Musician," attracted much attention with his agile ability to use his legs and toes as substitutes for arms and fingers.[29]

WMMN's local early morning show bore the name "Old Sagebrush Roundup." Like many West Virginia stations of the time, some of the performers favored a Western style of music like that heard in singing cowboy films. Among those were the Cole Brothers, Carl, Abner, and Glen, who came from Mannington and worked there for some time before Ab went with

Opposite. Rex and Eleanor Parker at WHIS Bluefield in 1946. The team has been active in radio and television as country, bluegrass, and gospel musicians for more than 35 years. They currently appear on WOAY-TV Oak Hill each Friday night from 7:30 to 8:00 P.M. in their own show, "Songs for Salvation."

Below. The cover of a 1940 Buddy Starcher songbook dating from his years at WMMN Fairmont.



the Clinch Mountain Clan as comedian. The Leary Family of Valley Head also performed there. Dale Cooper, a fiddler, married Wilma Leary and the duo thus became the famed team of Wilma Lee and Stoney.[30]

Al Hendershot's Dixie Ramblers probably constituted the most traveled group ever to play at WMMN, and perhaps in all country music. Born near Grantsville in 1899, Hendershot moved to Akron, Ohio, when he was 12. About 1930 he organized the Hendershot Trio and played on local radio stations part-time. In 1934 he decided to make music a full-time career and organized the Dixie Ramblers, playing first at Fairmont on a regular basis. His first group consisted of Ruby Purkey, Vic Marcin, and Al Poling. The Dixie Ramblers switched stations every few months. After leaving Fairmont they subsequently played at Charleston, Parkersburg, and Welch as well as at other stations as far away as Kansas City. In 1944, Hendershot returned to WMMN with Tommy Cantrell, Mary Ann Fye, and Charles Miller in the group. The portly Al provided leadership, comedy, recitation, and occasional vocals. Most of the music apparently came from the other band members, who typically included a girl singer and a brother duo. Among the latter associated with the Dixie Ramblers at one time or another were the Fyes, Hamricks, Holdens, and Blankenships.[31]

After World War II other country acts continued to perform at Fairmont. A 1949 listing of talent playing at WMMN listed Gay Schwing and his Boys, the Railsplitters, Hank Stanford, Dusty Shaver's Radio Revue, Grandpa Wilson's Green Valley Boys, and the husband and wife team, Salt and Peanuts. Frankie Moore, formerly of WHAS in Louisville and the Wheeling Jamboree, was probably the best-known artist there in the declining years of live country radio acts.[32]

Parkersburg's WPAR

Westward, the city of Parkersburg's WPAR supported several country musicians even prior to joining the West Virginia radio network in 1936. Flem Evans, who later managed at WSAZ, helped to push several country acts during an earlier tenure at WPAR. In 1932 Bob and Dale Roseberry from Jackson County joined the station, having previously played on the Old Farm Hour as amateurs. At the same time another team, Ralph and Bert Hamrick, "excellent singers and musicians" from Roane County, also affiliated with WPAR. After leaving Parkersburg the Roseberry's continued in show business together and separately on various stations until Dale's death in an

auto accident on September 14, 1941. At the time of the tragedy Roseberry led the Campfire Boys at WHIS. Bob continued in show business, working with the team of Ralph and Ruth. The Hamrick Brothers later played with Hendershot's Dixie Ramblers. Ralph Hamrick doubled in the comedy role of Zeke. [33]

A local group, the Buskirk Family, eventually moved from their native area to Fairmont and thence to Bluefield. Composed of Lottie Buskirk and her three sons, Buster, Willie, and Paul, the family won a considerable following throughout the State. Paul has been widely acclaimed as an instrumentalist, particularly on the mandolin. In the spring of 1941 the Buskirks went to Texas where Paul remains. Willie, however, returned to West Virginia, playing at WSAZ in 1943. He currently resides in the Parkersburg area.[34]

Several other musical groups also worked at WPAR. Walter Bailes led a group there known as the Mountain Pals for several months in 1941-1942. Bobby Cook and his Texas Saddle Pals featured the fiddling of Jackie Miller, who managed to compete in a class with both Clark Kessinger and Natchee the Indian. Later musicians at Parkersburg included Billy and Betty Burroughs, Joe Williams, Sherman Gumm, the Stewart Brothers, and the Dixie Drifters. [35]

WJLS Beckley

On March 5, 1939, station WJLS in Beckley went on the air and quickly took on a number of live country music acts. Several musicians entertained listeners on the day the station opened, among them the Lilly Brothers and Uncle Howard and the Dixie Ramblers. This latter group included "Smoky Mountain Bill" and "Grandpa" Legg on guitars, Rex Parker on mandolin, and Texas Slim on fiddle. [36]

The Lilly Brothers played regularly at WJLS off and on for nearly a decade. Born in the Clear Creek community north of Beckley in 1921 and 1924, Mitchell B. "Bea" and Everett also played briefly as the Lonesome Holler Boys on the Old Farm Hour and at WMMN in Fairmont. From 1948 to 1950 they were quite popular at WWVA in conjunction with Red Belcher's Kentucky Ridge Runners. They also worked at Knoxville, Tennessee, with Lynn Davis and with the Smiling Mountain Boys. For more than 15 years the Lillys entertained in Boston where they won a large following. More recently they have delighted thousands at American bluegrass festivals as well as at concerts in Japan with their lonesome mountain sound. [37]

In 1940 Johnnie Bailes and his Happy Valley Boys worked at WJLS. This group included Fiddlin' Skeets Williamson, an outstanding young musician and his better known sister "Dixie Lee" (Molly O'Day), brother Duke Williamson, Cowboy Jack Morris, described by a contemporary as "the best going then," and Little Jimmie Dickens. A native of nearby Bolt, young Jimmie, of small stature and a big voice, walked

The Buskirk Brothers—Paul on mandolin, Willie on bass, and Buster on guitar—played extensively on the radio at Parkersburg, Fairmont, and Bluefield before going to Texas in 1941. Paul remains a virtual legend for his instrumental talents.

several miles each morning to open the station by crowing like a rooster. [38]

Other musicians of note also worked at Beckley. Judy and Julie, also known as the Jones Sisters, first won acclaim there before going on to WLW's Boone County Jamboree. Walter and Kyle Bailes played as an early Bailes Brothers duet, and Walter also was part of the Rocky Mountain Boys with the late Ed "Rattlesnake" Hogan, Gene Lovell, Curly Sizemore, and George "Speedy" Krise. Hogan, a talented bass player and comedian, played with various groups at WJLS for several years. Krise, famed for his Dobro playing, later formed a band known as the Blue Ribbon Boys which at various times included the Lillys and another talented team, the Barbour Brothers, Roy and Carl. Krise, after seeing service in World War II, went to WNOX in Knoxville where he worked with Molly O'Day and Archie Campbell. During those years he wrote several noted country songs including "Plastic Heart," a Roy Acuff hit, and "Goin' Like Wildfire," a Mac Wiseman hit. [39]

In 1944 Lynn Davis and Molly O'Day returned to WJLS for a year, having won a national following at WHAS Louisville and on the Renfro Valley Barn Dance. Their new band at Beckley included Burk Barbour, a fiddler from Lynchburg; the Lillys; and, briefly, the noted harmonica player, Lonnie Glosson. Following their departure, Fred and Ted, the Stacy Twins, became popular. Other acts at the station included Jack Hunt's Ranch Hands, Mel Steele and Blue Eyed Jeanie, the Oklahoma Trail Blazers, the Ridge Runners, Sleepy Holt, Stan Smith, and Jim Fain. [40]

The Smaller Stations

After World War II a second Beckley station, WNNR, offered live country music to their listeners. The Stacy Twins moved over and played there until 1950 before entering business and politics. George and Mary, the Mountaineers, and the Ramblers also worked on regular shows at this station. [41]

WBTH at Williamson went on the air in 1939. Within a few months several musicians were entertaining at the station. Dixie Lee and Skeets Williamson together with Johnnie Bailes and Cowboy Jack Morris were among them. Later "Budge and Fudge," the Mayse Brothers, played regular shows there. This guitar and fiddle duo ranked among the steadiest performers in the State for more than ten years as they also worked at Charleston, Fairmont, Wheeling, and Clarksburg. Walter Bailes considered them the "best known" brother group to spend their entire career in West Virginia. "With their Delmore style singing," Budge "a hot flat top" guitar man and Fudge "a good fiddler," the Mayse Brothers (both deceased) "did big things" according to Walter's recollection. [42]

In 1940 WBRW at Welch began broadcasting. Stoney Mason and Kyle Bailes were two of the early musicians to pick and sing on the station. Al Hendershot's Dixie Ramblers entertained there in 1941 and 1942 with his daughter Dolores (Lilly Belle) and the Blankenship Brothers. [43]

Budge and Fudge, the Mayse Brothers, WCHS, 1940. This duo entertained thousands for years through their radio and personal appearances at Charleston, Williamson, Fairmont, Clarksburg, and Wheeling from the mid 1930s into the 1950s.

Jesse and Gona Blankenship originally came from Logan where station WLOG had been initiated in 1939. The Blankenships became familiar voices at Charleston and Bluefield as well as their hometown. Gona, together with Lynn Davis, authored the song "Why Do You Weep Dear Willow." Gona also served as half of the "Ralph and Ruth" team that worked at WHIS. In addition, Flem Evans had transcriptions of the Bailes Brothers' shows at Huntington played on the Logan station. Two other musicians, Doug Saddler and Frank Brown from Johnson County, Kentucky, had a show on WLOG in its first year. Brown's career as a professional musician continues to this day although he has become better known under his nickname, Hylo Brown. [44]

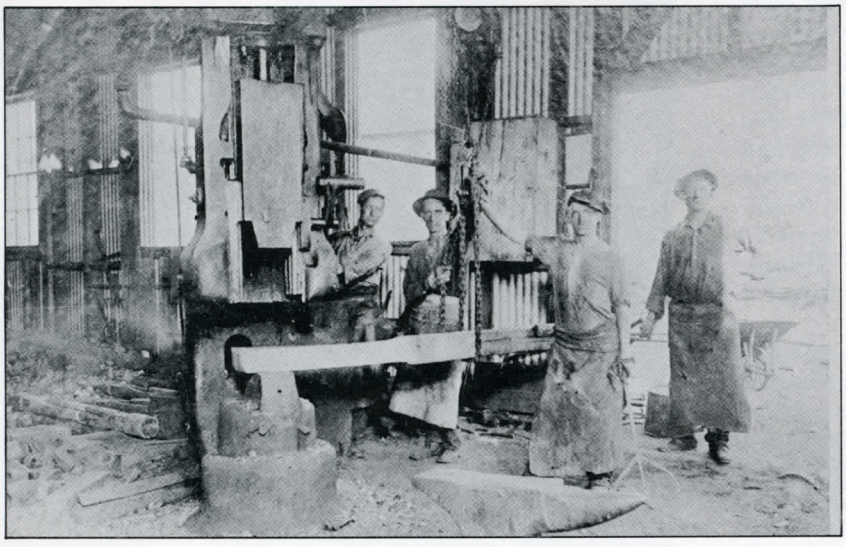
At Pineville, station WWYO featured many country acts in the immediate postwar years. Probably the station's best-known entertainers, Scotty and Tar Heel Rubye, a husband and wife duet, worked at several stations including WHIS and also recorded on the Folk Star label. After several years in Pineville the duo dropped out of show business and today live in Oceana. Others to be associated with the station on its Wyoming Hayride include Theodore Effler, Sunshine Danny, Cecil Surrat, Eddie Robinson, Gene Bailey, and the Rhythm Nite Hawks. [45]

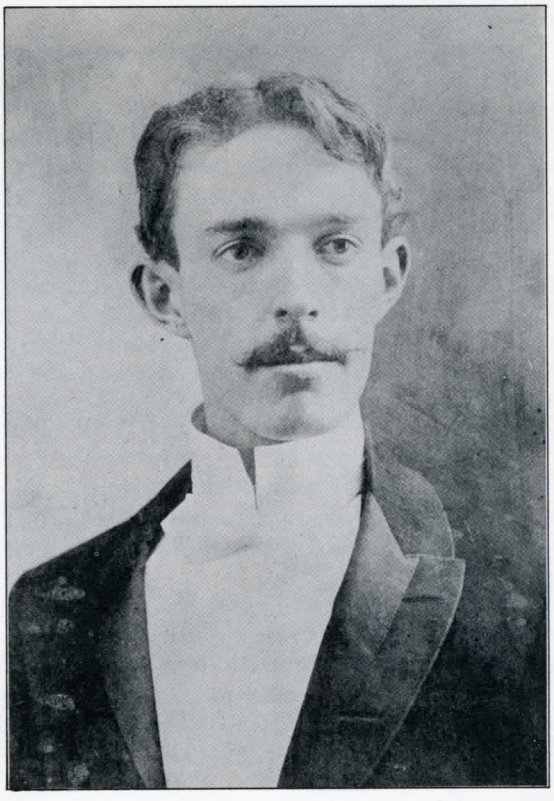
(Continued on page 52)

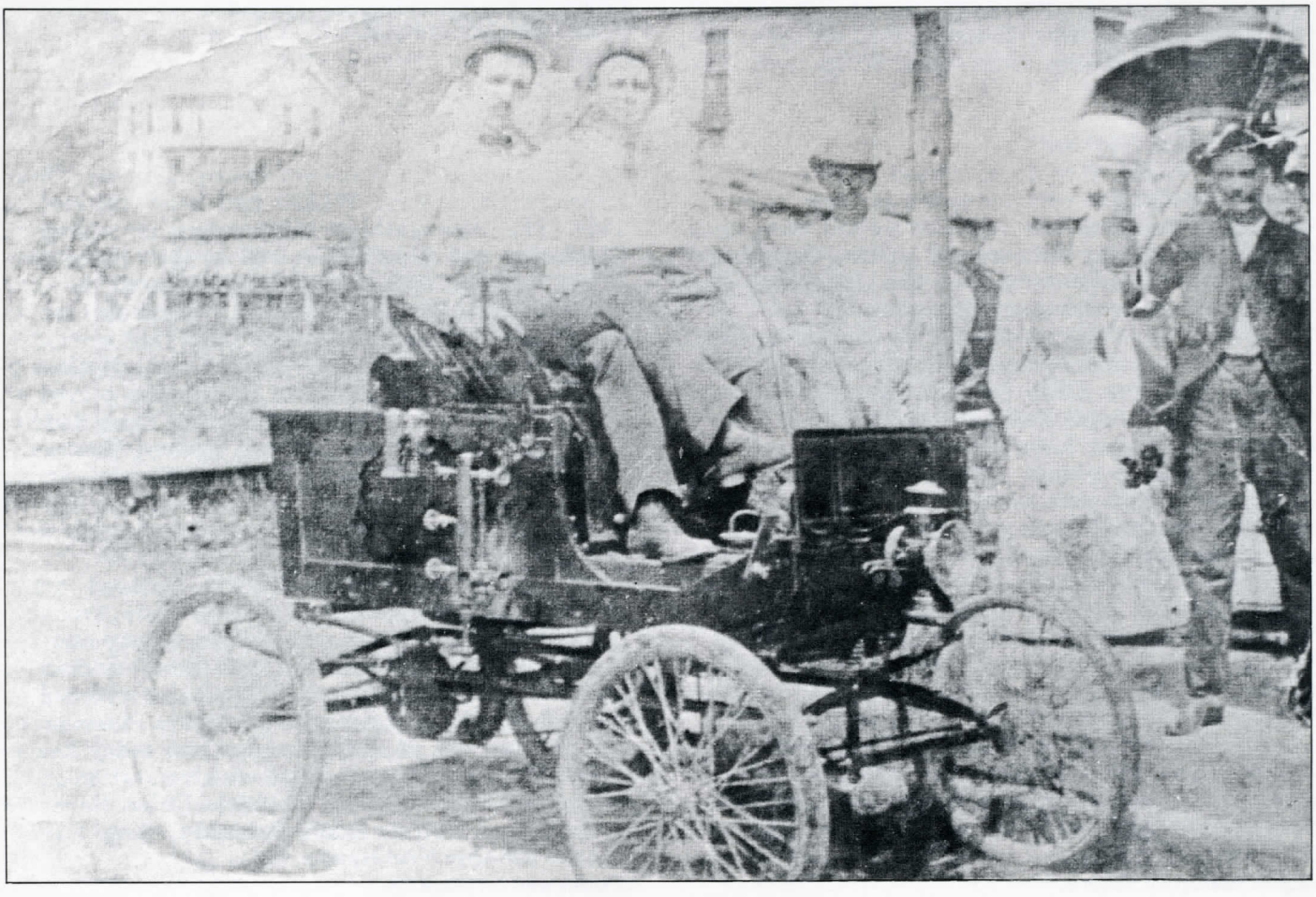
Bottom. The horseless carriage made by Charles R. Phillips in 1901. Charles' brother, James I. Phillips, and a friend are in the car. Photograph courtesy of Helen Phillips Singleton and Katherine Phillips Lutes of Mannington.

Right. Charles R. Phillips, who, in his father's tool shop in Mannington, built the first automobile made in West Virginia. Photograph courtesy of Tom Phillips.

Below. Workers in the Phillips Tool Shop's blacksmith shop in the early 1900's. Photograph courtesy of Tom Phillips of Mannington.







The Horseless Carriage Comes to a West Virginia Town

By Arthur C. Prichard

THE HORSELESS CARRIAGE and I came to Mannington in the same era. While the first automobile appeared in town in 1901, three years before I was born there, other varieties and makes arrived at various intervals during my infancy and childhood. And many things connected with the first cars I didn't actually see, I heard about, as the experiences and vicissitudes of the owners were unexpected and of great interest to local people. The horseless carriage was new and was changing rapidly, so it was a choice subject for conversation.

The first automobile in town was constructed in 1901 by Charles R. Phillips in his father's tool shop on Water Street. It may well have been the first car in the State. Employed in the Charles Phillips' Tool Shop, young Charles R. was an experienced machinist-mechanic, who had grown up amidst lathes, drill presses, and blacksmith forges and anvils. In 1869 his father, Charles Phillips had opened a tool shop in Armstrong County, Pennsylvania, and later moved his business to the outskirts of Boliver, New York, to make and repair oil field tools. Then in 1893 Charles Phillips had brought his family and business to the new oil-boom town of Mannington.

Charles R., 27 years of age, who had worked in the tool shop since it opened, designed and built a one-seater horseless carriage in 1901. The steam boiler, capable of creating 400 pounds of steam pressure, was located under the seat. Steered by a tiller-bar, the marvelous contraption rode on four sulky-wheels equipped with inflated tires, and could go as fast as 15 miles an hour.

By the following year at least one other Mannington citizen owned a car, a factory-made Locomobile, which also was powered by steam. To answer the question of which automobile was faster, a race between the two cars was arranged for July 4, 1902. Word of the contest brought together a large holiday crowd from the town and countryside. The novelty of racing horseless carriages and the citizens' pride in a locally made car heightened interest in the contest. The race course, a half mile long, ran over almost the entire length of Mannington's paved streets. It started at the Houghtown bridge, went down Buffalo Street and onto Market Street, the center of the business section, and ended at the railroad crossing.

Once the time-consuming job of getting up steam was completed, the cars started and the race began. Soon the Phillips' steamer pulled ahead, and by the time it had traveled the crowd-lined streets amidst the shouts and cheers to the railroad crossing, it was the winner. In fact the other car was nowhere in sight. Turning around, Charles R. Phillips drove up Buffalo Street and met the Locomobile, which, capable of producing only 250 pounds of steam pressure, had run low of steam.

Horseless carriages were so new and few in West Virginia the State didn't begin licensing them until May, 1905. In return for $10 the State Auditor issued a seven by eight and one-half inch paper, a "License to Maintain an Automobile." In 1905 there wasn't any provision made for state license plates, and each owner wrote his license number on his car, or, if the owner was as handy in working with metal as were Charles R.

Phillips and his brother. James I., who by then had a car, he could cut the license number in a little one-by-two-inch brass plate, and fasten it onto the automobile, as the Phillips brothers did. The following year registration authorities provided two tin plate licenses, about four by eight inches in size, to each owner. The plates read "Licensed 1906" above the assigned number, with "W. Va." on the right. In 1905 the City of Mannington issued license certificates, good for one year, and collected $10.50 for the owner's privilege of having an automobile.

Perhaps by 1904 Charles R. Phillips had decided a gasoline-propelled car was more practical than his homemade steamer, at least in that year he purchased a two-cylinder Ford. Yet he wasn't satisfied with its power, so he bought a four-cylinder engine and put it in his Ford.

One of the earliest autos I remember belonged to a neighbor, who was adventurous enough to try new things. His first car, at least the one he possessed when I was old enough to remember, was a remarkable creation, steered by a lever, and powered by a small gasoline engine. Upon buying a car, he got rid of his driving horses. Converting his barn into a garage proved fairly simple; the stalls and bins were removed, some other adjustments made, and an area large enough to house the automobile cleared. The dirt driveway leading to the converted garage was level to within a few feet of the door, and then rose abruptly, as the garage was a couple of feet above the level of the lot. His car, not having much power, had difficulties going up grades.

One rainy day when he came to the little rise leading from the driveway into the garage, the driveway was slippery, and there wasn't enough power, or perhaps not enough traction, for the car to climb the dirt rise. Trying as hard as he could, our neighbor was unable to get the car up the grade. So he left it in gear, hopped out, went to the back, and, putting his shoulder against the buggy-like car, pushed mightily. At least he shoved hard enough to help the vehicle up the slippery approach and onto the dry wooden floor of the garage. His car was home at last. But he failed, as untold numbers of motorists have failed since, to provide for a safe stop. The driverless car, with the owner in pursuit, banged into the end wall. Automobiles, the novelities they happened to be, were of particular interest to local inhabitants, so it was some time before Manningtonians quit talking about the incident.

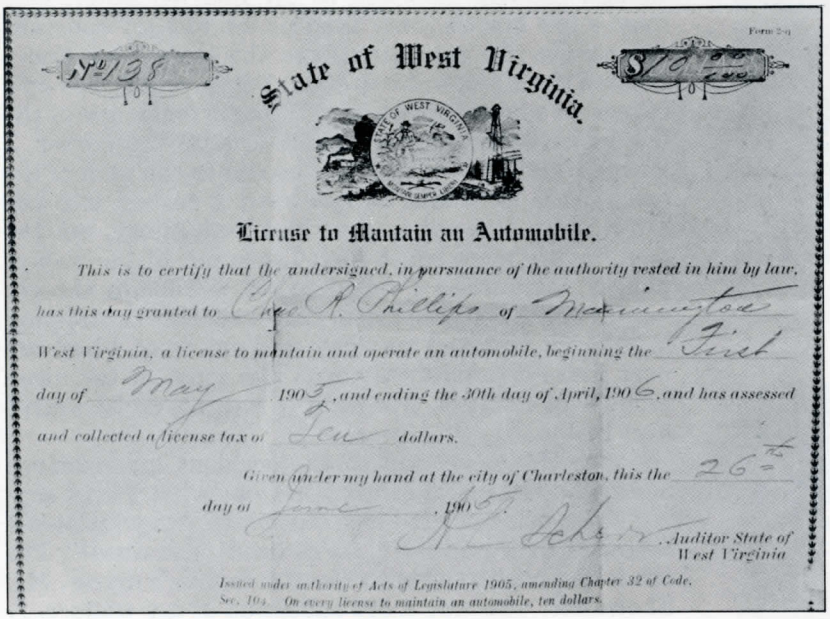
Another story of the early 1900s involved a local oil man. Upon buying a horseless carriage, he received instructions on how to operate it. When he first attempted to drive it in town he succeeded in starting the car. He continued to circle a particular block again and again, and an observer called to him, asking why he was driving around so many times. He answered, "I've forgotten how to stop the blame thing." A man climbed aboard finally and got the car stopped.

A happening which became a part of the Mannington chronicle, was a collision between an early auto and Mannington's first streetcar called the Dinky. In 1904

Opposite page. Phillips Tool Shop workers in the early 1900's. Photograph courtesy of Tom Phillips.

Left. The first licenses for automobile owners in West Virginia were issued by the State in the spring of 1905. They were made of paper, were seven by eight and one-half inches in size, and were suitable to hang on the wall. Charles R. Phillips' license is shown here. From collection of Tom Phillips.

Below. James I. Phillips and daughters in a Rambler, a gasoline-engine car. This picture was taken about 1905 in Mannington. Photograph courtesy of Helen Phillips Singleton and Katherine Phillips Lutes.



State of West Virginia.

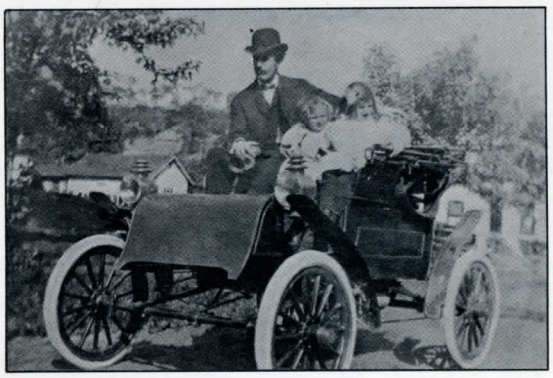
License to Maintain an Automobile.

This is to certify that the undersigned, in pursuance of the authority vested in him by law, has this day granted to Chas. R. Phillips of Mannington West Virginia, a license to maintain and operate an automobile, beginning the First day of May 1905, and ending the 30th day of April, 1906, and has assessed and collected a license tax of Ten dollars.

Given under my hand at the city of Charleston, this the 26th day of June, 1905.

Auditor State of West Virginia

Issued under authority of Acts of Legislature 1905, amending Chapter 32 of Code. Sec. 104. On every license to maintain an automobile, ten dollars.



at the eastern edge of Mannington a large sanitary pottery making sinks and bathroom fixtures began operations. To provide transportation for those employed in the plant and for other people living in that part of town, tracks were laid and a small streetcar began running back and forth between the center of the town and the pottery. One day a prominent citizen drove his lever-steered automobile around the corner at Sycamore and Main Streets as the streetcar was passing, with a slight collision resulting. Gene Cristy, motorman of the streetcar, and the automobile driver engaged in an argument. Among other things said were the car owner's words, "Gene, why don't you watch where you're going with that streetcar?"

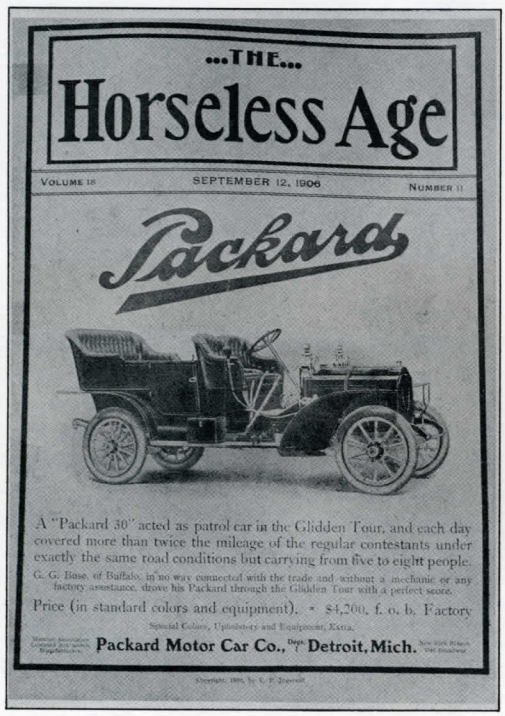
My father, who operated a music store in Mannington, was persuaded to buy a combination truck-passenger car, a high-wheeled, heavy buggy-like auto, with solid rubber tires. I think it was an International. By removing the rear seat he could haul pianos, Victrolas, and other instruments and save the costs of hiring a dray to deliver them. Also, so he was told, the vehicle could be used to take his family for pleasure rides.

Shortly after he began using the car for deliveries, a cousin had a friend visit her. My parents, desiring to entertain our cousin and her guest, suggested a drive through the country, with a picnic enroute. I remember the beautiful summer day and my disappointment in not being included, due to the lack of space in the vehicle. Late that afternoon the group returned. All wasn't well; not only were they dusty and tired, but our cousin and her visitor were nauseated. The ride over the bumpy, dirt roads had shaken them too much. My parents were unhappy because of their guests' discomfort and disappointed in the car's displeasing performance. Within a few weeks Dad sold the vehicle and called on the local drayman to deliver the heavy musical instruments. Several years intervened before we owned another automobile.

The earliest automobiles had neither tops nor windshields. About 1905 or 1906 canvas tops began appearing. While they could be erected for protection in bad weather, the job required skill and time. By 1909 or 1910 windshields could be purchased and fastened on the car by the owner himself, but it was a few more years before they or tops became standard equipment.

As the early cars had few paved streets or roads on which to travel, dust as well as mud had to be reckoned with. The cars' occupants, needing protection against dust and the weather, bought protective clothing, such as long coats, called dusters, along with veils, goggles, gloves, and hats. Some of the hats actually were hoods, dubbed "windshield hats," with front and side windows, and helped protect against "the many dangers of the open road, poisonous fumes, currents of cold air, or in the summertime, choking dust and swarms of winged insects." Among the early motorists were those who considered having the proper attire exceedingly important, even though it increased the cost of owning an automobile, and sometimes meant a delay in purchasing a car.

A personal experience with an early automobile



Top. A 1911 Overland, the first four-door car in Mannington. Some people were afraid to ride in it, thinking that in case of an accident the doors would hinder their getting out. The owner of the automobile, Dr. M. F. Hamilton, and his wife are dressed in dark clothes. The author's parents, Mr. and Mrs. A. L. Prichard, are with the Hamiltons. Photograph courtesy of Dr. D. D. Hamilton of Mannington.

Above. One of America's earliest automobile magazines was *The Horseless Age,* published by E. P. Ingersoll in New York City. It was a weekly, selling for $2.00 a year or 10c a copy. From collection of Helen Phillips Singleton and Katherine Phillips Lutes.

etched itself in my memory. It occured when I was four years old. An older playmate of mine, Don Basnett, and I had gone to Matthews drugstore for a treat, ice cream cones; and in those days of ice boxes, having ice cream was something special. Accompanying us was "Skid," a young, energetic Boston bull terrier. Although the dog belonged to my married sister, who lived a few houses away from us, he was my constant companion. On returning from the store, Don and I crossed the street in front of our house, which was on a corner. We had stepped onto the curb when one of the few automobiles in town came around the corner. I looked back for Skid and saw he was in the path of the car. Afraid he would be run over, I rushed into the street in an attempt to save him from injury, but the dog, having more sense than I, ran out of the way of danger, something I failed to do. Although the car wasn't going fast, the driver didn't succeed in stopping it before it knocked me down and one front wheel ran over me. Fortunately the car, like most of the automobiles of that era, was light in weight, and I wasn't hurt badly.

Two things related to the accident my relatives never allowed me to forget. One was what I kept saying while being carried into our house. They insisted I repeated over and over, "I'm dead! I'm dead!" The other was connected with the automobile's driver, Mr. Showalter, who was most solicitous of my welfare. A few days after the accident, he told me he was leaving on a trip, to attend a bankers' convention and wondered what gift he could get me. I knew exactly what I wanted, and had even started talking about it several weeks previous to the accident. Perhaps my passion for it had come from the circus which had made its annual visit to Mannington a short time before. I even knew what I would feed it, as uncles and aunts had asked me repeatedly, "What in the world would you give it to eat?" I would feed it peanuts. So I told Mr. Showalter my heart was set on having an elephant.

"Arthur, I'll see if I can get you one."

The next few days were days of great expectations and of planning. I would keep the elephant in my uncle's barn. We would move the cow and the horse over to one side and make room for my new pet.

One morning Mother called, "Arthur, the expressman has brought you a package. It's from Mr. Showalter."

Excited, I raced to the back porch. There a good sized package awaited me, but my spirits dropped. A dream ended. I couldn't see what was inside the crated carton, yet I knew it wasn't an elephant, for the package was not large enough. With mixed emotions, disappointment mingled with curiosity, I helped open the carton. It was an Irish mail, a vehicle on which one sat, propelled with a hand lever, and steered with one's feet. In the days ahead it furnished my playmates and me with so much pleasure that I forgot about the elephant.

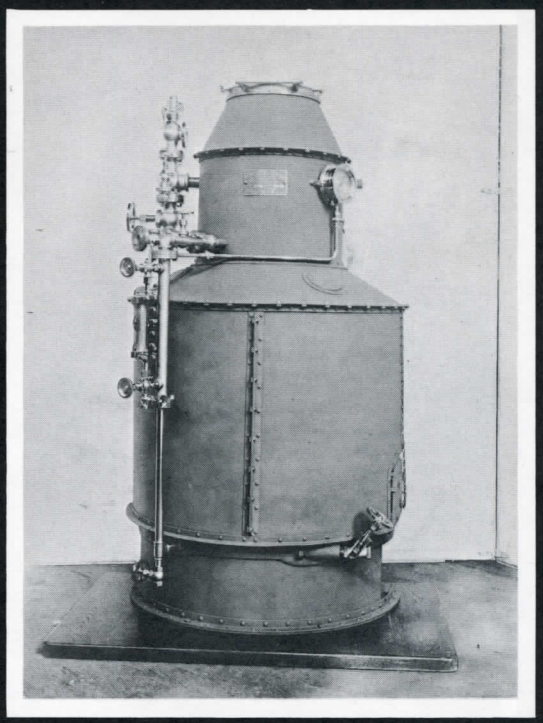
Many periods of changes and innovations have come to our town, but probably none has been more interesting than when the horseless carriage arrived and began getting established in the community.

CHARLES WARD ENGINEERING WORKS

A Photographic Essay

By George Parkinson

1.



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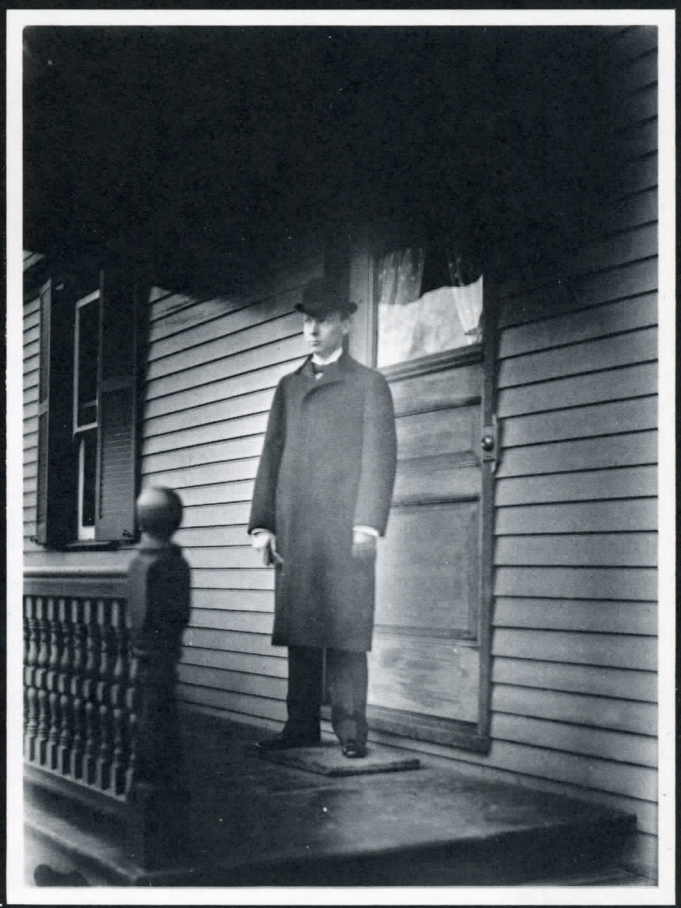
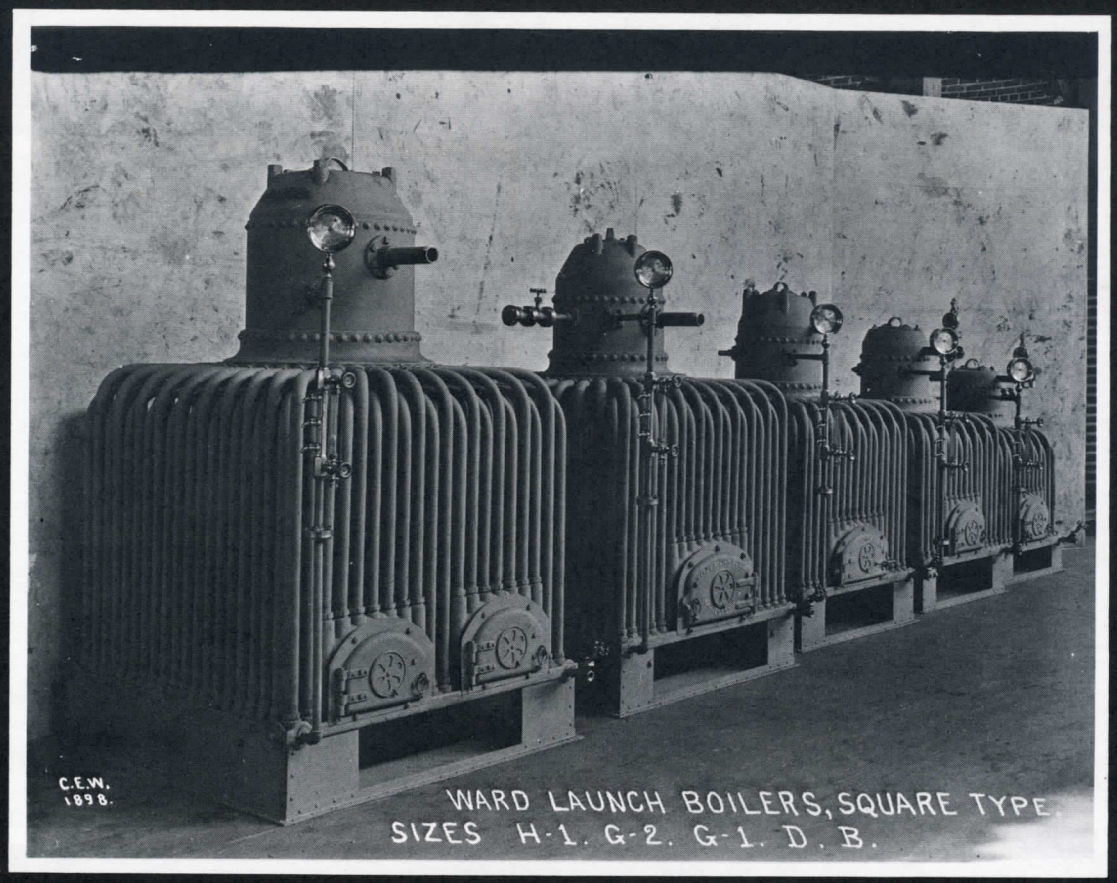


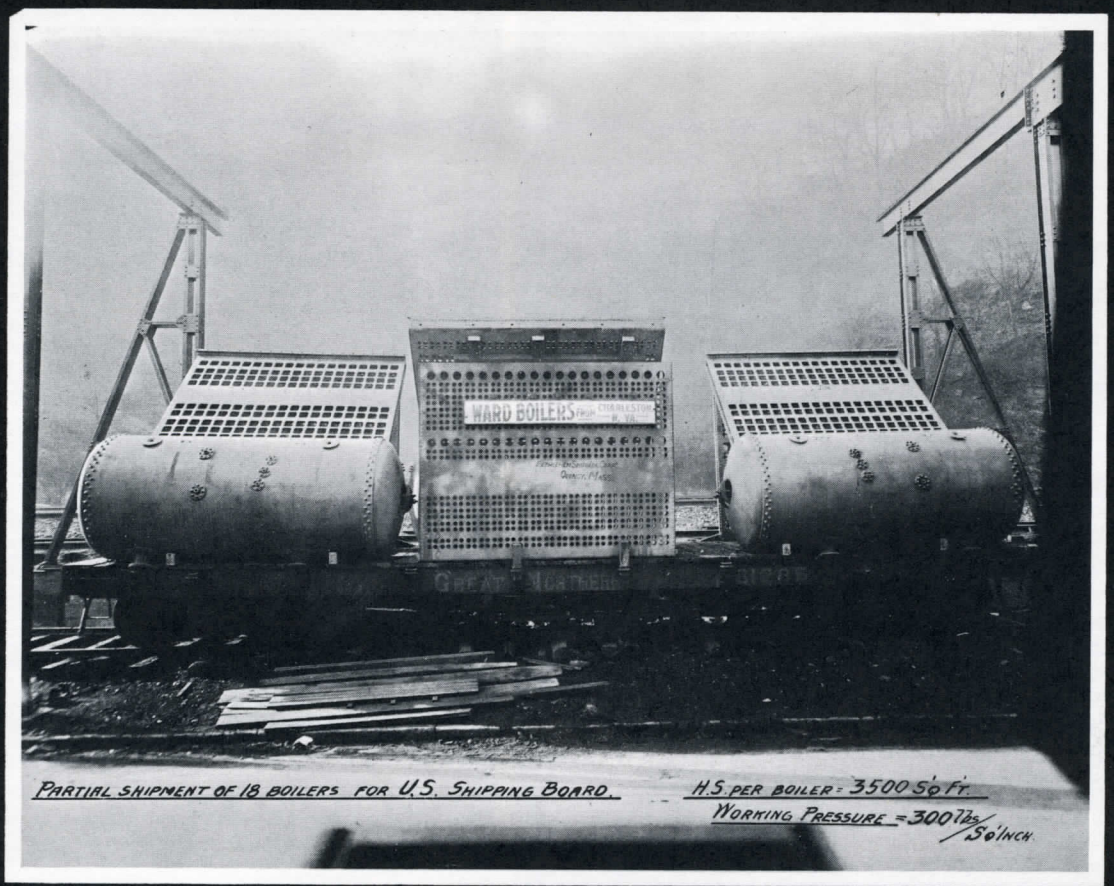
3.

Photographs from the Ward Collection, West Virginia Collection, West Virginia University Library

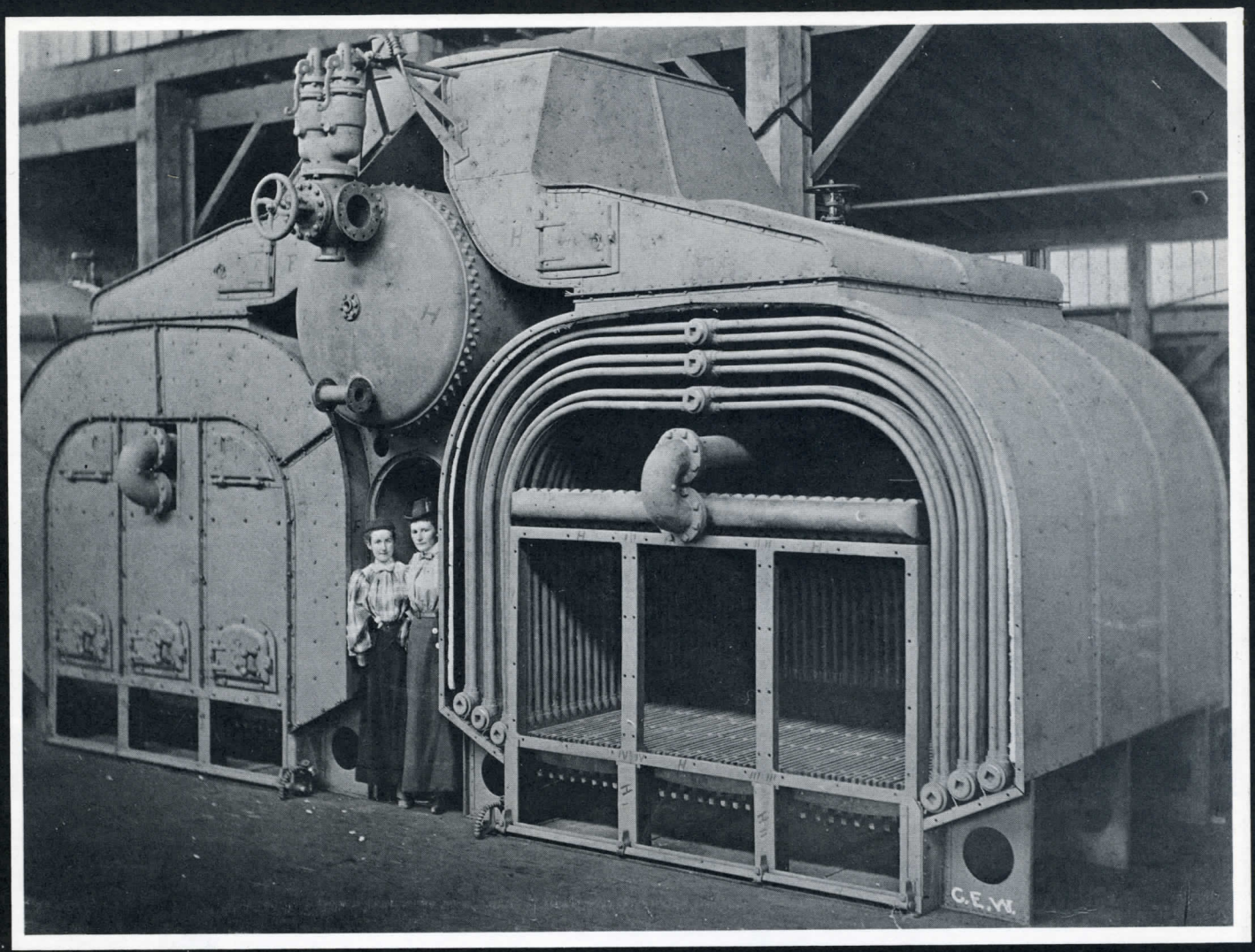
Charles Ward Engineering Works was one of the Kanawha Valley's leading enterprises during the early decades of the 20th century. Located on the south bank of the Kanawha River, across from downtown Charleston, the firm manufactured steam boilers and boats. The business, always a family concern, was founded in the 1880s by a young English engineer, Charles Ward, who had emigrated to Charleston, West Virginia, in 1871. (Photo 1) After he helped to establish the city's first gas works, he turned his hand to building a new European boiler, called the water-tube, which delivered higher steam pressures than the Scotch-boiler, which was currently in use on the Western rivers of the United States. Ward became one of the nation's leading manufacturers of the new boilers. (Photo 2)
In the 1890s, Charles Ward brought his son Ed Ward (Photo 3) into his growing business, and they made water-tube boilers for both river and ocean steamers.


C.E.W.
1898.
WARD LAUNCH BOILERS, SQUARE TYPE.
SIZES H-1. G-2. G-1. D. B.

4.

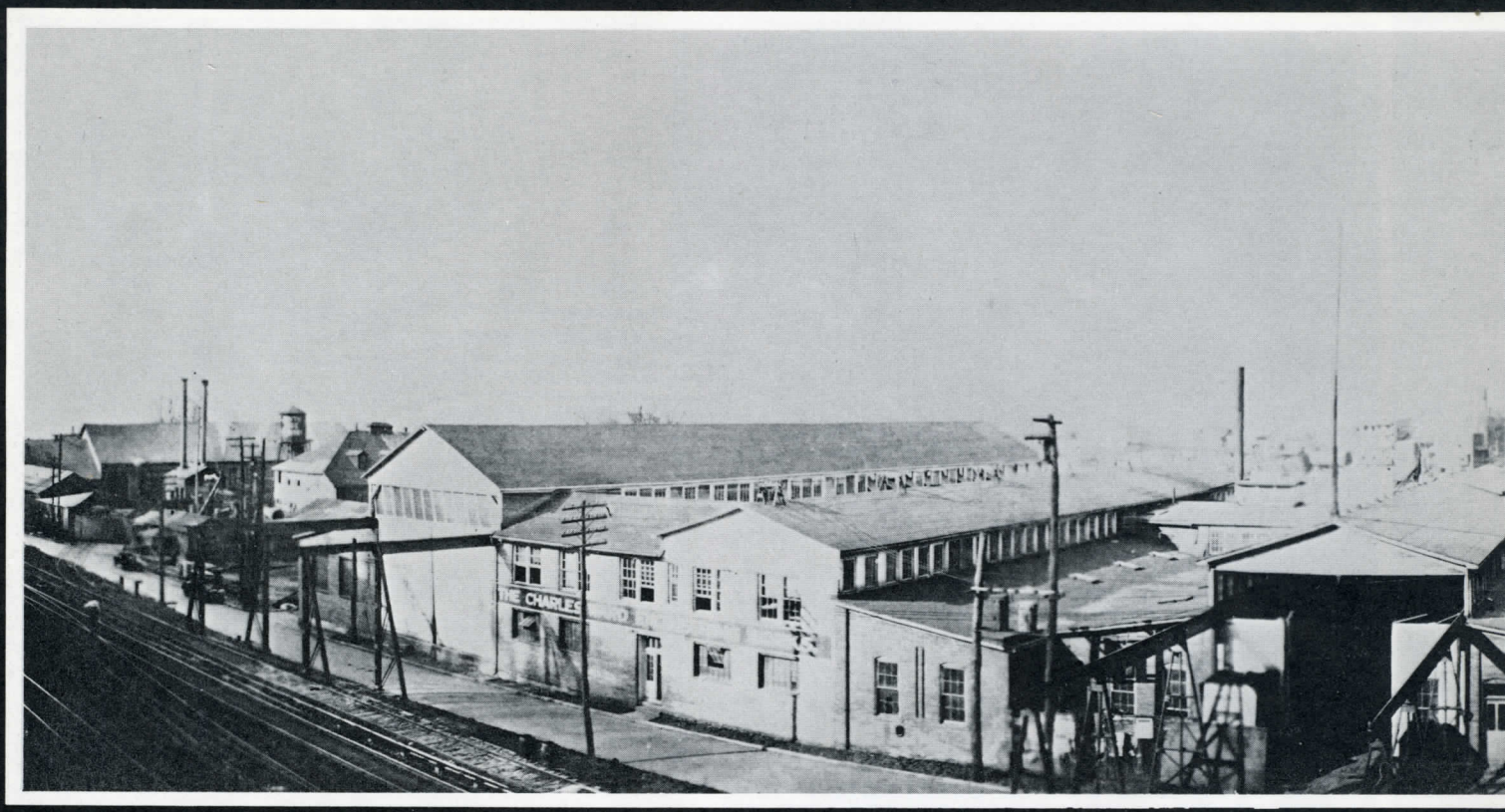

WARD BOILERS
PARTIAL SHIPMENT OF 18 BOILERS FOR U.S. SHIPPING BOARD.
H.S. PER BOILER = 3500 Sq Ft.
WORKING PRESSURE = 300 lbs / Sq INCH.

5.



6.

In search of new markets, father and son traveled to eastern seaports and to the riverports along the Ohio and Mississippi. Working together, they designed and built a variety of boilers suited to the individual needs of their customers. Many of Ward's Launch Boilers went to the United States Navy while others went to the United States Shipping Board and to private firms engaged in ocean commerce. (Photos 4 and 5) In terms of appearance, one of the more spectacular Ward boilers was the Royal Arch model, which had the capacity to power large battleships. (Photo 6)



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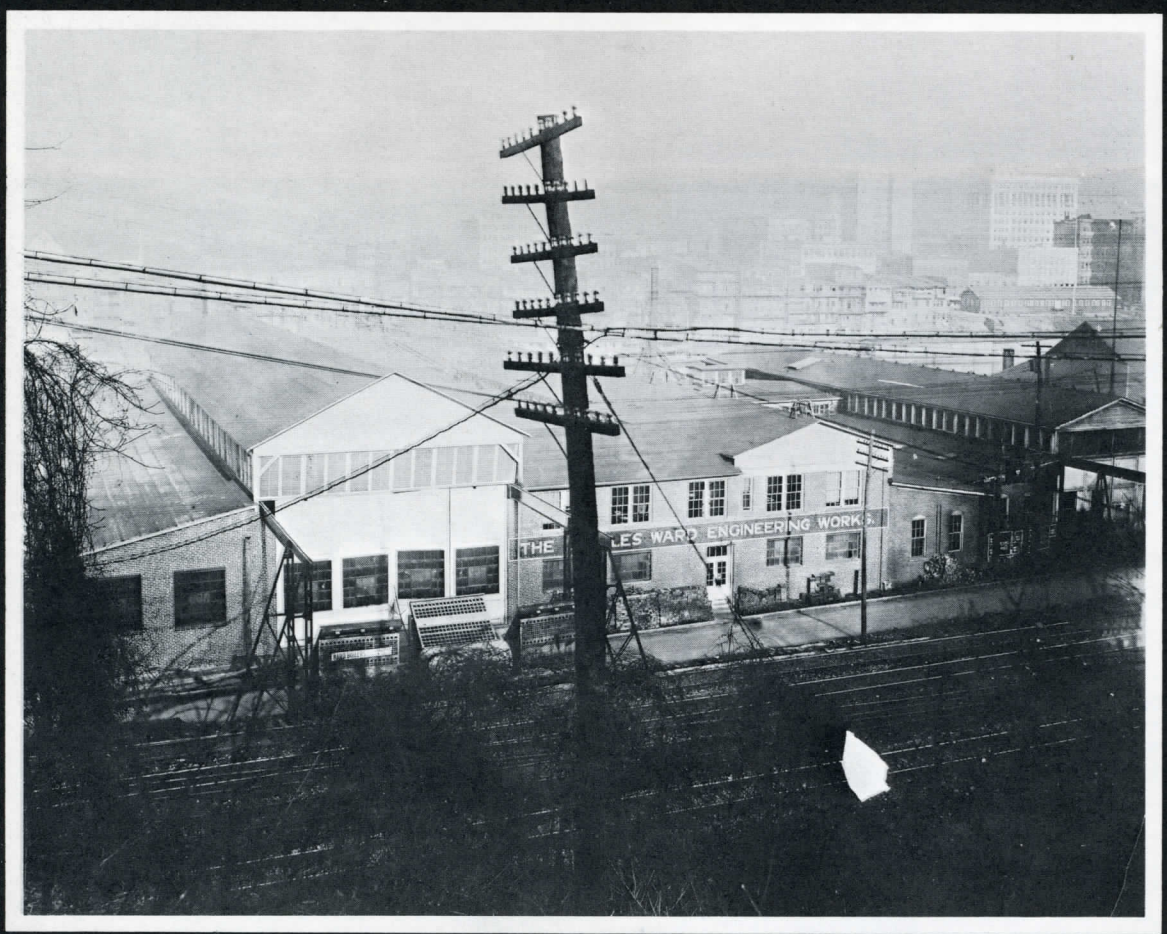

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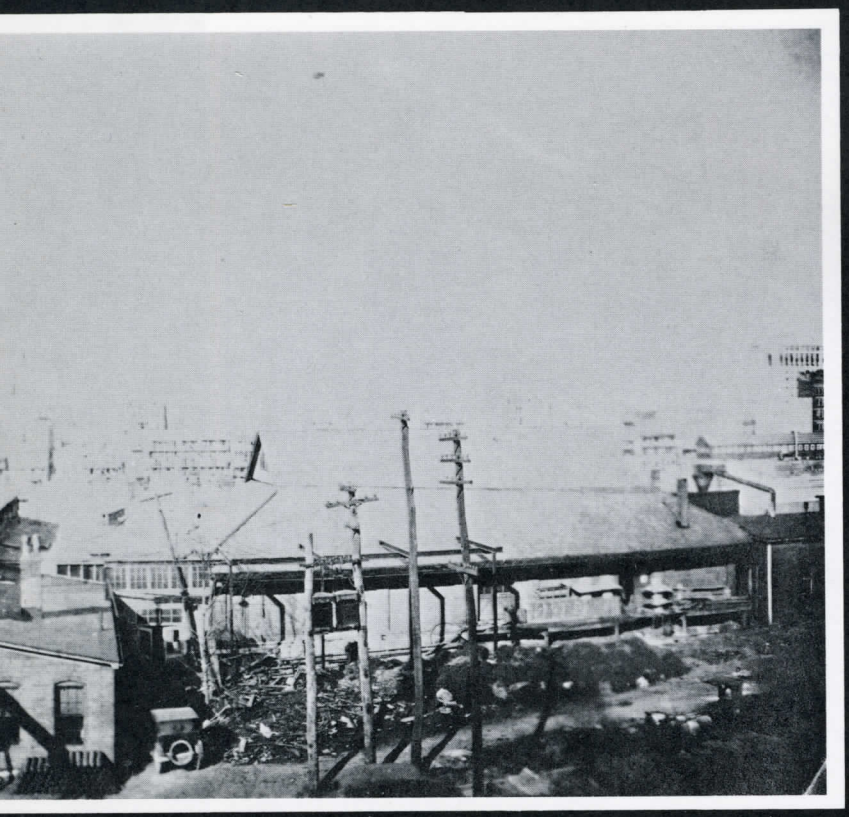
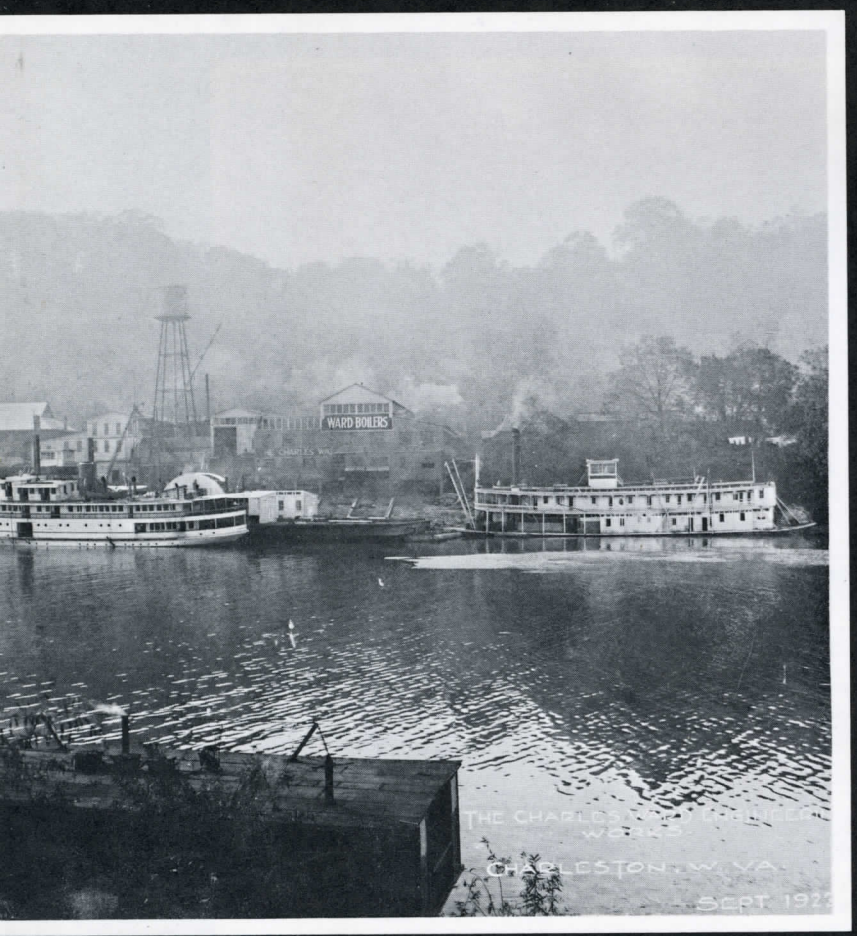
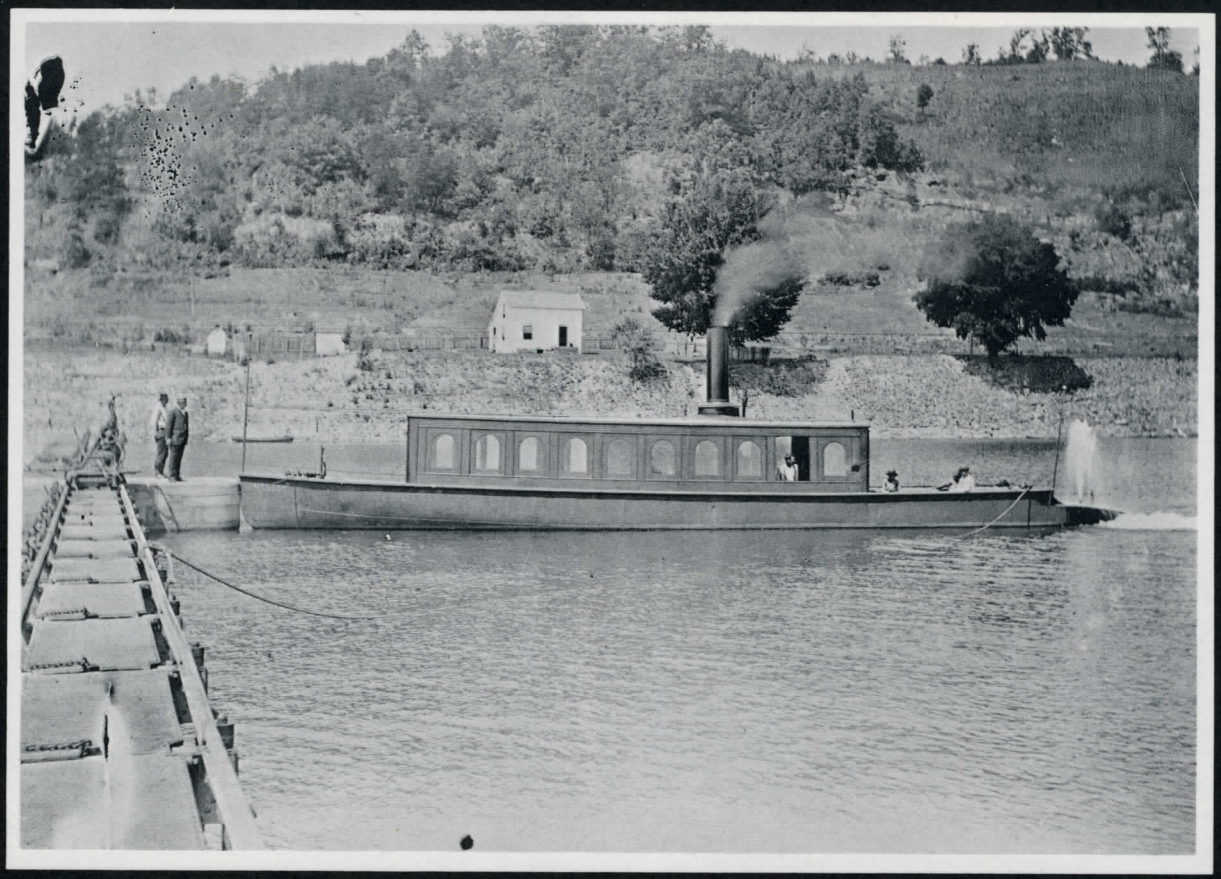


The small cluster of buildings that had originally made up the Engineering Works grew incrementally over the years, making the plant appear as a conglomerate of structures as seen in the three photographs taken during the 1920s. (Photos 7, 8, and 9) Expansion was due in part to an involvement in the design and construction of boat hulls.





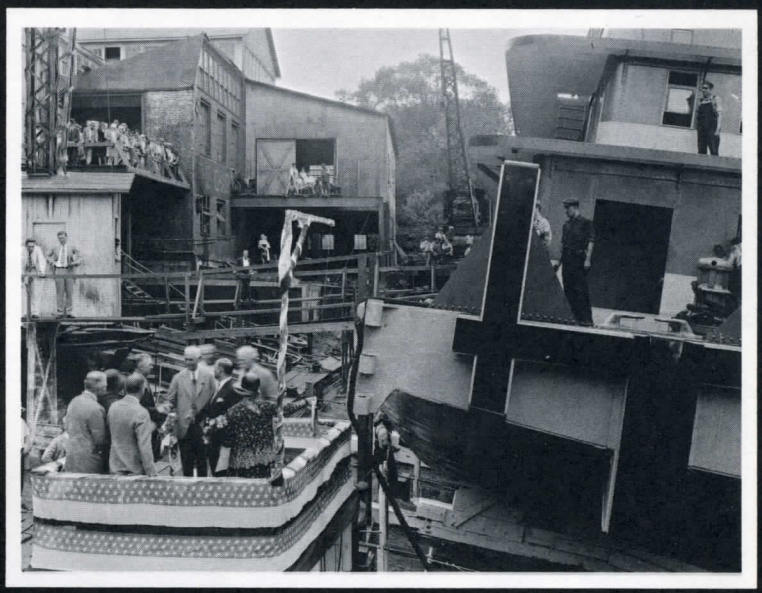
10.

11.

In 1893, they built their first vessel, the *Mascot,* as an inspection boat for the United States Engineering Corps. (Photo 10) It was 61 feet long, eight feet wide, and fitted with a Ward Launch Boiler, and most significantly it was propeller driven at a time when river boats were paddle wheelers. The *Mascot* was the first of a long line of propeller driven craft built by the Wards, and it was among the first of its kind to appear on the Western rivers of the United States. Ten years after the *Mascot* was built, the Wards launched the *James Rumsey,* which contained perfected versions of all the innovative design features present in the *Mascot.* The *Rumsey,* a towboat, outperformed other paddle wheel tows in service and was a prototype for tugs being used today. (Photo 11)

Ward Engineering's success with building towboats led to an effort to construct ocean-going vessels and several were built. The Wards, however, were forced to abandon all hopes of expansion in this direction. Whenever the waters of the Kanawha and Ohio Rivers were deep enough to float large vessels to the Gulf of New Orleans, the bridges enroute obstructed passage. Nevertheless, the Engineering Works had its hands full with building tows, dredges, car ferries, and other inland river craft. For the people of Charleston, the sight of Ward's boats being launched became a customary sight. Many examples of how launchings appeared at the time have been preserved in photographs. The elderly man with the white goatee in Photo 12 is Governor William A. MacCorkle. (Photos 12, 13, 14)

12.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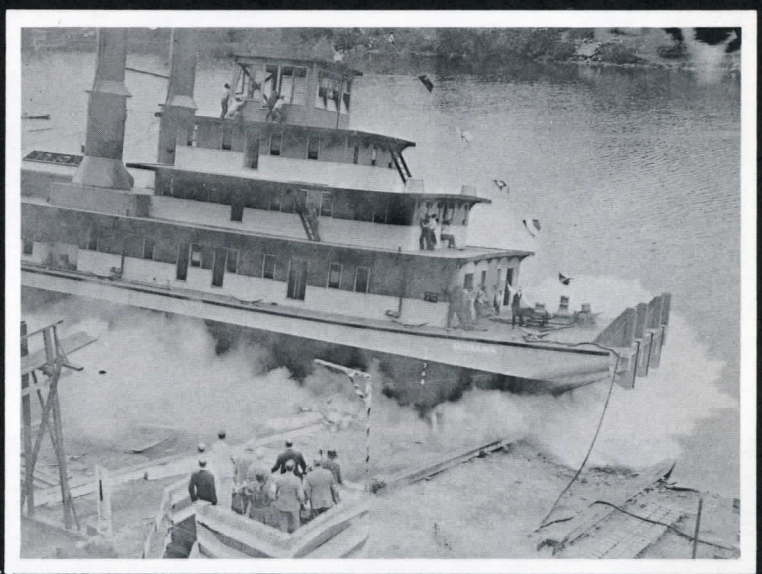

14.

15.

16.

At its height Ward Engineering employed over 100 skilled craftsmen all of whom risked life and limb in the production process. Occasionally, the rate of serious injury ran as high as 60 percent per year, with damage to the eyes from splinters of steel being most frequent. One of the few photographs of Ward employees shows 25 workers, ranging in age from old men to young boys, with several proudly exhibiting the tools of their trade. (Photo 15)

When Charles Ward died in 1915, his son Ed ran the business. Ed had married the daughter of a West Virginia governor, Gypsy Fleming, and their two daughters married well-established lawyers and businessmen, whose interests did not include the Engineering Works. As a result, there was no male heir to take over the business, and, faced with the difficulties of the Great Depression, Ed Ward decided to close the doors of the Engineering Works when he retired in 1931. (Photo 16. From left to right: Charles Ward; Mr. Mackrille, Charles' father-in-law; Nurse; Mrs. Charles Ward; Nellie Ward, Charles' daughter; Mrs. Mackrille; Harold Ward, Charles 2nd son; Ed Ward; the two babies are Ed's daughters Margaret and Caroline.)

James Tyree Rexrode, 1887-1976

The Man

By Paul C. Cline

James Tyree Rexrode at age 21. He made this self-portrait in 1909.

JAMES TYREE Rexrode made a visual record of events in Pendleton County, for over 50 years. He was a photographer, cartoonist, and painter during the course of his lifetime. His home was just over a mile north of Sugar Grove, which is located in a peaceful valley between the first large eastern mountains of the Alleghenies. His family has lived in the same vicinity for two centuries. He was born on Christmas Day, 1887.

In this rugged region he learned self-sufficiency. He was a hunter of deer and turkey and was a fisherman. He also hunted "sang," or ginseng, the fabled herb that was sold to buyers in America for medicine and for export to foreign lands, including China, where it is still reputed to have restorative powers. Rexrode had favorite places for finding ginseng year after year.

He was also a nighttime coon hunter who used dogs and often hunted and hiked with his father, sometimes at long distances over rough terrain. One such coon-hunting hike was over the rugged, high Shenandoah Mountain into the Skidmore Fork Area of Rockingham County, Virginia. Rexrode related that his father, about 60 at the time, was so full of energy he clicked his heels the next morning on their return. He wrote a brief poem about his coon dog.

My Coon dog is all black and tan,
His ears look like two fans;
His legs are very lank,
His height is just six hands.

His voice sounds like a bugle,
His speed's that of a train;
And when he starts baying,
I know he's on the trail.

Then suddenly he stops running,
Stands barking up a tree;
He barks and barks and barks,
While waiting there for me.

I search the bough high in the trees,
With flash light in my hand;
Then with one shot I bring him down
The biggest raccoon in the land.

J. T. Rexrode married Elva Jane Simmons who lived above Sugar Grove. They were married over 50 years before Mrs. Rexrode's death in 1966. Their children were Mrs. Leona Mitchell, now deceased, and

Below. A wedding portrait of J. T. Rexrode and Elva Jane Simmons taken June 4, 1911 at Sugar Grove. Photographer unknown.

Centre. A 1909 class photograph taken by the teacher J. T. Rexrode using a delayed timer. He is in the third row rear left.

Right. Rexrode's birthplace near Sugar Grove showing his parents, Morgan Rexrode (1856-1946) and Leah Simmons Rexrode (1860-1950). Photograph by J. T. Rexrode.

Everette, who has a poultry and farming operation on the Rexrode property. The family enjoyed long lifetimes, some living to their eighties and nineties. Rexrode himself lived to the age of 88 and died on February 24, 1976.

John P. Puffenbarger, who lives between Sugar Grove and Brandywine, grew up with Rexrode. Puffenbarger is about six months the younger. He recalls that Rexrode never "chewed, smoked, or swore." They traveled together frequently in their youth. Puffenbarger tells of tying a tree behind each of their bikes to serve as brakes in order to go down the road over Shenandoah Mountain, mentioned earlier. Puffenbarger taught school with Rexrode, who began teaching at the age of 17. They taught in their early career for low pay, $18 a month during short terms of five months or less. Sometimes they would split the term between them, each teaching half.

The one-room school included grades one through eight. The schools were sparsely furnished with a stove, a blackboard, desks, and a water container. Inside the front door to the right and left were smaller rooms for the boys and girls to leave coats and lunches. Rexrode taught at single-room schools whose names usually denoted nearby family names, landmarks, or streams. The various schools where he taught were Hoover School, Lone Poplar, Sugar Grove, Big Stony Run, Sinnett's Lane, Harper's Hill, and Brooklyn School. He boarded with families near the schools that were too far to travel to daily.

Teacher training was in the form of teachers normals, sometimes taught by the school superintendent at various places in the county. Certification for teaching was accomplished by passing various subjects, such as arithmetic, geography, and government, at week-long compulsory teachers' institutes.

Rexrode, an active churchman, first attended the Community Union Church, which united various denominations, and later the Francis Asbury Memorial United Methodist Church. Over the years he was Sunday school superintendent, teacher, and bellringer. The last task requires skill to ring the bell properly.

He was involved with music throughout his life, although he never had music lessons. He played the trombone in the Sugar Grove Community Band and also played the xylophone and the octarina or "sweet

potato." He sang in the men's chorus of his community. He acquired the new inventions as they became available and had one of the first radios in his area. He bought an early "Ottawa," a one-cylinder gasoline engine.

The schools provided the theme for Rexrode's first activity as recorder of events—picture taking. From the early part of the century, he took pictures of school classes and teacher normals, as well as various other occasions like weddings and minstrel shows. Seldom is he in the picture, a likely fate of photographers. Numerous Pendleton County families still possess his photographs, many in postcard form. His camera had a leather case and was about a foot-and-a-half long. He used glass plates as negatives with the camera. An outbuilding at his home was the "picture house" and contained floor-to-ceiling shelves of the glass plates.

As a teacher he also developed an art form that was treasured by his students. He made cartoon valentines for members of his classes. Some of these valentines were kept for years afterwards. He occasionally drew cartoons, sometimes depicting events of which he was a part. The subject might be a humorous occurrence while he was working with others.

James T. Rexrode was a storyteller. He wrote long stories with such interesting titles as "A Bushwhacker's Death Confession" and "The Reward of a Thrilling Adventure," none of which have been published. He composed poems of varying lengths. A long poem of his describes the South Fork of the Potomac as it flows from its beginning to the sea. This was printed in the local weekly newspaper in 1929. He compiled a book of short poems and titled the work *Hill-Billy Poems.* The poems are of such topics as animals, nearby natural settings, religious and moral admonishments, and people. The people are usually not referred to by name but rather in such ways as "The Lumbermen," "I'd Like to Be a Farmer," and "A Farm Wife's Lament."

With the background in photography and writing, it is not surprising that Rexrode entered into another art form, painting. It is surprising that this career began when he was 79 years old. His family encouraged him to try his hand at painting in order to help pass the time. In a little while he was producing finished paintings on various materials of different sizes.

James Tyree Rexrode, 1887-1976

The Artist

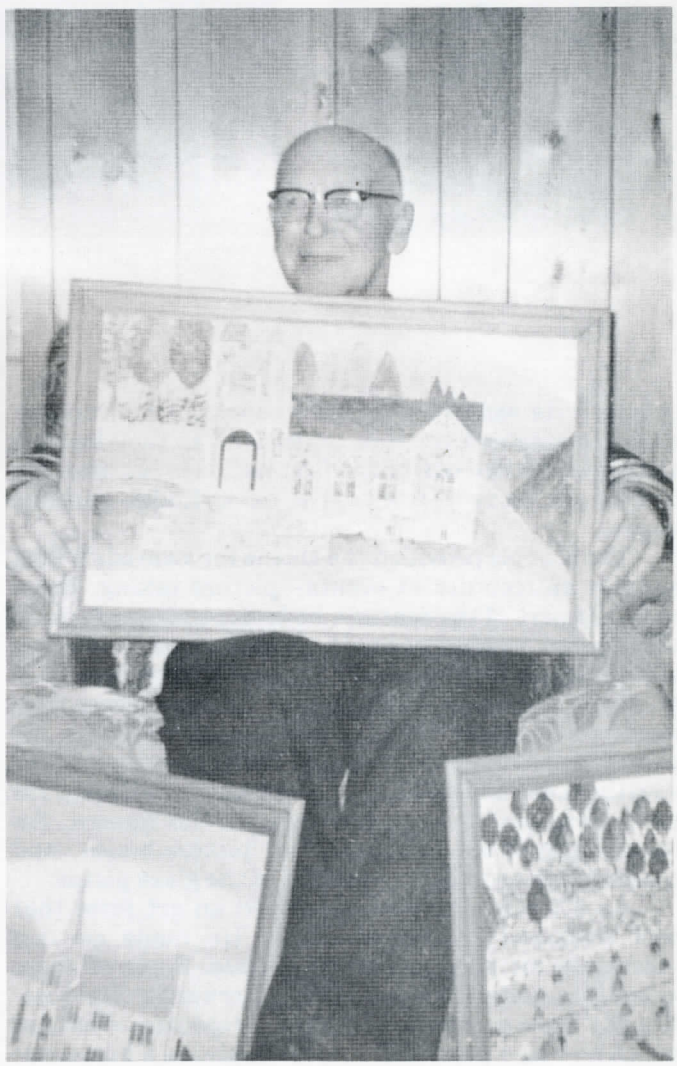
By Elmer L. Smith

IN 1966, LIVING ALONE in the frame farmhouse he had shared with his wife for over 55 years, James T. Rexrode started drawing and sketching to amuse himself during lonely hours. At first his subjects were local buildings, the churches, school houses, mills, and log structures he had grown to know so well during his lifetime in the region.

He developed his own unique style and procedures. His very first painting shows his pencil and ruler marks used to accurately place the doors, windows, support posts, and roof in proper perspective. Nevertheless, he miscalculated his first painting and set it aside as a failure. His early paintings were executed on grey uncoated cardboard, and he often painted the sky, background, and foreground in several different works at a time. He worked at the oilcloth-covered table in the outside kitchen facing South Fork Mountain.

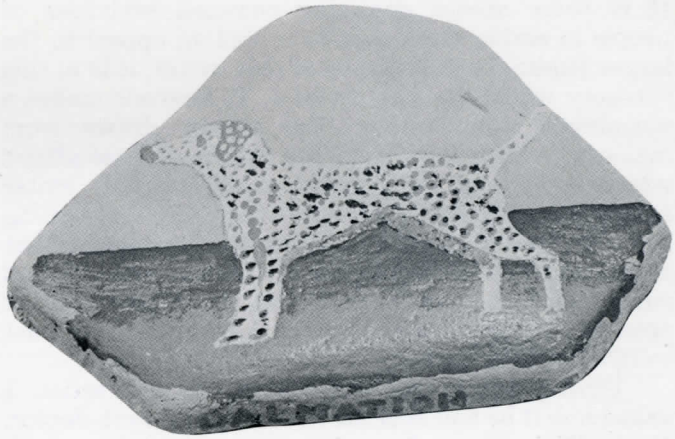
When a painting was completed he would often show it to an acquaintance or a member of a church congregation if it depicted such a structure. He sought both their interest and approval, as well as a possible outlet for his new found hobby. Quite often people would ask for copies, and he would make a replica keeping the original as a mode. When he painted the old Mt. Horeb Church at Kline 34 people in the congregation asked for and received copies. Friends and neighbors throughout the South Fork Valley and the adjoining neighborhoods asked for pictures of their church, home, place of birth, or school they attended. Although he painted for his own pleasure, he was surprised and pleased at the number of people who wanted his pictures. The paintings, although often childlike in execution, had a sentimental appeal to local lifelong residents, many of whom have his paintings displayed in their homes.

When this writer first visited Rexrode at work, he was painting structures exclusively. He had photo-



Opposite Page. J. T. Rexrode showing a painting of his church, the Francis Asbury Memorial Church at Sugar Grove. This snapshot was taken in 1974 at the home of his daughter Leona near Sugar Grove. Photographer unknown.

In 1970 Rexrode began painting animals and scenes on rocks he had gathered from the South Fork River near his home. Most of these rock paintings were labelled by the artist as is this painting of a Dalmation. 4¾" long. Photograph by Gary Simmons.



This Purple Martin is painted on a river rock. $4^{3}/_{8}$" long. Photograph by Gary Simmons.

graphed numerous churches and other buildings and used the prints as models to paint from. Often his notes on the back of the prints indicated such specific details as the color of roofs, walls, or window trim. He used a wide assortment of paints, ranging from small jars of Testor to various sized cans of fast-drying enamels originally manufactured for numerous purposes, including deck exterior paint to automobile hard enamel. He neither mixed colors nor blended or modified their consistency. He painted directly from cans or jars with brushes of the type that were available in variety stores at the typical price of 20 for 88 cents. Mr. Rexrode frankly admitted he had never seen anyone draw or paint. He said, "I don't know how they go about it."

Because the painter knew of our interest in the social life, history, activities, and practices of the people of the region, we asked him to try to paint from his memory some scenes of his youth that were once common activities such as threshing, sugaring, husking, cider making, apple butter boiling, sleighing, fence making, and similar scenes. He produced several, and we encouraged him to complete ten which represented his first work of this type. These were placed on display by the Shenandoah Valley Folklore Society at the Arts and Crafts Festival in Harrisonburg, Virginia in 1968. Later they were included in exhibits also in Virginia at the opening of the Virginia Military Institute Hall of Valor at the New Market Battlefield Park, Maple Festival, at Monterey and at Belle Grove Farm-Craft Days. More than 10,000 people viewed his paintings at these events.

During the summer of 1970 Rexrode gathered assorted rocks from the South Fork River bank and painted birds, animals, and scenes on them. He personally exhibited his rocks and paintings at the Turtle Lane Arts and Crafts Show at Churchville, Maple Festival, and the Treasure Mountain Festival at Franklin. His works became popular sellers at such events. At one of the festivals, the Fall Foliage Festival at Monterey he sold all his paintings on the morning of the first day! His work was becoming regionally recognized as "quaint," "colorful," and "appealing."

His first sale of his work for resale was to the owner-operators of an art and craft shop in Winchester, Virginia. Within the year other shops purchased selections for display and resale. One folk art enthusiast visited Mr. Rexrode and purchased all the available paintings he had on hand. Two weeks later the same collector-dealer asked the folk artist to paint 150 pieces for him. A transition had clearly taken place. Instead of Rexrode peddling his product throughout his neighborhood and at festivals, buyers were coming to him. One such visitor came from Ohio and purchased a number of pieces, then wrote for more. A Washington, D.C., buyer did likewise. Rexrode's paintings were being purchased at about the same pace they were being produced.

The old-time scenes were in demand outside the neighborhood, while the structure paintings were still being requested by local friends and residents. Nevertheless, a third category or type emerged—the local scenic. Visitors to the area admired his colorful fall foliage scenics of the mountainsides. He painted several versions of Sugar Grove, Old Probptsburg, Seneca Rocks, and similar scenes.

His list of what he referred to as "old-timey subjects" expanded to include:

blacksmith shop	quilting
butchering	soap making
butter churning	one-room school
barn raising	fence raising
harvesting	old-time Christmas
haying	square dancing

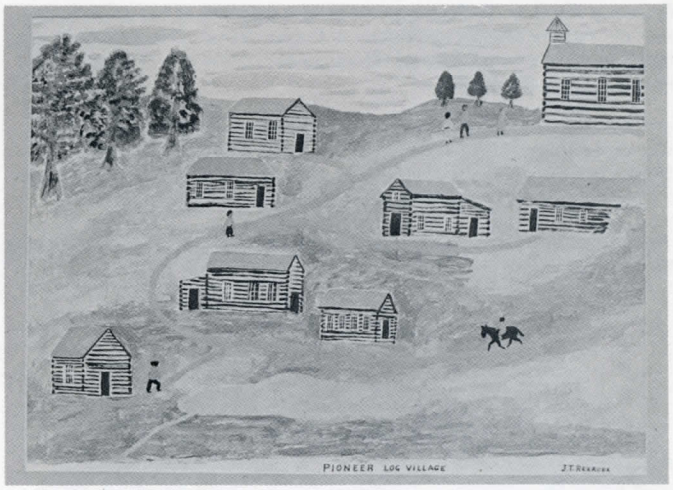
wash day	Virginia hoedown
making bread	W. Va. barn dance
logging	skating

It is these scenes depicting common activities of people in earlier days that have had an appeal to the larger public. In the opinion of this writer, it is in this category where the folk art of J. T. Rexrode makes a meaningful contribution. The scenes, drawn from memory, portray with accuracy details of these affairs which have long been forgotten. When this writer asked Mr. Rexrode to portray winnowing and flailing grain he had difficulty recalling the equipment that was used, so he visited an elderly farmer who still had such facilities in an outbuilding. It is this kind of accuracy of detail which offers a record of the past worth keeping.

During one of my visits with the folk artist, I asked him if he had ever heard of the local herb doctor, Noah Blakemore. Rexrode remembered him well, noting that Blakemore was called to treat him for an affliction when he was a boy of six or seven. He recounted how he was to be given a concoction made by the herbalist and that he was sent to Hoover's Mill to get a quantity of apple brandy to use along with the medicine. I told Rexrode that an aged resident of the Shenandoah Valley, Charles Huffman, had given me a colorful description of the doctor and that I'd like him to paint the man as he remembered him coming down the road. When the painting was completed I took it to Huffman and asked, "Did you ever see a person who looked like this?" Without hesitation Huffman said, "Why yes, that's old Noah Blakemore." As far as can be determined, the only other paintings by Rexrode that may have a specific person portrayed is one of a miller standing by the hopper and another with a man standing behind a counter in the crossroads general store. I believe they are local men now deceased.

In 1976, Elinor Horwitz wrote of Rexrode in her book, *Contemporary Folk Artists*, " . . . because he painted scenes of old-time rural life, James Rexrode is often dubbed 'Grandpa Moses' by people who link his work with that of the late Grandma Moses." [1] As far as this writer can tell, two people labelled Rexrode as "Grandpa Moses" and compared him with Grandma Moses (Anna Mary Robertson) in recent years.

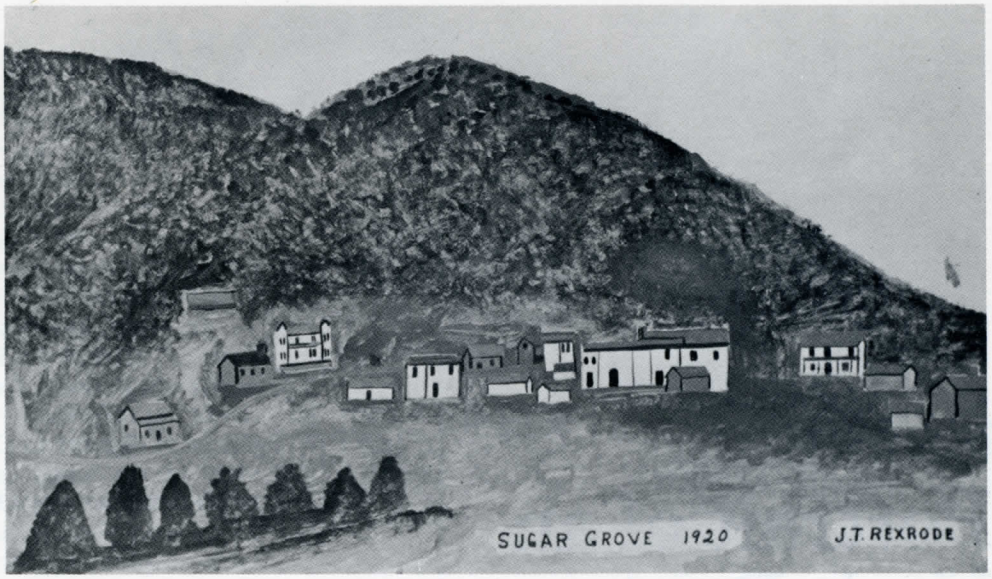
John Wallach, owner of the American Folk Art Shop in the Georgetown section of Washington, D.C., sponsored an exhibit that displayed weathervanes, wood carvings, quilts, and baskets but noted "the major event will be the first showing of primitive paintings by 'Grandpa' James Terry Rexrode, an 86-year-old West Virginian." The article stated that Rexrode " . . . is being recognized as one of America's most important living folk artists . . . " [2] Orva W. Heissenbuttel referred to him as "Grandpa Rexrode, one of the outstanding folk artists in the country . . ." in her Antique and Americana column in the Washington *Star-News*. [3] She considered his paintings very reminiscent of Grandma Moses' primitives which depict scenes of her early childhood. She also pointed out in a letter to *The West Virginia Hillbilly* that



Top. When Rexrode first began to paint, he painted mostly buildings working from photographs. Later he painted scenes from his memory. This painting is titled Pioneer Log Village. 24" x 18". Photograph by Gary Simmons.

Center. In The Artist's Home, Rexrode added a cut-out photograph of himself standing in front of his house. 24" x 18". Photograph by Gary Simmons.

Bottom. His painting of this corn husking scene portrays couples working, one pair kissing, and a man holding a red ear of corn. 22" x 14". Photograph by Gary Simmons.



Sugar Grove 1920 was painted by Rexrode on cardboard.

Sugar Grove is in the county contiguous to the one where Grandma Moses resided most of her married life in Virginia. Both were about the same age when they started painting and their subjects were almost exclusively rural.[4]

It is understandable that J. T. Rexrode has been labelled as "Grandpa Rexrode," for there are several similarities with the internationally famous folk artist, but, in the opinion of this writer, he is not her counterpart and in fact has more of the qualities of the chronicler Lewis Miller (1796-1882) who has been referred to as "surely the greatest of the folk artists of interior Pennsylvania during the early years of the 19th century . . . "[5] Miller was a carpenter by trade but took an unusual interest in the social affairs and events around him, and spent untold hours sketching and writing brief commentaries in his notebooks. His early sketches were drawn in Pennsylvania and in his later life were done in Virginia where, in 1882, he died and was buried in Christiansburg. The relatively recent recognition that his sketches were of interest beyond the local scene led Alice Ford to write in her volume, *Pictorial Folk Art: New England to California,* that Miller was "to American historic folk art what Samuel Pepys, the famous English diarist, is to the letters and social history of Britain."

In the sketches and notes of the Miller notepads we find an illuminating commentary on life in the provincial community of the early years of the 19th century. In the paintings of Rexrode we observe activities and details of artifacts used in the daily life of an isolated self-sufficient farming people at the turn of the century. What Miller adds to his sketches in words, Rexrode often adds to his in detail. For example, his painting of a corn husking portrays several couples working together; one pair is kissing and the male holds a red ear of corn. He shows old customs and practices without words, and his paintings often have more to them than meets the casual eye.[6] As with Miller, Rexrode's most interesting work depicts situations and activities that record his time and place, the events memorable and meaningful in the local life-style with its limited world view.

Lewis Miller observed and sketched situations he saw as humorous, such as his drawings of Anthony Ritz sawing off the limb of the Cherry tree he was sitting on along with his short comment about the "unfortunate downfallen hurt [to] his arm and leg;" his sketches of Mr. McDannel—"heaviest in weight in the county;" and a sketch of Samuel Leitner and William Molsheimer making rocket powder for fireworks, only to blow up the entire apothecary shop, accompanied by Miller's comment that "it burned down by their fumbling about the candle."

Rexrode drew comic events long before he engaged in painting. His son Everett recalls him sketching a scene of greenhorn loggers who hauled a fallen untrimmed tree with the horses to a portable saw mill. Others remember a cartoon he drew after a minor accident in which an unusually obese woman was given aid only with great difficulty and exasperation. Any number of residents acknowledge they received such cartoons and sketches from him, some as many as 50 years ago. Both Miller and Rexrode seem to have taken delight in observing the scene around them, but Rexrode separated his drawings from his written commentary on life, writing about what he saw, felt, and experienced in both prose and poetry.

J. T. Rexrode died February 23, 1976, and was buried in the Sugar Grove Cemetery on the hill overlooking the region in which he spent his entire life.

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[1] Horwitz, Elinor, *Contemporary Folk Artists,* J. B. Lippencott Co., Philadelphia, 1975, p. 49-53.

[2] _____, "Folk Art Exhibit," *The Georgetowner,* Vol. 29 #14, February 20, 1975.

[3] Heissenbuttel, Orva W., "Antique and Americana," *Washington Star-News,* Washington, D.C., January 5, 1975.

[4] _____, "Here's Who Grandpa Rexrode Is," *West Virginia Hillbilly,* Richwood, West Virginia.

[5] Stoudt, John J., *Early Pennsylvania Arts and Crafts,* A. S. Barnes and Co., N. Y. 1964, p. 180-1, p.3.

[6] Smith, Elmer L., "South Fork Sketches," *Valley Folklore,* 1971, p. 36-7.

Catfish: Portrait of an Herb Doctor

By Ted Green and Allen Bennett

WEST VIRGINIA has an unusually strong tradition of folk medicine. One reason often cited to explain this is the relative isolation of many mountain people, making them inaccessible to physicians. Another reason, however, is that many of the mountain folk-curers (herb doctors, faith healers, wart doctors, "bleeders," mid-wives, etc.) are quite effective, and this must be one important reason why the services of such people are still very much sought today.

One such successful curer is C. F. Gray, known as Catfish "Man of the Woods," who lives near Glenwood in Mason County. Catfish is an herb doctor with patients not only from his local community but also from places as distant as California, Florida, and Europe. A visit to his home testifies to this; he has literally papered his walls with hundreds of letters from people who thank him for curing them and who ask for more herbs. One reason for Catfish's fame and popularity is that he has gained some reputation as a cancer curer.

It is noteworthy that Catfish is not at all secretive about his herbal knowledge. He feels he is doing God's work by curing people and by spreading his knowledge to others. He is certainly not out to make money. He has been known to cure people of at least certain kinds of cancer for 25c, the cost of a bag of his "bitters." Even though some of Catfish's patients are wealthy, he seems to have remained uncorrupted by greed or ambition.

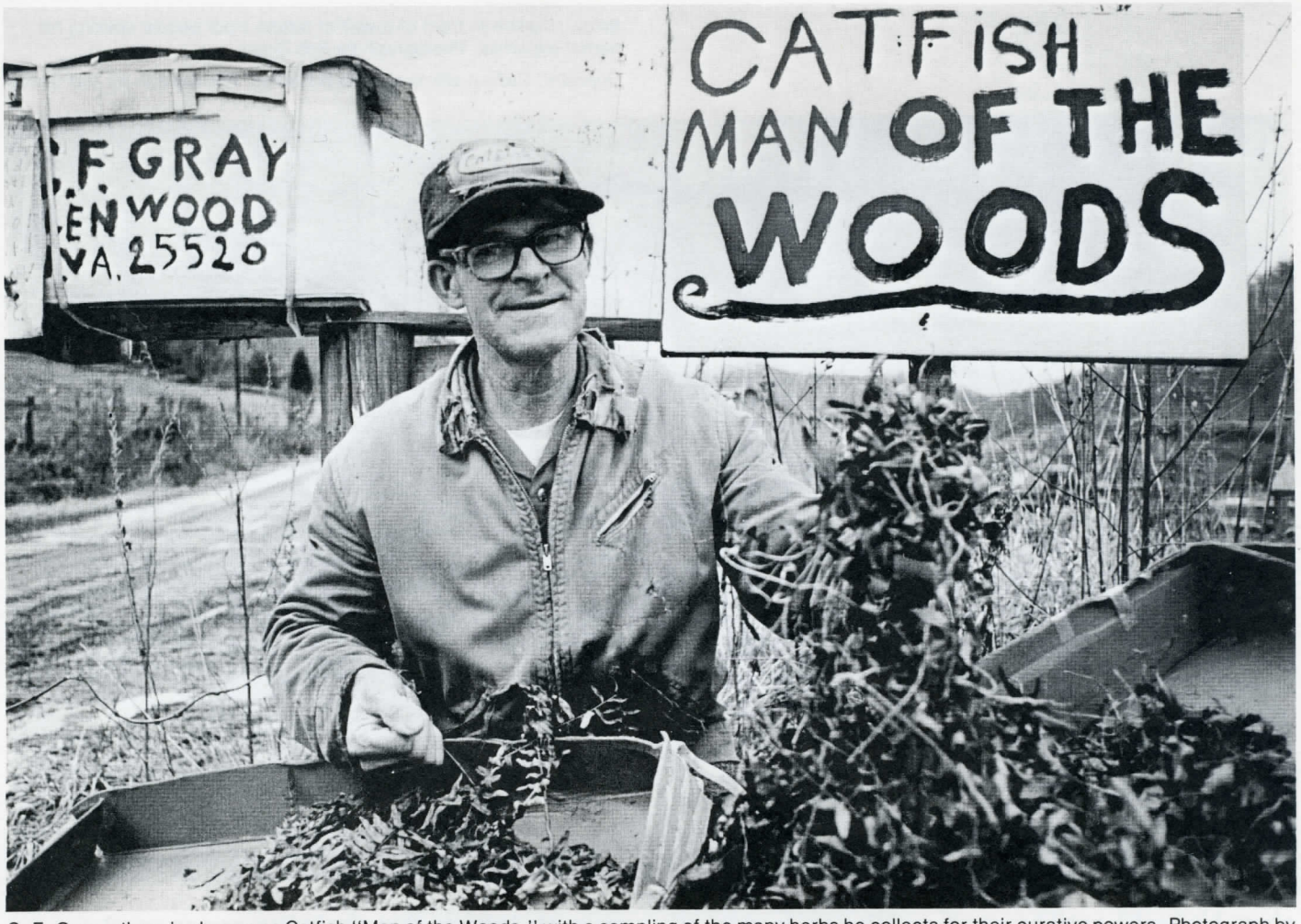
Becoming an Herb Doctor

Catfish was born in Jackson County in 1917 and has lived his whole life near the Ohio River. Knowledge about herbs and their curative value has been in his family for generations.

> "Handed down to me from my great-great granddaddy, to my great granddad, to my granddad, my mother and then to me . . . And my grandmother [who also taught Catfish a lot] lived to be 99 years old . . . she died doing housework when she was 99, living by herself. At 70 years old, she married her third husband, and she married another at 98 and wore him out in half a year."

For a number of years Catfish did not collect or sell herbs. During this time he worked at various jobs to support his growing family. He relates that someone at the Du Pont Company gave him the name Catfish during the time when he sold catfish he had caught to workers leaving the gate at closing time. But in the early 1950s, while helping install an elevator at a construction site, both of his arms were injured. Unable to work or get welfare, he supported his family by selling wild flowers in Huntington. Catfish looks back on this as God's way of forcing him to carry on his family's herbal tradition.

For a while he had a store and for years he sold herbs at the City Market in Huntington. Catfish relates that when he first started selling wild flowers, he had no intention of "doctoring" people; he was



C. F. Gray, otherwise known as Catfish "Man of the Woods," with a sampling of the many herbs he collects for their curative powers. Photograph by Bob Drake.

simply providing flowers for people's gardens or for their dining room tables. However, fellow vendors at the outdoor market began to ask him for herbs to treat their various illnesses, and they discovered he was very knowledgable about herbal medicine. His reputation began to spread by word of mouth and requests for herbs and for advice on health matters soon multiplied. In the last few years, Catfish has had some media exposure: a film concerning his herb collecting and healing was made; he appeared on local TV; and there have been several newspaper articles about him. In fact, he was dubbed "Man of the Woods" by a local reporter.

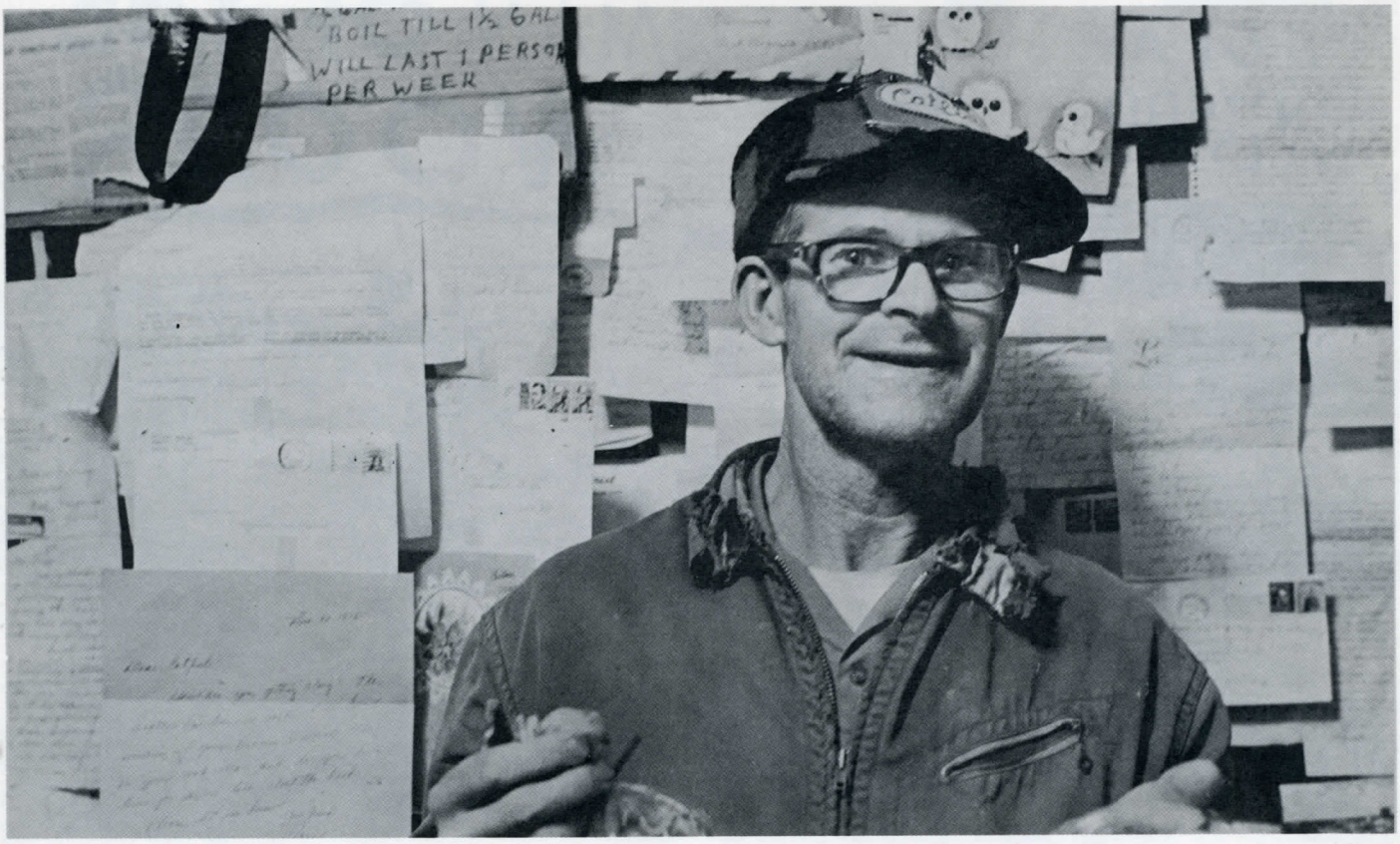
Now most people contact Catfish by mail, and the volume of it has obliged him to go into a sort of primitive mail-order business. He sends herbs (mostly 25 cent bags of bitters) to those who request them, and with each order he includes a Church of Christ religious tract and a mimeographed sheet which summarizes his advice on which foods to avoid, the value of herbs, and the like. He includes the religious tract because he feels that "half the people who write to me ain't got nothing wrong with their bodies; their lives are just full of sin." In fact, he believes that if people led Godly lives and avoided certain dangerous foods, there would be no sickness at all. As it is, he spends most of his time treating degenerative conditions.

"Pretty near every letter I get from anybody around 40 or 50 years old—rheumatism, arthritis, high blood pressure, and heart trouble, that's what they got. And some of them overweight. Right there's your whole thing. Now they're a few that have warts, but the better part . . . Listen, [they] sent me about 250 letters a few days after I was on [the local TV] show—would you believe that every one of them letters had overweight in them? Some had arthritis and some had rheumatism, but every letter that I got had overwight!"

Catfish says that his ancestors learned a lot about herbal medicine from local Indians. In fact, an Indian from North Carolina helped renew Catfish's faith in the curative value of herbs when he was seriously ill in the 1950s. To understand how he became ill, it is necessary to understand that Catfish was not careful

Below. Catfish in front of a wall of letters from people seeking his herbal expertise. Photograph by Bob Drake.

Opposite. Catfish sitting outside his home. Photograph by Ted Green.



about his health until he was in middle age. In spite of his knowledge of herbs and disease prevention, he was careless and ate some of the wrong foods. Between 1954 and 1961 he had a series of heart attacks and was told by doctors that he was near death. Then one day

" . . . Here come an Indian walkin' out of the woods . . . carryin' green things in his hand. Had a feather in his hat . . . brand new moccasins, ol' deerskin coat . . . So he come over to me and said, You sick. You get well. Friends send me. You sick. You get well in six months. Mind me. [He then gave Catfish some herbs, and told him the name of one, pepssiswa.] He told me to boil the herbs down in two quarts of water until it's one quart and take a teaspoon three times a day. 'Keep in the ice box,' he said. 'You'll be in the woods huntin' for it soon.' I said, 'Now, where you from?' He said, Durham, North Carolina in a reservation and then he said, I go.

So he went and never came back. And I can feel blessings! I was in the woods five months later gettin' pipsissewa. Never had no more heart trouble, in fact wasn't anything wrong with me after that."

Catfish the Curer

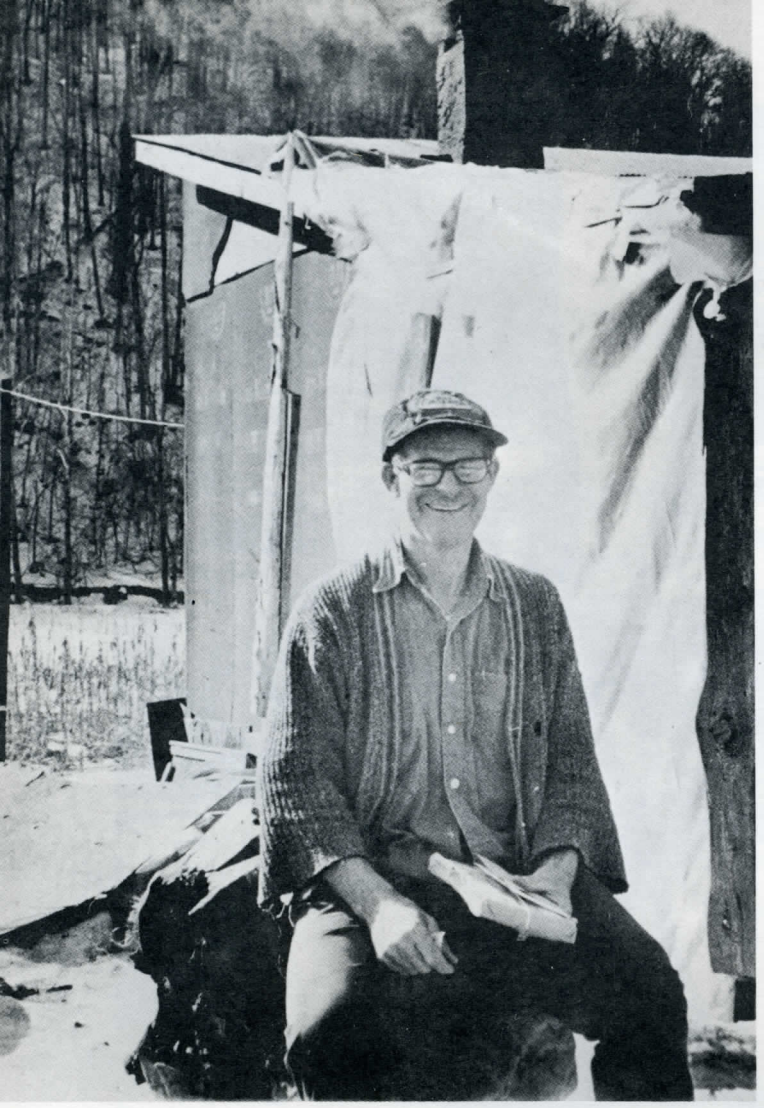
This experience set the stage for Catfish's career as a curer. He believes that the Indian was an angel sent by God to save and restore him for God's service.

Catfish shares a folk theory of astrology which helps him understand certain kinds of illness. He learned this not from books or other written materials, but from one of his grandfathers and from local Indians.

"There's an old Indian down in Huntington who is some 90 years old . . . who really unloaded to me . . . Old John, he got back to the history of when the whites come over to this country, and he come to the market and tell the people what my herbs were good for . . . "

Basically, the astrological theory tells us that people are susceptible to "two-way viruses" (e.g., colds, flus, measles, mumps, chickenpox) in cycles. Every 28 days a person's astrological sign "comes due" and that person will be particularly susceptible to an infectious disease for a period of about two days. For example, if a group of people are all exposed to measles at the same time,

"when the sign is in Aries in the almanac (i.e., the zodiac), Aries breaks out with his measles first.



Later on when Gemini comes around in the almanac, Gemini people in that family is gonna get the measles. But you ain't gonna break down with that thing until your sign comes due . . . "

Also depending on one's sign, different parts of the body are especially vulnerable to viruses. Associated with each sign of the zodiac there is a corresponding part of the body, and that is where the person is going to catch something like a cold. For example, a person with a head sign (Aries) will catch a cold in his head. A person with a thigh sign (Sagittarius) will catch a cold in his thighs, and he will feel the symptoms as "aching, cramps, charley horses . . . "

Diet is a factor in susceptibility and immunity to infectious diseases. If people have been avoiding foods on Catfish's proscribed list, they stand a very good chance of not getting whatever virus is around. Furthermore,

"if you eat a big mess of onions, and the rest of them folks didn't, you won't get no flu. Or if you took your [baking] sody water, you won't get no flu. But if nobody didn't take nothin' to block a flu, everybody gonna get it, but they won't get it at the same time. One will get it at one time, another will get it at another time . . . God fixed it like that, so somebody's able to take care of the other ones that's gonna come sick."

Catfish doesn't believe that people catch viruses directly from other people.

"You ain't gonna catch a two-way virus from nobody and you ain't gonna catch it from the weather. You catch it when a cloud come over . . . Then everybody in the whole United States gonna get exposed."

There are certain remedies for the symptoms of some of the "two-way viruses." Baking soda is the best general remedy for colds and flus; some of the herbs described below—notably goldenseal—are also effective. Boneset and Virginia snakeroot are the best herbs for pneumonia. Queen of the meadow is excellent for high fevers. There is nothing very helpful for measles or mumps, but Catfish warns that no lifting should be done by people who have the mumps. Catfish relates that some people used to recommend that those inflicted with measles drink a tea made from sheep manure. However, he says that it is only the hot water that "makes the measles come out." Incidently, he does not believe that flu innoculations are either effective or safe. Of the swine flu shot program, he charged, "Lies! Just to get rid of old people is all its for."

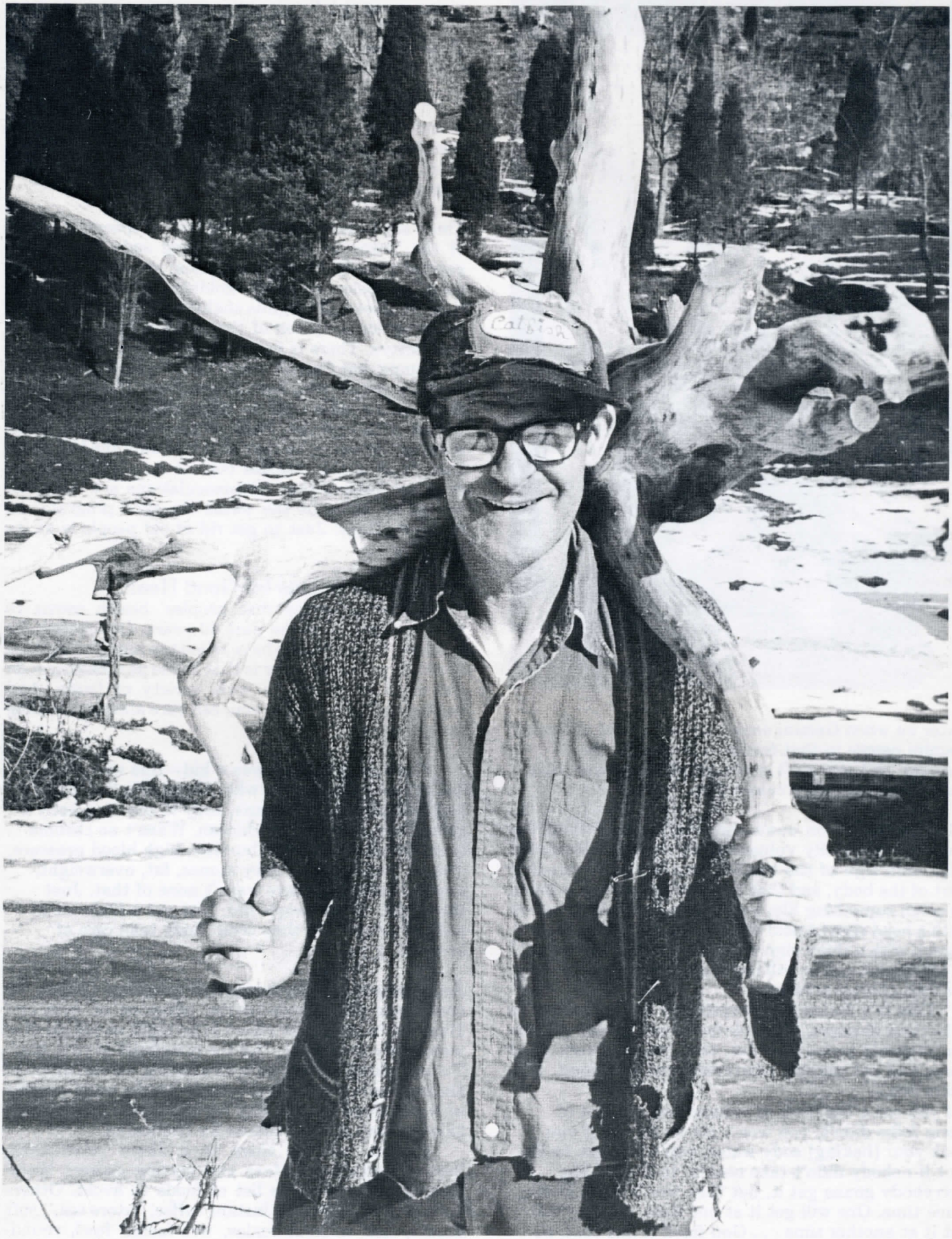
Recommendations for Good Health

Catfish observes that peoples' health seems to have declined over the past 50 years. One reason, he believes, is that people have relied too much on doctors in recent years. Another is that in the past baking soda was used in cooking a wide variety of foods. And baking soda, he will tell you, can cure almost anything except cancer.

"Now back when I was a kid—this was when I was 8 years old—here's what the people did. They had [baking] sody in beans, sody in biscuits, sody in groundhog, sody in the chicken. Wasn't no rheumatism, neuritis, arthritis, bursitis, high blood pressure, dropsy, gallstones, kidney stones, fat, overweight, any of that stuff; there wasn't none of that. Just think of it. What people did, just put a little bit of sody in everything they cook. Sody take care of everything you eat . . . "

As a general illness-prevention practice, Catfish recommends taking one-quarter teaspoon of Arm and Hammer baking soda mixed in an eight ounce glass of water *after* each meal, "for the remainder of your life." To use baking soda to cure an existing illness, increase the soda to one teaspoon, taken with the same amount of water three times a day for one week. Then reduce this to once a day at bedtime for two weeks.

Catfish believes there is a direct relationship between eating tomatoes and getting cancer; therefore, tomatoes top his list of foods to avoid. Others include pork, cabbage, instant coffee, "store tea," soft drinks, fish without scales, web-footed fowl, round-



Many who know him attest to Catfish's vigorous activity even though he's entering his seventh decade. Photograph by Ted Green.

hoofed animals, oysters, potatoes, grapefruit, cherries, plums, cranberries, graham crackers, salt, and saccharin and other artificial sweeteners. He also warns against taking birth-control pills.

On the positive side, Catfish recommends milk, honey, rice, fresh-squeezed lemonade, carrots, celery, beets, peas, green beans, asparagus, head lettuce, dill (not sweet) pickles, olives, olive oil, apples, and applesauce. Fresh orange juice is beneficial if it is diluted to make orangeade. Actually, almost any food not listed as a bad food is considered all right. Even white sugar is relatively harmless, Catfish believes. (This may explain why he always keeps Hostess Twinkies and glazed doughnuts in abundant supply.)

Eating the wrong foods leads to the presence of waste material ("corruption") in the body, according to Catfish. These waste materials "gum up your kidneys," and this leads to things like calcium building up in the joints of the body, leading to "rheumatism, arthritis, sugar diabetes, gallstones, kidney stones, cataracts, gas, everything." Almost any condition of the body can be eliminated by "ungumming" the kidneys and allowing the body to eliminate its waste. This is done by avoiding the foods listed above and taking the baking soda cure. For additional health, and to cure such conditions as cancer, tuberculosis, emphysema, and black lung, Catfish recommends his "bitters." This refers to a tonic made from 15 herbs handed down from Catfish's ancestors, plus a few herbs recommended to Catfish by Indians or angels.

The bitters contain herbs that do different things for the body. For example, burdock, yellow dock root, red clover blossom, pipsissewa and peppermint work to cure cancer. These may be substituted by prickly ash roots, violet tops or roots, asparagus, sour grass, and sweet anise. Pipsissewa (also known as spider-, checkered-, or striped-wintergreen) is good for the heart, as already mentioned. It is also good for rheumatism, arthritis, bursitis, kidney stones, overweight, diabetes, and conditions of pregnancy and menopause. Sassafras purifies the blood, while mayapple root and Solomon's seal root are for regular bowel movements. Slippery elm, queen of the meadow, and sassafras are "sex pepper-uppers." Slippery elm has important food value by itself and, more importantly, it lubricates the whole body, which leads to ease in childbirth and the cure or prevention of "upset stomach, gas, hardening of the arteries, bee stings, snake bites, hemorrhoids, poison ivy." When used externally it will "take corns off your toes and calluses off your feet," remove warts, and clear up wrinkles in the skin of the elderly.

Mullein and comfrey are two important herbs that act like slippery elm in the body. Ginseng, spicknel, black cohosh, goldenseal, lobelia, and yarrow also go into making up Catfish's bitters, but we lack the space to describe the benefits that Catfish attributes to each of these herbs. Actually, many of the herbs have overlapping properties and so we find duplication of benefits to the body. Suffice it to say that he has treated many people with small daily doses of his bitters and has apparently cured a variety of conditions.

The Herb Collector

Catfish himself collects all of the herbs he uses, mostly in the woods near his home. He is a master of herbal knowledge. For example, he knows where he will find particular herbs in an area where he has never been before, and he knows exactly the best time of the year to collect different herbs. After collecting and drying the herbs for his bitters, he puts them in bags weighing over an ounce and sells them for 25c a bag. Lately—perhaps because some people were not following directions carefully—Catfish has been selling (or sometimes giving away) the actual tea or tonic from his herbs. He prepares the herbs by boiling one bag of bitters in two quarts of water until steam evaporation has left only one quart. He strains the solution while it's still hot, sweetens it with honey, and refrigerates the tonic in quart bottles. As a general rule, he recommends one teaspoon of bitters three times a day, and for serious conditions such as cancer, three tablespoons three times a day. However, the tonic is strong and because people react differently to the laxatives contained in it, Catfish says, "What you should do with the bitters is take them until your bowels is workin' just perfect. Then if your bowels get a little constipated take a little more bitters; if they get runny, take a little less." Catfish himself has been taking his bitters for years and his strength and stamina are remarkable for a man his age; men in their twenties find it difficult or impossible to keep up with Catfish on herb-collecting jaunts in the woods. This is in spite of Catfish's weakness for and indulgence in Hostess Twinkies, and doughnuts, foods he does not necessarily recommend.

Not all of Catfish's cures involve herbs. He also makes use of various foodstuffs such as (in addition to baking soda) vinegar, salt, eggs, Vaseline, milk, onions, and horehound candy. For example, for skin cancer he recommends mixing egg whites and salt into a paste and spreading it over the tumor or affected area. Then cover the area with a piece of cloth and leave it that way from a couple of days to a couple of weeks. Catfish believes the salt will "burn the cancer out."

It is hard to say how effective such techniques or his bitters are for treating serious conditions like cancer, but Catfish has letters to show from many grateful patients, and he has stories about curing cancer in as little as four days. And if someone would like to try a folk doctor's natural cure, he can receive weeks or months of cancer therapy for the price of a 25c bag of herbs.

[Author's Note: Catfish does not claim to be a doctor nor does he recommend anything for his customers other than foodstuffs available in supermarkets and the kind of herbs that are becoming widely distributed by companies like Celestial Seasonings.]

Golden Age of Radio

(Continued from page 25)

Another postwar station WOAY at Oak Hill featured the team of Billy Jean and Radio Red Lydick and their Dixie Drifters for several years. Speedy Krise worked with them for a time after his return from Knoxville. In the winter of 1952-1953 Cousin Ezra Cline and his Lonesome Pine Fiddlers worked there in between their better known stints at Bluefield and Detroit. A gospel group, the Robson Quartet, also headquartered at WOAY. [46]

Another station to include a great deal of country music in its programming after World War II was WPDX Clarksburg. The husband and wife team of "Cherokee Sue" and Little John Graham constituted the most memorable act to play there. Cherokee Sue, born Hattie Dickenoff in Youngstown, Ohio, started performing on radio in 1936. She married John Graham in 1941, the same year the duo came to WMMN Fairmont. In 1947 they moved to Clarksburg where they did two shows daily and Cherokee Sue also hosted a popular deejay show known as the "Record Bench." Later she moved to WBOY as an announcer before her death in 1967. Other members of the WPDX aggregation known as the West Virginia Hillfolks included the often heard Budge and Fudge Mayse, Russ Gardner, Jake Taylor, De Wyatt, and Cindy Coy.[47]

By 1949 and 1950 numerous other West Virginia radio stations boasted one or two live country acts. For instance, in December 1949 WDNE in Elkins claimed John Bava's Country Cousins. A newer Charleston station WKNA featured the Kanawha Ramblers and the Magic Valley Boys. WMON in Montgomery hosted shows by the Happy Mountain Gang, the Robson Boys, and Buddy Childers. By January 1954 WEPN in Martinsburg served as home base for Bill Peer and his Melody Boys, while WMOD in Moundsville had Gus Wright, Pat Gaughn, Bobby Cecil, Keith Anderson, and Jake Taylor, formerly of WPDX. The station also managed to lure two Jamboree stalwarts, Bonnie Baldwin and Joe Barker, leader of West Virginia's version of the Chuck Wagon Gang, from WWVA. [48]

The Artists' Hardships

Despite the large number of country acts featured on the airwaves, economic conditions for individual musicians often seemed to be substandard at best. Typically artists received no money for their radio appearances, or only small salaries paid by their sponsors in some instances. Most, if not all, of their income came from personal appearances. Sometimes good crowds came to these shows, but, since admission fees tended to be small and the musicians divided it equally, profts were minimal. If the attendance at a show was poor, they often failed to regain their travel expenses. The State suffered from economic depression and many of the fans of radio artists could not afford to pay any more than small amounts, while others found even these ticket prices beyond their means. Fortunately, most musicians were young and willing to withstand the hard times in order to eventually succeed in show business. While some stuck it out until better days arrived, others struggled for years barely managing to eke out a living and sometimes then held part-time jobs.

A few of the following stories illustrate the hardships endured by country musicians in the late 1930s and early 1940s. Johnnie Bailes reported that he and Red Sovine, who worked together as the Singing Sailors at Wheeling and Charleston about 1937, often went entire days with no food. Kyle Bailes recalled that in one instance he and his brothers and also the Blankenship Brothers had so many flat tires on their way to a personal appearance that two of the troupe hitchhiked on to the show to keep the crowd from leaving before the rest arrived. At WJLS in Beckley in 1940 Skeets Williamson bragged that he and the rest of the Happy Valley Boys finally made enough to eat three times daily—hot dogs at each meal. Walter Bailes contended that this story lured him to Beckley because he was not doing nearly so well in his previous location. Even as late as 1953 the Goins Brothers and Joe Meadows, all leading names in current bluegrass, had to sneak food into their hotel room in violation of rules and prepare it themselves because they could not afford to eat in restaurants. Melvin Goins tells of one particularly embarrassing incident when he hid their single-burner electric hot plate in a dresser drawer when the maid came to the door. "Where's the fire?" asked the maid. Melvin said he thought it was outside on the street just before he looked down and saw smoke pouring out of a crack in the dresser drawer. [49]

By the 1950s, however, the days of daily live country music on radio were numbered. Television sets increased rapidly in the early fifties, giving radio serious competition. Furthermore, radio itself was changing. Disc jockeys playing phonograph records gradually displaced live performers on nearly all of the early morning and midday shows. A 1956 survey showed that only a few stations continued to maintain country entertainers and some of them undoubtedly combined deejay chores with picking and singing. A few new names appeared such as Elmer Hickman, the Blue Mountain Yodeler, at Oak Hill's WOAY, Cousin Johnny Simpson at WPLH in Huntington, and Fid-

An Appeal to Readers

Hopefully, the above introduction will be the first in a series which will provide a detailed history of country music in West Virginia. Former West Virginia radio performers, their surviving kin, and dedicated fans who might possess songbooks, souvenir booklets, photographs or other information on artists—either those mentioned herein or those whose names have been omitted are invited to correspond and share their knowledge with the author at 111 East High Street, McArthur, Ohio, 45651. Such information will be incorporated into future articles. I. M. T.

dlin' Bud Kurtz at WKOY in Bluefield. Sonny Davis, once of WWVA's Davis Twins, worked at WKLC in St. Albans. Among the live jamborees, only that of WWVA survived. [50]

A 1951 article on Cherokee Sue in *Country Song Roundup* probably read more prophetically than its anonymous author realized, saying, "she . . . leads the list of stars on her two live shows daily. However, her greatest following comes from the disc jockey show . . . " [51]

NOTES

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[3] "The West Virginia Network," *The West Virginia Review* 23:2 (November 1945), p. 22; Guthrie T. Meade, Jr., Liner Notes for *The Legend of Clark Kessinger*, Kanawha 304; Nancy Dols, Liner Notes for *The Kessinger Brothers*, County 536.

[4] Taped author interview with William J. Cox, Charleston, W. Va., June 2, 1967; Kenneth Davidson, Inside Liner Notes for *Billy Cox "The Dixie Songbird,"* Kanawha 305; Death Certificate of William J. Cox.

[5] "Radio—Our Nation's 'Fifth Freedom'" *The West Virginia Review* 20:11 (August 1943), p. 6; Warren Caplinger, "A Brief History of the Radio Team, Cap, Andy and Flip," in Cap, Andy and Flip, *Fireside Melodies, Number 2* (Charleston, 1938) inside cover; John W. Hevener, "Appalachians in Akron, 1914-1945: The Transfer of Southern Folk Culture," Typescript of Scholarly Paper Presented at Northern Great Plains History Conference, Grand Forks, North Dakota, October 11, 1975, p. 16; *Charleston City Directory*, 1954, p. 80; Death Certificate of Andrew J. Patterson; Charles K. Wolfe, "Early Country Music in Knoxville," *Old Time Music* (Spring 1974), p. 26.

[6] Linnell Gentry, *A History and Encyclopedia of Country, Western, and Gospel Music*, Second Edition (Nashville, 1969), pp. 553-554, 571; Walter Bailes to Ivan Tribe, December 31, 1976. The letter from Walter Bailes, Box 75, Gatlinburg, Tennessee, 37738, proved especially valuable as a source since it contained many of his recollections of early West Virginia radio. Walter is still active as a gospel singer and can be reached at the above address. He and his brother Johnnie also helped to furnish many of the photographs in this article.

[7] Nelson Sears, *Jim and Jessee: Appalachia to the Grand Ole Opry* (n. p., 1976), pp. 30-34; Walter Bailes to Ivan Tribe, January 10, 1977. A popular account of Sunbrock's career can be found in M. L. Collett, "The Greatest Cowboy Con Man of Them All!!" *True the Man's Magazine*, July 1962, pp. 46-47, 62-67.

[8] Ibid.; "Radio—Our Nation's Fifth Freedom," p. 7.

[9] "WWVA," *West Virginia Review* 23:2, November 1945, p. 20; *WWVA 20th Anniversary Family Album, 1926-1946* (n. p., 1946).

[10] Thurston Moore, "Pictorial History of Country Music" in *The Country Music Who's Who* (Denver: Heather Publications, 1965), Part 6, p. 25; Grandpa Jones, "I Remember When" in *The Country Music Who's Who* (Denver: Heather Publications, 1966), Part 8, pp. 32-33.

[11] *WWVA Family Album, 1926-1946; WWVA World's Original Radio Jamboree Famous Songs* (Chicago, 1942), inside cover.

[12] Ken Griffis, "The Shug Fisher Story," *JEMF Quarterly* 10:2 (1974), pp. 55-61; Charles K. Wolfe, "Early Country Music in Knoxville," p. 18.

[13] Barbara Kempf, "Meet Doc Williams: Country Music Star, Country Music Legend," *JEMF Quarterly* 10:1 (1974), pp. 1-13.

[14] Robert Cogswell, " 'We Made Our Name In the Days of Radio:' A Look at the Career of Wilma Lee and Stoney Cooper," *JEMF Quarterly* 11:2 (1975), pp. 67-79.

[15] Gentry, *Encyclopedia of Country Music*, pp. 395, 440-441, 483; *WWVA Jamboree Famous Songs*, 1942, p. 96; Virginia Alderman, *Jamboree USA, 40th* Anniversary, 1933-1973 (Steubenville, O., 1972), pp. 4-9, 14-17; Taped author interview with Clarence Tate [fiddler for Bailey Brothers], Renfro Valley, Ky., July 14, 1973.

[16] *WWVA Family Album, 1926-1946; WWVA Jamboree Famous Songs, 1942*, pp. 24, 48; *WWVA World's Original Radio Jamboree, Book No. 2* (Chicago, 1948), pp. 1, 66; Alderman, *Jamboree USA*, pp. 5, 9.

[17] *WWVA Family Album, 1926-1946;* Alderman, *Jamboree USA*, pp. 6, 14-15.

[18] Taped author interview with Leonard and LaVern Davis, Huntington, West Virginia, May 18, 1974; *Country Song Roundup*, August, 1953, p. 20; Walter Bailes to Ivan Tribe, December 31, 1976; Charles K. Wolfe, "The Legend of Riley Puckett" Part 2, *The Devil's Box* 11:1 (March 1977), p. 56.

[19] Ibid.: *Radio at War, WSAZ Huntington W. Va.* (n. p.: ca., 1943); Autobiographical tape by John J. Bailes, Swainsboro, Ga., August 18, 1974; Telephone interview with John J. Bailes, December 31, 1976.

[20] *Country Song Roundup*, February 1951, p. 17; Walter Bailes to Ivan Tribe, December 31, 1976; *Songs from the Hills of Tennessee as Composed and Sung by Arthur Smith* (Huntington, ca., 1943); Photographs in the author's collection.

[21] *Country Song Roundup*, June 1950, p. 33; December 1950, p. 33; July 1954, p. 45.

[22] David A. Peyton, "Molly O'Day's Radio Show Bringing Back Memories to Country Music Lovers," *Huntington Herald-Advertiser*, March 10, 1974. See also Ivan M. Tribe and John W. Morris, *Molly O'Day, Lynn Davis and the Cumberland Mountain Folks: A Bio-Discography* (Los Angeles, 1975), for a longer study on Molly O'Day and Lynn Davis.

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[24] Davis Interview, May 18, 1974.

[25] Taped author interview with Ezra Cline, Gilbert, W. Va., February 10, 1974.

[26] Taped author interview with Charles (Rex) and Eleanora Parker, Lake Stephens, W. Va., June 22, 1975.

[27] Ibid.; Taped author interviews with William Edwards, Salem, Ohio, June 1, 1974; *Lee and Juanita's Songs of Home and the Hills* (n. p., n. d.), pp. 6, 17-18; Bob Sayers, "Leslie Keith: Black Mountain Oddyssey," *Bluegrass Unlimited* 11:6 (December 1976), pp. 13-17; *Country Song Roundup*, December 1949, p. 33.

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[29] Ibid., pp. 457, 554; Eleanor J. Myers, Ray R. Myers: *World Famous Armless Musician, His Life Story as Told in Words and Pictures* (n. p., n. d.).

[30] Louis and Jeannie Horacek, "Ab Cole: Portrait of a Country Entertainer," Goldenseal 1:3 (1975), pp. 43-44.

[31] *Memory Album of Al Hendershot's Dixie Ramblers, 1934 to 1948* (Huntington, 1948); John W. Hevener, "Appalachians in Akron, 1914-1945," p. 15.

[32] *Country Song Roundup,* December 1949, p. 33.

[33] "The West Virginia Network," *The West Virginia Review* 23:2 (November 1945), p. 22; Bob Roseberry, *Life Story of Smiling Dale Roseberry* (n. p., n. d.), pp. 3-5; *Memory Album of Al Hendershot's Dixie Ramblers;* Walter Bailes to Ivan Tribe, December 31, 1976.

[34] Ibid.; Telephone conversation with John J. Bailes, December 31, 1976.

[35] Walter Bailes to Ivan Tribe, December 31, 1976; *Country Song Roundup,* December 1949, p. 33; January 1954, p. 21.

[36] "WJLS," *The West Virginia Review* 23:2 (November 1945), p. 23; Interview with Rex and Eleanora Parker, June 22, 1975; Photograph of Uncle Howard and the Dixie Ramblers owned by Charles (Rex) Parker, Lerona, W. Va., published in *Bluegrass Unlimited,* April 1974, p. 20.

[37] Taped author interview with Charles Everett Lilly, Clear Creek, W. Va., December 26, 1973.

[38] Taped interview by John Morris with Cecil Williamson, Brighton, Michigan, May 27, 1974; Taped autobiography of John J. Bailes, August 18, 1974.

[39] Taped author interview with George E. Krise, Akron, Ohio, August 24, 1974; Walter Bailes to Ivan Tribe, December 31, 1976.

[40] *Country Song Roundup,* December 1949, p. 33; Gentry, *Encyclopedia of Country Music,* p. 552.

[41] Ibid.; *Country Song Roundup,* December 1949, p. 33.

[42] "WBTH," *The West Virginia Review* 23:2, November 1945, p. 26; Walter Bailes to Ivan Tribe, December 31, 1976; Cecil Williamson interview, May 27, 1974; Tape autobiography of John J. Bailes, August 18, 1974; Information from WBTH listeners, George and Mary Williamson of Wyandotte, Michigan.

[43] "WBRW" *The West Virginia Review* 23:2, November 1945, p. 29; Telephone Interview with Kyle O. Bailes, Birmingham, Alabama, ca. December 1975; *Memory Album of Al Hendershot's Dixie Ramblers.*

[44] "WLOG" *The West Virginia Review* 23:2, November 1945, p. 28; Walter Bailes to Ivan Tribe, December 31, 1976; Taped author interview with Frank (Hylo) Brown, Jackson, Ohio, February 11, 1974.

[45] Gentry, *Encyclopedia of Country Music,* p. 560; *Country Song Roundup,* June 1950, p. 33; *Folk Star Record* 628.

[46] George Krise interview, August 24, 1974; Ezra Cline interview, February 10, 1974; *The Speedy Krise Song and Picture Folder* (n. p., n. d.); *Country Song Roundup,* February 1950, p. 33.

[47] *Country Song Roundup,* December 1951, p. 6; January 1954, p. 21; Gentry, *Encyclopedia of Country Music,* pp. 431-432.

[48] *Country Song Roundup,* December 1949, p. 33; January 1954, p. 21.

[49] Anecdotes from interview or letters from John J. Bailes, Kyle O. Bailes, Cecil Williamson, and Walter B. Bailes. The story by Melvin Goins was told during stage show at Scioto Furnace, Ohio, December 4, 1976.

[50] *Country Song Roundup,* June 1956, p. 29.

[51] Ibid., December 1951, p. 6.

VANDALIA GATHERING

Performers, Presenters and Craft Demonstrators

Performers:

Olive Abrams, *Racine*
Grace Alsabrooks, *Bluefield*
Elmer Bird, *Hurricane*
Basil Blake, *Cedarville*
Andy Boarman, *Hedgesville*
Phyllis Boyens, *Sharon*
The Carper Family, *Princeton*
Dora Chapman, *Corton*
Trent Chinault, *Peterstown*
Viola Clark, *Bluefield*
Bonnie Collins, *West Union*
Clarence Cottrell, *Sand Ridge*
Jenes Cottrell, *Ivydale*
Noah Cottrell, *Sand Ridge*
Joe Dobbs, *Lavalette*
Wilson Douglas, *Maysel*
Russell Fluharty, *Mannington*
Willis Gardner, *Brilliant, Ohio*
Worley Gardner, *Morgantown*
Frank George, *Sinks Grove*
Brooks Gore, *Princeton*
Helvetia Dancers, *Helvetia*
Delbert Hughes, *Ohley*
Mike Humphreys, *St. Albans*
John G., Elia, and Michel Husson, *Charleston*
William Iman, *Charleston*
E. E. Johnson, *Meadow Creek*
Pauline Leatherman, *Burlington*
Everett Lilly Family, *Clear Creek*
Phyllis Marks, *Tanner*
French Mitchell, *Buffalo*
Gruder and Jennie Morris, *Ivydale*
Ira Mullins, *Clay*
Sylvia O'Brien, *Ivydale*
Phoeba Parsons, *Orma*
Herb Pitzer, *Lindside*
Kelton Roten, *Romney*
Harvey Sampson, *Nicut*
Woody Simmons, *Mill Creek*
Lafe Spry, *Oak Hill*
Sloan Staggs, *Romney*
Rev. Freddy Steele, *Mount Hope*
Clarence and Hazel Stover, *Clay*
Lincoln and Robert Taylor, *Dunbar*
Lee Triplett, *Clay*
D. Ray White, *Madison*
Aunt Jennie Wilson, *Peach Creek*
Melvin Wine, *Copen*
Nimrod Workman, *native of Mingo County*
William Zumbach, *Buckhannon*

Presenters:

Dr. Thomas S. Brown, *Morgantown*
Roger Bryant, *Davis*
Michael E. (Jim) Bush, *Ripley*
Ed Cabbell, *Princeton*
Jim Coste, *Hinton*
Dwight Diller, *Marlinton*
B. J. Estilow, *Marlinton*
Carl Fleischhauer, *Washington, D.C.*
Judy Galloway, *Charleston*
Frank George, *Sinks Grove*
Bill Hairston, *Charleston*
J. Roderick Moore, *Ferrum, Va.*
Dave Morris, *Charleston*
Paul Reisler, *Montrose*
Mack Samples, *Glenville*
Pat Shields, *Keyser*

Craftsmen:

Susi Bailey, *Bickmore*
Nema Belcher, *Elkview*
Dimple Brown, *Indore*
Frances Casto, *Clendenin*
Jo Childers, *Indore*
* Jenes Cottrell, *Ivydale*
* Raymond Epler, *South Charleston*
Venus Gillespie, *Nellis*
* Jim Good, *Weston*
Blanche Griffith, *Sod*
* C. S. (Jim) Jennings, *Nitro*
Alberta Johnson, *East Bank*
Maggie Morris, *Lizmores*
Judy Parcell, *Indore*
* Harvey Sampson, *Nicut*
* Wilson Stollings, *Chapmanville*

** Instrument Makers; the others make quilts.*

The Wild Turkey String Band

By Charles Bell

Old-time, traditional, Appalachian, string band, fiddle tunes, or square dance music—call it what you will—is alive and well in West Virginia. And that's due, in large part, to the efforts of a whole new generation of mountain musicians who are collecting, recording, and just plain playing the music that grew out of Saturday night hoedowns and back porch jam sessions in the hills and hollows of rural America.

Time was when you learned to play the fiddle by listening to your daddy, who learned it from his daddy, who learned it from *his* daddy—going all the way back to the first Scottish, Irish, and English settlers who came here to find a home in the wilderness. With them they brought the jigs, reels, hornpipes, and the other traditional dance melodies of their homelands. Through a curious intermingling of folk heritages and geographic isolation, there developed a musical form that is uniquely American.

Nowadays, folks like the Wild Turkey String Band, and others from New England to California, are discovering the wealth of this musical inheritance, finding music that is straightforward, beautiful, and a heck of a lot of fun. They may not have grown up with it, but they have learned to love and res-

Wild Turkey String Band (1977) l to r: Nancy Kimmel, Dick Kimmel, Bill Healey, Jim Steptoe, Ted Green. (Georgie Healey not pictured.) Photo courtesy of WWVU-TV.

Wild Turkey String Band (1975) Standing l to r: Bill Healey, Alvin Wooten, Kitty Lozier, Nancy Kimmel, Reed Sanderson, Lynn Holmes, Dick Kimmel. Sitting l to r: Rusty Williams, John Lozier, Jim Steptoe, Georgie Healey. (Keith Russell not pictured.) Photo Carl Fleischhauer.

pect this music that is so far removed from the commercialism of urban mass media entertainment.

Dick Kimmel, sort of the founder and main driving force behind the Wild Turkey String Band, told me some of the reasons he feels the way he does about old-time music. "It's very sensitive music, and it's very honest music. I think what you hear on the radio in terms of country music and Top-40 music are very dishonest forms of music. What you hear on the radio is not most times determined by the worthiness of the music, it's determined by who's got the most money plugging that one record. And the performers ten times out of ten today sound nothing like their records. They can't go out and reproduce something. When they go on television they mouth words. I think that's disgusting."

Ted Green plays fiddle in the Turkey Band. Half-jokingly, he talks about his introduction to old time music. "I first heard old-time music when I was about 18 and it was a mystical experience. It touched me very deeply in a way other types of music hadn't. It was so exotic, yet so familiar, I began thinking that perhaps in a former life I was a fiddler."

Dick Kimmel plays mandolin and clawhammer banjo in the band. His wife Nancy plays guitar and pennywhistle. Another couple, Bill and Georgie Healey, play bass and piano respectively. Ted Green plays fiddle and autoharp. At other places and times, John and Kitty Lozier join in on fiddle and banjo, and Jim Steptoe plays finger-style banjo. Other members come and go, sitting in when they can find time.

I got together with Dick and Ted and Bill and Georgie at a local club recently to talk about the Wild Turkey String Band and traditional music. They are candid, perceptive, and very untraditional traditionalists.

I used the term "revivalist" to describe your music. You seem to object to that. Why?

DICK KIMMEL. Ever since old-time music came on the 'market' sometime in the 1920s, there have always been old-time bands around; they've always been heard. They weren't *the* form of music in the 1920s, they never have been, but now there are many people who listen to old-time music and probably buy more records than there were in the 1920s. The music has always been alive; there have always been people playing it.

Where did old-time music come from?

TED GREEN. Fiddle tunes from the Scotch-Irish settlers in the Appalachians and Ozarks. For example, this one guy came up tonight and said: 'Hey, I play that tune on the bagpipes.' He's part Scots and plays the bagpipes. We play the tune under a different name. We call it 'Sweet Sixteen.' It's called 'My Love is But a Lassie Yet' in Scotland. Most of the tunes we played tonight you can still hear being played in Ireland, Scotland, England, and Wales.

What styles of old-time music do you mostly play?

DICK KIMMEL. We base the bulk of our music on traditional West Virginia music, but we've got a lot of outside influences. I played the music in New England for six years. Ted has played with a lot of Irish fiddlers in Washington and Kentucky. It's all old-time music. We're not strictly limited to West Virginia styles, but we feel an obligation to play West Virginia music because many people come to listen to us expecting to hear West Virginia old-time.

GEORGIE HEALEY. I would call it more Appalachian than West Virginian.

TED GREEN. With occasional New England and elsewhere styles.

How good an area is West Virginia for old-time music?

DICK KIMMEL. It's really good because there are a lot of old people around that have played it all their lives. Right now a lot of young people are starting to pick it up. When people from the cities go collecting, this is where they come.

How do you go about collecting music?

DICK KIMMEL. There are basically two ways you're going to find tunes now. You can get them off records, or you can get them from a musician. You can learn his version and adapt it to your own. Collecting is when you're getting it from other people. One neat thing about old-time music is that people have taken it on themselves to become historians.

TED GREEN. John Lozier and I went over to see Mose Coffman, who is an old-time fiddler in Lewisburg. We started off by playing some tunes with him because he's kind of reticent the way a lot of old-time fiddlers are. After he saw that we too were fiddlers, that we appreciated his music and had

Mountain Grass. At one time or another the five members of an old-time and bluegrass band, Mountain Grass, have played with The Wild Turkey String Band. Mountain Grass musicians shown here are Dick Kimmel, mandolin; Keith Russell, bass; Tim Miller, fiddle; Rusty Williams, guitar; and Jim Steptoe, banjo.

respect for it, he started playing a lot of old tunes. We encouraged him to play a lot of strange tunes in non-standard tunings. Mose had mostly recorded tunes in the regular tuning, but it turned out that he had a whole repertoire of strange tunes that I'd never heard before.

DICK KIMMEL. Something we've found is that one untapped source is very close by, right over the Pennsylvania border. There's an association called the Southwestern Pennsylvania Fiddlers, and it's relatively untapped by the commercial market. We put one number on the album, 'Sweet Ellen,' that John Lozier picked up from Jim Bryner of Dunbar, Pennsylvania. I've been up and done some playing with him, and he's a really different style fiddler from what we have just over the state line in West Virginia.

If someone wants to get involved with old-time music, what's the best way to do it?

TED GREEN. You'd probably want to go to festivals. Not only listening to the people on stage but probably more importantly you should hang around the parking lot and the camping areas, places where people are just sort of trading tunes. You could go to a festival and look over somebody's shoulder and see how he does a tune. After the tune's over, you might say, 'Excuse me, could you do that little part there again?' And you might hum it, and he'll say 'Why, sure.' And he'll do it for you. That's how you learn. That's how I learned to play fiddle, just by hanging out with people and looking over their shoulders.

Obviously you think it's a good thing that people who haven't grown up with this music are getting involved in it.

DICK KIMMEL. I don't think it matters if you've grown up with it. My prime example is the Highwood String Band. I think they're one of the best southern Appalachian-style string bands that has ever been. Kyle Creed will attest to that. He's a person that has grown up with it and is a highly respected old-time banjo player. He's an older fellow from Galax, Virginia. A lot of older people will say that, that they are a lot better than any bands they ever played in. These are five young people living in rural upstate New York that didn't grow up with it. They came upon it the same way we did, and the way people we play music with did.

Are there any dark clouds on the horizon for old-time music?

DICK KIMMEL. I think one detrimental aspect is that the different geographical forms of the music have always been pretty separate and now they're mixing. It's not uncommon for an old-time fiddler from New England and a guy from North Carolina to be at the same festival. I think we're going to lose the regional styles.

I also don't want it to get any more popular than it is now. Right now, my guru of fiddling and old-time music is a guy named Tommy Jarrell from Mount Airy, North Carolina. I could drive down there tomorrow and sit with him in his kitchen. If you're interested in Top-40 music, or even bluegrass music, could you sit around with your guru?

A stereo LP recording of the Wild Turkey String Band is available for $5.00, including postage, from

Georgie Healey
Route 5, Box 120 K 13
Morgantown WV 26505.

The album includes: Over the Waterfall, Frosty Morn, Liberty, Texas Quickstep, Sweet Ellen, Fisher's Hornpipe, Boatsman, Angeline, Baby-O, Fiddler's Reel, Boatin' Up Sandy, Margaret's Waltz, June Apple.

Lee Hammons from Pocahontas County maybe summed it up best. He did an album for the Library of Congress and became quite well-known. Someone asked him, 'Lee, now that these people are coming to see you play fiddle, what change has this made in your life?' Lee said, 'Well, I'm probably gonna have to get a light on the porch this winter.'

Alan Jabbour

(Continued from page 14)

heads but rather by huge leaps over generations, grandfather to grandson or from old man to young man, and here's, you know, with only one intermediary. I felt myself sitting there in Henry Reed's living room—through Henry Reed being in contact with a man who was born at the beginning of the 19th century. Well, that's sort of amazing to contemplate when you think about it. And I'll live into the 21st, you know. So it just takes one intermediary to get you from the 19th to the 21st century. Isn't that wild when you think about it? Which, for those who are all for the maintenance of tradition and the passing along as opposed to the disposing of things, is a very heartening thing to think about, because it's never dead until the last grandmother is dead or something.

Jabbour explained why no recording of Henry Reed's playing has appeared on the market.

My recordings often were, I think, very poor recordings, technically, and, from the point of view of anybody but an absolute insider and devotee. They were poor in sound quality; they were poor in performance in the sense that they tended to be recordings of casual working sessions—and interruptions—and no effort made to get good full single performances. As a result of that, for years I felt terrible about it, but felt there was no way I could present him in a way that did him any justice at all . . . .

I am, in fact, in a desultory way involved now with trying to get underway a record of those Henry Reed tapes. It won't be what he was. Everybody who knew him will say, "Aw, you should have heard him," after they hear the record—including even people who heard him in recent years, you know. But it's all we have. Carl and I have tried a little poking around to try to see if there were local tapes made of him by other local people. So far no luck.

In "1964 or maybe early '65," after he had begun to visit Henry Reed, Jabbour met and began to play with the

Alan Jabbour paying a 1975 return visit to the home of the late Henry Reed, Glen Lyn, Virginia.

group that became The Hollow Rock String Band.

And the more we played the more we liked it. We started traveling around a bit playing at fiddlers' conventions and local festivals; we used to play regularly. We had a square dance in Durham that we'd play for once every couple of weeks or so. And we'd do other odds and ends of public things, but mainly we just played for whoever would hear us because we loved it.

In about 1965 Jabbour first went to Glenville to the West Virginia State Folk Festival. He fondly remembers meeting Doc White, the Ivydale doctor and fiddler, and later visiting him and seeing "him pull a woman's tooth once." At Glenville he met Wilson Douglas, another Clay County fiddler. Another, French Carpenter, he remembers not from Glenville but from hearing him at the Galax, Virginia, fiddlers' convention in about 1964. Jabbour thinks he played in the contest on the college auditorium stage, but he remembers other details more clearly.

My strongest memories of Glenville are not so much the stage, though I do recall things, but I recall *good* times at that festival, outside playing in groups, jamming, playing down on the street for a square dance. I remember once playing with Frank George and Glen Smith, and the three of us played for the square dance, and somebody called it and they had a little dance. They had a platform rigged up downtown, down on the street. And there was a bunch of people, and then somebody hollered, "Pass the hat for the musicians!" And, by golly, they passed the hat and back it came, and it had a bunch of money in it! And, you know, I was pretty poor those days, but those people didn't have a lot of money either and I was really touched by that. But they really shelled out for the musicians—one of those many impressions that added up to me to the conclusion: people in West Virginia really care a lot about music. Boy, I like that.

So that's the sorts of memories I have of Glenville—of a festival that was amiable, happy, and pleasant on a nice personal level, not huge, not impossibly overrun by people, a festival where you could still do things on an intimate scale and have a good time and have a good day, not just a good show.

In about 1968 Dwight Diller, a Pocahontas Countian and then an agriculture student at West Virginia University, became acquainted with the Hammons family. By 1969 he was making extensive tape recordings of their music and stories. Most of the stories in the booklet that accompanies the Library of Congress album, The Hammons Family, *were transcribed from Diller's tapes.*

In 1970 Alan Jabbour and Carl Fleischhauer met the Hammonses and began to visit them. Jabbour explained their reasons for the visits, why they developed such an intense interest in them; and he continued with some observations about West Virginia folk music.

They have, as a family, a tremendous repertory of songs, instrumental tunes on fiddle and banjo that you might call old-timey in the sense that they were

generated in and passed down from an era that I suppose I call the great early era of American folk music, a period from, say, the Revolution on up through the 20th century.

What they do is special, not in the sense that it's un-West Virginian but that, I think, is a quintessence of a certain aspect of West Virginia. Not everybody plays that many old-time fiddle tunes or sings that many old songs or tells stories in that really interesting way, but you see enough of it all over West Virginia to realize that it is something important there, and with the Hammonses you get it in spades. And so it seems to me that they were not so much different as extraordinary.

In the project when I sort of focused on the matter of their doing solo instrumental playing, it hit on something that I feel to be very important in West Virginia tradition. Now, if you go across the Upper South and just visit with musicians in all walks of society and all styles of music, obviously there are going to be solo players, people who play alone and just alone. There's going to be people who play just in groups and don't like to play alone. So nowhere is it completely solo or completely a group. That's the initial qualifier you've got to think about.

But as you move across that, you notice differences in proportion, and I still have a strong impression, based on what little I know of West Virginia, that in West Virginia carefully integrated group music is not as big a thing as it is in other parts of the Upper South. For example if you're in central or western North Carolina or southwestern Virginia not only is there a tradition of playing in groups but it's a *strong, long* tradition. People have been doing it for as long as anybody can remember. The whole style itself reflects playing in groups and it's not just that, you know, there's somebody playing a solo and some other people accompanying him; it's groups where everybody's important. There's developed a sort of group integrity.

Well, in West Virginia you see less of that, and that's very interesting. A *real* important point I think to make in thinking about that is we mustn't think of solo singing simply as the lack of group singing. It's a different thing, a special thing all to its own, and it has its own characteristics, its own glories which group singing doesn't achieve. And so when I say that I hear more solo singing and more solo instrumental music in West Virginia and a little less of the integrated group playing or singing, that's not to say that West Virginia is behind or anything like that; it's just in a different place. Now it may be headed more and more toward ensemble music, but taking it as it is, especially poking around with old-time musicians, it was very clear to me that that ancient, venerable, and glorious tradition of solo performance is very strong in West Virginia and, in my mind, very characteristic of the State and of this musical expression.

Early in the booklet notes for the

Henry Reed's tunes came home again in 1975 when Jabbour paid a visit and played a few of them for Reed's grandson Steve and sons Dean and Gene. This photograph was taken at Dean's home in Rich Creek, Virginia.

album, Jabbour cautiously theorized that "... the history of the Hammons family ... may indeed be one of the classic patterns for settlement of the Allegheny frontier." A few paragraphs earlier he wrote

> *The settlement patterns for the area suggest the possibility that the dominant early influences came not only from the "Scotch-Irish," or "Ulster Scots," that many cultural historians cite in discussing Appalachian immigration, but from already fully established American stock from the Virginia and North Carolina Piedmont, moving up into eastern Kentucky and West Virginia.*

He was asked to elaborate on these passages that in the notes are only fragments of a longer exposition on the topic.

Part of the problem is that people in talking about ancestry tend to talk about non-American ancestry, and so they figure if you can trace back to a Scotch-Irish ancestor somewhere, therefore, there's Scotch-Irish cultural transmission directly on down. But my own notion is—and this isn't anything I've proved by extensive investigation. It's just a feeling I've developed over the years in bouncing off whatever information I've bumped against. I've had this growing impression that in the latter part of the 18th century all through the English-speaking world there was sort of a tremendous, you might say, cultural revolution going on—well, throughout the 18th century—this tremendous cultural revolution going on with the development of new regional cultures through the English-speaking world and new styles in music and new—lots of things. And one of the places where one of these new regional cultures was taking shape is the coastal and Piedmont areas of the Upper South, where there had been settlement for a hundred years.

There was plenty of time for new roots to develop and nourish a new cultural tradition which is clearly kin to all those other English-speaking cultural traditions but also has its own unique characteristics. And that tradition also influenced the tradition westward in the Appalachians as that area was settled in the late 18th or early 19th century.

So that was my point, to say that these are people from Britian ultimately obscures the point that culturally many of them when they came to the Mountains were from the United States, or what was to become the United States, were from America and were from American culture, maybe three generations or four generations of American culture. And it's a misrepresentation of what was going on culturally just to write it all off to British. That was my point in all that discussion.

The album, The Hammons Family, *with its virtually book-length notes is an unusual production. Jabbour was urged to talk about the project's innovative place in the scheme of documentation in this country.*

It was something of a new venture in many ways, and we felt it to be a new venture. It was a new venture in that it was two records on one specific family, which narrowed the focus far beyond the narrowing that the Library had done before in its series and actually far beyond the narrowing of most documentary records that have appeared. There are very few that address that intensely and closely the single subject of a single family. So that seemed to us modestly pioneering, doing a sort of thing that hadn't been really done before, as did the inclusion of that really extensive text with extensive photographs, old and new—not as extensive as we had hoped actually. We ended up compromising some on the matter of photographs partly because of the cost of additional pages and other factors—amongst the many compromises that you always go through in coming up with a finished product.

But we hoped to try to convey something by the records that was more than a sampler of what they do and did. But rather through hearing what they do and did and through hearing them arranged and compiled in a certain way, and shed in a certain light to get a sense of who they were and who they are, what they're like, what it was like working with them, what the whole project's significance was to us as we did it. And trying to convey that, I think, was, in a sense, breaking new ground in documentary records for the Library and maybe for other people too.

Although the Hammonses have performed at a number of festivals not too far from their homes, they do not travel to play as often or as far as some other traditional musicians. My concerns about the responsibility that befalls organizers of public musical gatherings drew Jabbour's valuable remarks as to that person's role. He approves of the methods the Smithsonian Institution used in their Washington, D.C., Festivals of American Folklife each summer between 1966 and 1976.

The Smithsonian in these last few years has started focusing in on a word they call presenter. By creating that as a category of job at the festival and by starting to scratch their heads about—well, let's see, what should we tell our presenters or what exactly are they doing there? They started gradually honing in on the whole concept of how the various people who are intermediaries who know certain traditional artists and who also know a little about the particular context where those artists are going to appear. It served as an intermediary to smooth the whole thing over and facilitate it and draw out the strong points of that artist and guard against hazards that from experience they can foresee.

And I find it a very attractive and important concept in dealing with traditional artists in these forums, some of which are traditional enough forums and the people can get along just fine on their own, you know. At Glenville, you know, that was enough of a local forum that you din't need to lead around your fiddlers by the nose; they knew the ropes. And whereas in the Culture Center in Charleston, they don't know the ropes there, you know. It's a different ball game and not a ball game they're used to. That doesn't mean they shouldn't be there, that just means that there should also be somebody who knows both ball games who can present them lovingly.

Developing the idea more fully, he commented on the role of the field researcher.

It's interesting, you know, people who have recorded folk artists have over the years either tended to be very single-minded in pursuit of their own goals or, especially fairly recently, very sort of abject and almost craven in their fear of interfering, the fear of distorting what happens naturally. And I find myself comfortable with neither but with a picture of events that includes me in there too, you know. I think there really is something that maybe I've done a whole lot of that they haven't that I'm good at, and I'm perfectly content and happy to try to develop sensitively my special role there and there's nothing to be embarrassed about at all, it seems to me. It's a very important role. It's neither passive or is it a blunderbuss of shoving people around for your own purposes. It's a very special new role.

Book Review

WEST VIRGINIA: A BICENTENNIAL HISTORY. By John Alexander Williams. The States and the Nation Series. (New York: W. W. Norton & Company, Inc., for American Association for State and Local History, (1976). Pp. xii, 212. $8.95.)

Funded by the National Endowment for the Humanities, this volume is part of an academic commemoration of the American Revolution Bicentennial. In keeping with the project objectives, this effort is an individualistic essay, not a comprehensive history, that relates the author's impression of historical development, his characterization of the unique experiences of the people, and his view of the state's relationship with the nation. The final product is intended to appeal to an informed public that may desire to understand the essence of West Virginia's place in history.

Williams approaches the formidable task in seven chapters woven around geographical symbols and a conclusion which presents central themes. Using Point Pleasant to emphasize the importance of land speculation, he pursues the diverse subjects of frontier progress and development, the strategic problems of Western Virginia, Indian-white relations, and the American Revolution. Harpers Ferry is the vehicle for his impressions of antebellum development from the Revolutionary War. John Brown and Stonewall Jackson and his family become the foils that respectively demonstrate the symbolism of the site and the unity of Eastern and Western Virginia. Williams contends that Thomas J. Jackson was " . . . the most prominent American produced by the region that is now West Virginia . . . " (p. 38). He employs the Jackson family to exemplify the political ties that developed between Eastern and Western Virginia. The Jacksons and similar Western Virginia families, Williams asserts, became a political elite which was a "resident western version of the traditional Virginia oligarchy" and which used sectional battles and democratic impulses to secure their local dominance (pp. 42-3). The Droop Mountain chapter contains a sparkling summary of Civil War military strategy. The narrative of the statehood movement and reconstruction is satisfactory but debatable.

The best sections encompass the post-war and modern era. The Tug Fork chapter concentrates on the evolution of the primitive economy into an extractive one; the Hatfield and McCoy feud is sensible cast in this context. Using the Floyd family and Henry D. Hatfield as his literary stalking horses, Williams traces the changes in the political process and in party structure between 1870 and 1910. The Paint Creek episode permits a good summary of labor unrest, unionization, and the tax reform issue. A very useful essay upon the colonial nature of West Virginia's economy and the political economy of coal emerges. Hawks Nest tunnel construction and the Buffalo Creek disaster are the subtle and obvious tragedies that provide the forums in which the decades since 1930 are covered. These two chapters are the best summary essays available about recent West Virginia political and economic history.

The treatment of some aspects of the antebellum and statehood period is questionable. In his zeal to revise Ambler and to emphasize Virginia connections, Williams ignores the distinctions that characterized Western Virginia and that provided unity among the Appalachian areas of the South Atlantic states. He sees Western Virginia as a Virginia peninsula thrusting northward instead of *vice versa.* Pursuance of this concept has merit, but the idea cannot be accepted without more research. If a Western Virginia oligarchy existed, it might have been one with a difference. Taking just the slave issue, how does one explain away Appalachian unity on the question? He implies a connection between Great Kanawha Valley tobacco plantations and Kanawha County's status as the second largest slaveholding county in West Virginia (p. 49). In reality, the presence of a majority of slaves was owing to the needs of an extractive industry. General agricultural development receives scant attention. He stretches dubiously to see Harpers Ferry as the precursor of the company town. Williams declares that statehood movement as ". . . the only successful example of secession in American history" (p. 86). Knowledge of the author's definition of secession would be useful in appraising this statement. Equating the political acts of those remaining loyal to the Union with actions committed by rebels is unjustified. Historians must recognize Union idealism and the role of Virginia bondholders in the respective pro- and anti-statehood movements. He states that Virginia antagonized West Virginians when the General Assembly repealed "the sanctioning legislation upon which . . . statehood was based" and that "[t]he needle has been there ever since" (p. 86). To the contrary, these moot efforts recognized the legitimacy of previous legislation that was by 1865 irrevocable.

After suggesting that Mountaineers have not been and are not free, Williams enunciates several dominant historical themes. The effects of a colonial economy, extractive industry, and absentee land ownership have forced impartial observers to view the area as pleasant though dreadful. The constant struggle for control of the state's resources partially explains the history of political and economic development. Important state leaders have striven to bring the area into the national mainstream. The author predicts an escalating controversy between citizens concerned with environmental matters and the coal interests. West Virginians, plagued by these problems, by a weak sense of community, and by divisiveness, have attempted to cover their feelings by espousal of a state patriotism, colored by boasts, slogans, and distortions of historical fact. Because West Virginia history is so painful, Williams believes, the people poorly understand it.

Scholars and laymen, if they remain wary of some strained interpretations of the 1783-1872 period, can profit from reading this perceptive volume. Indeed, several sections are outstanding and presently constitute the best available narrative about the Mountain State. Williams has fulfilled well the project's objectives in what will be one of the most stimulating volumes of the series.

JOHN EDMUND STEALEY, III
Shepherd College

Letters from Readers

GOLDENSEAL welcomes letters of general interest from readers. Our address is Department of Culture and History, Science and Culture Center, State Capitol, Charleston, W. Va. 25305.

Cameron, WV
June 20, 1977

Editor:
I was visiting the library in Moundsville the other day and I discovered GOLDENSEAL for the first time. It was very entertaining and I read the two issues which were on hand.

I especially enjoyed the articles on coal mining and the UMWA since I am a coal miner myself and would like to see some more of GOLDENSEAL. Please enter my subscription.
Gordon L. Swartz III

Santa Ana, California
April 19, 1977

Editor:
A cousin recently sent me a copy of Vol. 1, No. 3, October-Nov. 1975. As a former West Virginian, I would love to receive this most interesting publication.

My sojourn in southern California is nearly at an end, and hopefully I shall return to my beloved State of Wonderful West Virginia to live. I am especially grateful about the article on the railroad boarding house, as my father was an R.R. man. I love the trains. Thank you, I am looking forward to finding the GOLDENSEAL in my mailbox.
Mrs. Zela Hester

Bremen, West Germany
June 13, 1977

Editor:
While traveling the US, I came across your magazaine GOLDENSEAL. I'd very much like you to put us on the mailing list.

Our Archives is a non-profit institution funded by the State government. As we are not only interested in the music but in the social conditions the music comes out of as well, your magazine can be very useful for us. If possible, we'd like to get the back issues, too.
Sincerely,
Klaus Kuhnke
Archiv für Populäre Musik
(Archive for Popular Music)

Alderson, W. Va.
June 1, 1977

(The writer was born in 1895.)

Editor:
When I received my copy of the Goldenseal I was very much interested in the one that had the pictures and the conversation with Dr. Maggie Ballard. For she was my student in a Physics Laboratory at West Virginia University. I remember her well as I do many other students. I was just beginning my college teaching career that lasted about forty years. I am now writing a sketch of my life activities as I remember them.

I started this life not far from the place where Dr. Maggie started hers. It was in the Clayton Community in sight of Keeneys mountain. My father started my education. I never started to school till I was seven years old but he had taught me to read some very simple books. My brother and I went to the Kirby school taught by a Miss Addie Light. After two years we were transferred to the Clayton School then by Mr. C. C. Hedrick who later became a Baptist preacher. Our last country school teacher was Mr. C. E. Mann who attended Concord State Normal School at Athens, West Virginia. I remember that brother Joe and I went half an hour early to take a course in elementary algebra that was not supposed to be taught in a country school. After an examination I was awarded a common school diploma and I never went back to the country school. I started for Athens, W. Va.

I went to Hinton and caught the mail hack which took me to Athens. The trip was more travelling than I had ever done before and I was alone. I went to the office of the Principal C. L. Bemis who sent me to a home to find a room. The lady of the house said, "Yes, I think, we shall take him." I was first placed in what was called, "The Review Course," but after the first day, the English teacher, Mrs. Florence Jackson Parker, said, "You should be in the Freshman Class," and I was started on my Academic Career. I was given credit for the first year of algebra after an oral examination. I remember I made some mistakes in English. I was understood but I did not conceal the fact I had grown up with the West Virginia mountaineers. I remember that for a while I was so scared I could hardly recite. Classes were not comfortable.

I remained at Concord two terms which were three months in those days. My father had no money and he could not finance my education. I went home and helped with the spring work and took the uniform teachers examinations. I made a pretty good second grade certificate. I secured a position at Tempa, West Virginia, near enough for me to walk most of the time from home. My salary was $35 per month. I taught five months and then went back to Concord for the spring and summer terms.

A bachelor uncle became interested in me and he wanted to see me through. The course consisted of the equivalent of four years of high school and two years of normal work for teachers. I received my diploma and certificate in 1917 but my call number for the Army was 231 and there was no job waiting for me for I was too close to a call from the Army. My last activity at the school was to give the farewell address for the graduating class. The lady at the piano said, "Harry, you looked like a little angel standing up there, but I know you are just as mean as the rest of them." I had entered as a green country boy but my embarrassment was gone.

I went to Camp Lee and was assigned to Battery E of the 315th Artillery. Spinal meningitis hit the camp. The man who was supposed to be transferred to the Medical Detatchment took the disease and died. I was transferred in his place and was trained all winter. When we were given the Army Medical Corps examination, my highest mark was on nursing.

We went overseas on a ship called the Tenadon's and landed at Bordeaux but we had more training at

Redon and then we went to the front. One morning in what was called Gas Valley near Nantillois the Medical Detachment had double duty for an infantry outfit marched through our position in close order, and everything opened up, machine guns, shrapnel, shells, and gas. Many were killed and many wounded. My buddy Tom Boehling and I received Silver Stars for gallantry in action that morning. Tom and I were both badly burned by gas and later received the Purple Heart medal.

We were treated at a field hospital and were put to bed on a tent bottom and given a couple of blankets. The next morning a doctor came around and pulled my eyes open. He said, "Here is a man with a pretty bad dose, send him to the base hospital." At the rail head I ran into my old friend Boehling. Our faces were burned black. We went to Base 42 near Andelot. We slept all day and coughed all night. Brown's Mixture was carried in by the gallon. One night a ward master came in and said, "Hill, you'll never be any better. You will be sent back to the States." Our nurse was a very fine lady by the name of Louise Rodekoff. My voice was gone and I could only talk to her in a whisper. The Armistice was signed before we were out of the hospital.

We started back to the Area of the 80th Division but before we arrived we were assigned to the 81st and I was placed in Company B of the 322nd Infantry. I started to be trained as an infantryman but soon teachers were wanted for classes of men nearly illiterate. I was made a teacher and excused from all other duties. And the people of Laignes gave us school rooms where we held classes in the evening. The men gained much.

My teaching days were cut short, for eleven French Universities were opened to American students. I was admitted to the University of Grenoble in the French Alps. The government paid our matriculation fees, our room rent and our rations. We were placed in Le Department des Etrangores. A foreign student had to remain in the department till he was able to pass the examination for a certificate covering reading, writing and conversation.

Our commandant Captain Manderbill advised each of us to find a French student, called an exchange, who could teach us French as he was taught English. Most of us went out and got girl exchanges. Mine was a lovely girl, the daughter of a major in the French Army. Her name was Suzanne Ponsard. I spent about three evenings per week in her home and she was my companion on picnics and trips into the French Alps that were not very dangerous. Her father and I became rather close friends. When my French became good enough we spoke only French and neglected the English. When I was discharged and back in the States we exchanged letters till she was married. I wonder if she is living.

Mr. Harry Hill as a soldier in 1917 in World War I.

I roomed in a French home. I had breakfast in this home but I took lunch and dinner at a Pension with several French students, two Greeks and two Alsations. When Madame had a birthday we had flowers sent to decorate the dining room. The next evening the corks from the champaign bottles hit the ceiling. She paid us back. We attended lectures at the University but we were divided into small groups and elementary teachers were secured to give special instruction, an hour in the morning and an hour in the afternoon.

I took many trips to places of interest in France. Once I was in Avignon with a man who had finished his preparation for the Baptist ministry. We became thirsty but were afraid of the water. We defiled ourselves with the French beer. Then as we walked he said, "What is the matter with this side-walk? It seems to be tilted." I answered, "Yes, it is affecting me the same way." I am perhaps one of the few men who has been intoxicated with a Baptist minister.

When our school term was over we could hardly get to the train that was to take us to St. Nazaire. So many people had come to see us off. At Saint-Nazaire we marched on the U.S.S. Manchuria and came to Hoboken [New Jersey] and were discharged at Camp Mills. It was not long till I was back in Alderson, West Virginia. I worked around the Mountain home for a while and then went to West Virginia University. I was for a while not sure of a major.

I was urged to major in physics by C. W. Waggoner and I took to the idea, and decided on two minors, mathematics and chemistry. I was very short of money but the Veterans Administration agreed to "rehabilitate" me. I was given my books and tuition and $25 per week to pay my expenses. The next year I was made assistant in physics. I have now forgotten whether I had Maggie Ballard in laboratory class when I was a student assistant in physics or the next year when I was made graduate

Mr. and Mrs. Hill ca. 1940.

assistant. In two years I had an M. S. degree. I took a summer school at the University of Chicago before I had the A. B. Pauline Dick was my laboratory partner at W.V.U. She married Preston Burton who became an M.D. He was killed in a plane crash. Pauline's second husband was a Luke. She still lives in Florida.

Associate Professor E. F. George of W.V.U. was elected head of the Department of Physics in a new school at Lubbock, Texas, then known as Texas Technological College. I resigned from W.V.U. to go to work with him, January 1926. I spent summer terms at the University of Chicago and after being at Texas Tech for six years I went to the University of Chicago to finish the delayed Ph.D.

Grace Baker, another West Virginian, was at Texas Tech and we became engaged. She had gone to Florida State at Tallahassee. We met and were married in Cincinnati. She went back to Tallahassee and I did not see her again till I went to Florida at Christmas time. I was at Chicago working on the two isotopes of silver, but my diamond was in Florida. She came to Chicago, but before I had written my doctor's thesis I was asked to return to Texas Tech. Dean Henry Gordon Gale said to me, "If they want you, you had better take the place. Too many people are now out of jobs and you may not find another." I really had three sponsors for my thesis, George Monk, Robert Mulliken, and Carl Eckhart but Eckhart had gone to the Institute of Advanced Study at Princeton. They all approved the final copy and it was sent to the *Physical Review* for publication and two hundred reprints were made for the University of Chicago. I went to Chicago in 1935 to spend the summer reviewing for the final oral examination . . . . It was scheduled for three hours but after slightly over two hours I was sent from the room for the committee did not desire to discuss my case and vote in my presence. Dean Gale came out first and said, "It's all right, Hill, congratulations."

At commencement Robert Maynard Hutchins adjusted the Academic hood on me. I was soon on my way back to Texas Tech where I remained for seven years more. I was there a total of fourteen academic years. Dr. George left because of a department feud. I also left and came back to West Virginia. I was going to look for a job near the old home.

I planned to find a position nearer my old mountain home where my aging parents lived. I first went to Washington, Pennsylvania, the home of Washington and Jefferson College. After talking to C. J. Pietenpol, the Head of the Department of Physics, and Ralph Cooper Hutchinson, the President of the college and I was glad to leave a college whose enrollment had grown to about 4,000 to take a place in an old boy's school with an enrollment of about 800. I left a new college to take a place in an old one where I remained for 22 years.

When WW II came on we had very few students at W and J but the Army sent us a company of the ASTP. The teaching work was very trying. Some of the students did not desire to be in college at all and the general attitude was not good. The men had too much military along with their schoolwork. They had to march to their meals and march to classes. I never considered them W and J students at all.

After the ASTP left there were very few students in W and J. I think we had 17 in physics. A representative from the Armstrong Cork Company came and said the company had too few men to carry on research and so we were offered research problems. Research was done on electrical conductivities and specific heats of powdered cork. Some of the results were published. After the war the student body increased to normal and for a time W and J offered graduate courses and masters degrees were conferred on many. I retired in 1964 but the latter years were marred by a traffic accident. My wife suffered a crushed femur and had to be hospitalized for five months and one week . . . .

Before my retirement I was Secretary of the W and J faculty for six years. On retirement I attended a banquet, and the reports were that this was the best banquet ever attended. Many former students returned. I spoke. It was not long till we started back to the mountain place where I started this life and I was glad to again become a mountaineer. My wife adjusted to the situation and we have carried on since.

In 1967 I attended commencement at Concord College. It was the 50th anniversary of my class there and I was awarded the honorary degree of Doctor of Science and at the alumni banquet I was made a Golden Alumnus by the Alumni Association. We are still here in the W. Va. mountains.

Harry Hill

Current: PROGRAMS • FESTIVALS • PUBLICATIONS

(Continued from page 1)

send $1.75 plus 25c for postage to Primer Publications, P.O. Box 11894, Salt Lake City, Utah 84147. Discounts are available for bulk orders. Write for information.

Kanawha County History Published

A new history of Kanawha County was published recently. *Great Kanawha, An Historical Outline* was written by V. B. Harris. Sponsored by the Kanawha County Commission as a bicentenial presentation, the 292-page book is divided into four sections, each covering approximately 50 years of county history. The book deals with Kanawha County from before pioneer settlements up to 1975. Photographs and an index are included.

The author V. B. Harris is a native West Virginian who has resided in Charleston since 1924. He has written several articles mainly about economy-related subjects. The book is available in Charleston-area bookstores and the *Hillbilly* Bookstore in Richwood. Also it can be ordered through the Kanawha County Commission P.O. Box 3226, Charleston, WV 25332 at the cost of $10.00.

New Appalachian Basketry Book

When Sue H. Stephenson was a little girl during World War II, she was sent to live with her grandparents in Sandstone in Summers County, and she became an eager student of Mountain lore. She relates this in the preface of her new book, *Basketry of the Appalachian Mountains* (Van Nostrand Reinhold Co., N.Y., N.Y., 1977, paperback). She also relates that "it is because my grandparents wished me 'to remember' and because I want my sons 'to know' that I have done the research for this book." Her area of study was "through the Blue Ridge and the Allegheny Mountains to the Greenbrier Valley—from the Shenandoah Valley in Virginia to the eastern counties of West Virginia." Stephenson, now a native of Lynchburg, Virginia, and with a summer home in the State, has produced a book that is half instructional and half history. Although she notes "it takes 50 hours to make a twin-bottomed egg basket," she strives to impart the pleasures of the task and points out that it will surely outlast the maker. Many photographs and over 100 diagrams enhance the book.

New Slide Tape Programs on Appalachian Subjects

In September the Appalachian Museum at Berea College in Kentucky will be ready to distribute—on loan or for sale—nine slide/tape programs that detail as many aspects of Appalachian culture. Two of the presentations were made of West Virginians,"Jay Sargent: Log Cabin Builders" *(36 min.),* with the Rock Cave artisan, and "Rachel Nash: Honeysuckle Basketmaker" *(9½ min.),* showing some of the talents of the late Candice Laird's student. Other topics covered in the synchronized audio-visual programs, that average 22 minutes each, are chairmaking, the making and background of split-oak baskets, spinning wool, quilt making, and lap dulcimer making. Two additional programs are historically oriented and provide an overview of their subjects; these are "A History of Log Structures in Appalachia" *(30 min.)* and "A History of Coal Mining in Appalachia" *(20 min.).*

Available for purchase at around $60 each, the programs may be rented for $10 per week. The color slides may be obtained for use with either one or two projectors, and the audio tapes are available in a variety of sizes. Partially funded under a grant from the National Endowment for the Humanities, the programs are available at no charge to visitors at the Appalachian Museum in Berea. For complete information write Harry J. Segedy, Director, Berea College Appalachian Museum, C. P. O. Box 1311, Berea, KY 40404 or call 606-986-9341, ext. 560.

Craft Workshops at Cedar Lakes

Weekend craft workshop offerings from mid-October through early November have been announced by the Crafts Center at Cedar Lakes near Ripley. With a look toward the holidays, the schedule features classes in quilting, natural decorations, block printing, weaving, woodworking, spinning, honeysuckle basketry, and others. Each class will meet Friday evening, all day Saturday, and Sunday until 4:00 P.M. Interested students may write to the Crafts Center, Cedar Lakes Conference Center, Ripley, WV 25271 or phone 304-372-6263.

For complete details and registration materials. The Crafts Center program is sponsored by the Vocational Bureau of the West Virginia Department of Education.

Mountain Trace Announces Final Issue

The editors of the quarterly folklore magazine *Mountain Trace* have announced they will cease publication in February 1978. The magazine, a product of Parkersburg High School students, is folding due to soaring printing and equipment costs and low sales, according to the editors. The spring issue is available now at a cost of $2.50. Those interested in obtaining the final issue must place orders before December 1, 1977. The limited number to be printed will not be sold on newsstands. Cost will be $3.50.

To order write *Mountain Trace,* Parkersburg High School, 2101 Dudley Ave., Parkersburg, WV 26101. Back issues are available.

Books on State's Settlement Reprinted

Two books by Ruth Woods Dayton, first printed in the 1940s, are available again through the Education Foundation, Inc., a non-profit corporation interested in preserving the history of the State. *Pioneers and Their Homes on Upper Kanawha* and *Greenbrier Pioneers and Their Homes* have been reprinted and can be found in bookstores throughout the State. *Pioneers and Their Homes on Upper Kanawha* is a "history of the early settlers in the Upper Kanawha Valley who came into the Valley even before it was cleared of Indians . . . " *Greenbrier Pioneers and Their Homes* traces "the pioneers who first came into the Trans-Allegheny area of our State." Both books were illustrated by Ashton Woodman Reniers and Naomi S. Hosterman. The books may be ordered by writing the Education Foundation, Inc., P.O. Box 1187, Charleston, WV 25324. *Pioneers and Their Homes on Upper Kanawha* is $12.50, and *Greenbrier Pioneers and Their Homes* is $18.50. For each book ordered, add $1.25 for tax, postage, and handling.

The Salt Industry in the Kanawha Valley

The Salt Industry in the Kanawha Valley is a 36-page booklet compiled by the public relations staff of FMC Corporation and Advertising, Inc. of Charleston. It contains a history of the salt industry in the Kanawha Valley, from 1755 to the present, and includes maps, diagrams, and pictures which supplement the text. Divided into subsections that deal with production techniques, costs involved in production, prices, geographic locations of salt "seas," and the old salt-works, the booklet concludes with a chronology of important events in the Valley's salt industry.

To order this free booklet contact William R. Curry, FMC Corporation, P.O. Box 8127, South Charleston, WV 25303.

Hardy County Heritage Weekend

In connection with the town of Moorefield's bicentennial celebration, Hardy County Heritage Weekend this year will be held from September 23 through 25 in Hardy and Grant Counties. A highlight of the weekend is a tour of historic homes and buildings in the area. Also part of the celebration are crafts exhibits and sales, auctions, music, displays of quilts and steam engines, tournament riding, a Civil War reenactment, a rifle shoot, and a worship service. The homes to be shown are located in Moorefield, Mathias, Lost River, Old Fields, Wardensville, and a few in Grant County. Among the buildings on the tour are the Lee Cabin at Lost River State Park, the Presbyterian Church and manse and The Willows in Moorefield, Fort Pleasant and the Old Fields Church.

Entrance to the homes will be by ticket, and they may be purchased at the three Heritage Weekend Headquarters, the Hardy County Public Library in Moorefield, in Wardensville at the War Memorial Building, and in Petersburg at the Hermitage Motor Inn. Tickets are $3.50 if bought by September 15 or $4.50 thereafter. Single-home visits are $1.50. Green flags will be placed along the highways to mark the tour route, and maps will be available. Home visitations hours are 10:00 A.M. to 6:00 P.M. on Saturday, and 1:00 to 6:00 P.M. on Sunday. There may be exceptions to times given, and visitors should check with headquarters. Meals will be available at reasonable prices throughout the communities.

Hardy County Heritage Weekend visitors may see the Old Fields Church on a tour of many area historic sites. Photograph by Tom Evans.

A list of festivities include:

For information and tickets, write Heritage Weekend, Box 301 Moorefield, WV 26836 or phone 304-538-6560.

SATURDAY, SEPTEMBER 24

Antiques Auction—Moorefield, 6:00

Country Music by Roger Bryant—Moorefield Elementary 2-3:30 P.M. and 7-8:30 P.M.

Muzzle-loading Rifle Shoot—Moorefield Rod and Gun Club, sign-up at 10:00 A.M., match at 11:00.

SUNDAY, SEPTEMBER 25

Antique Steam Engines—Wardensville Town Park

Heritage Worship Service—Moorefield Presbyterian Church, 10:00 A.M.

SATURDAY & SUNDAY, SEPTEMBER 24 & 25

Antique Quilt Display—(ticket required), Moorefield at the home of Mr. & Mrs. Milton McNeill.

Civil War Reenactment—behind Moorefield Elementary School. Saturday at 5:00 P.M.; Sunday parade at 1:00 P.M.; women's dress contest, 1:30 P.M.; and a second mock battle at 2:00 P.M. Sunday.

Tournament Riding—behind Moorefield Elementary playground. Exhibitions on Saturday 2-4:00 P.M.; Sunday 3-5:00 P.M.

Craft and Music Events in West Virginia

Art and Craft Fairs

The following listing was furnished by the Arts and Crafts Program of the Department of Culture and History at the Science and Culture Center, State Capitol, Charleston, WV 25305. For further information write the Division or phone 304/348-0234.

September 2	Rhododendron Regatta Arts and Crafts Fair	Charleston
September 2-5	Appalachian Arts and Crafts Festival	Beckley
September 3-5	Stonewall Jackson Jubilee	Weston
September 3-5	Tobacco Fair	Hamlin
September 12-17	West Virginia Apple Festival	Grafton
September 15-17	Downtown Action Council Arts and Crafts Festival	Morgantown
September 15-18	West Virginia Oil and Gas Festival	Sistersville
September 16-18	Treasure Mountain Festival	Franklin
September 17	King Coal Festival	Williamson
September 17-18	Harvest Moon Festival	Parkersburg
September 24-25	Quilt Fair	Bluefield
September 29-October 2	Preston County Buckwheat Festival	Kingwood
September 30-October 2	Mountain Heritage Arts and Crafts Festival	Harpers Ferry
October 1-2	Milton Garden Club Arts and Crafts Fair	Milton
October 1-2	Rupert Country Fling	Rupert
October 2-9	Mountain State Forest Festival	Elkins
October 8-9	Arts and Crafts Festival	Bluefield
October 15	Alderson-Broaddus College Arts and Crafts Fair	Philippi
October 15-16	West Virginia Apple Butter Festival	Berkeley Springs
October 21-23	Mullens Arts and Crafts Festival	Mullens
October 22-23	Welch Arts and Crafts Festival	Welch

Old-Time and Bluegrass Music Festivals

Sept. 1-5	Paden City Labor Day Celebration. Concerts Sept. 3-4; contest Sept. 4	Paden City
Sept. 10-11	A black culture festival presented by Kanawha Valley Enrichment Council (Cabell School Field)	Charleston
Sept. 23-25	Fall Bluegrass Festival (Potomac Highland Park)	Moorefield
Sept. 24-25	West Virginia Country Fling (Harpers Ferry Caverns Green)	Harpers Ferry
Sept. 30-Oct. 1-2	Mountain Heritage Arts and Crafts Festival (Sam Michaels Estate)	Harpers Ferry
Oct. 2-9	Mountain State Forest Festival (State Fiddle Championship Sunday, Oct. 9 at 1:00 p.m.)	Elkins

Errata

In the article, "Dr. Margaret Byrnside Ballard: 1900-1976," by George Parkinson in the last issue of GOLDENSEAL (Vol. 3, No. 2), there were two errors in crediting photographers. The picture of Dr. Ballard on page 5 should have been credited to Robert Cooper, and Carl Fleischhauer made the photograph on page 9 of the article.

In This Issue

CHARLES BELL has lived in New York, Pennsylvania, Maryland, Ohio, and Connecticut. He is a writer and musician by profession. He and his wife Patrice have lived in Morgantown for the last year and a half.

ALAN BENNETT was born in northern Alabama and has lived in Morgantown since the age of 14, except for three years in Whitesburg, Kentucky, when he worked for Appalshop, Inc. He has a B.A. in psychology from West Virginia University. His first film, *Catfish: Man of the Woods* won first place at the 1975 Appalachian Film Festival and was a finalist at the 1975 American Film Festival. Since then he has worked in all phases of film production. Other award-winning films he has helped produce include *Nature's Way, Chairmaker,* and *Ramsey Trade Fair.* He and Ted Green hope to begin production soon of a film on folk healers in Central Appalachia.

PAUL C. CLINE was born in Clarksburg and graduated from Piedmont High School and Potomac State College. He received bachelor's, law, and master's degrees from West Virginia University and Ph.D. from American University. He has taught government at Madison College in Harrisonburg, Virginia, since 1961. Dr. Cline is a past president of the Shenandoah Valley Folklore Society.

CARL FLEISCHHAUER, a frequent contributor to GOLDENSEAL, is a media specialist at the American Folklife Center of the Library of Congress in Washington, D.C. He coordinates and oversees aspects of projects involving photography, sound recording, and video taping. Before November 1976 he was a reporter and photographer for WWVU-TV in Morgantown. A native of Columbus, Ohio, he graduated from Kenyon College and received his M.F.A. from Ohio University. In six years in West Virginia his "extracurricular" work included the Library of Congress documentary record album, *The Hammons Family,* produced in conjunction with Dwight Diller and Alan Jabbour.

TED GREEN was born in Washington, D.C., grew up in three continents, and is now assistant professor of anthropology at West Virginia University. His M.A. was taken at Northwestern University and his Ph.D. at Catholic University. In addition to the research he has recently begun on folk medicine in Central Appalachia, he spent two years living with a previously unstudied tribe of Maroons (descendants of runaway slaves) in Surinam, South America. He has written articles for several scholarly journals, and published his photographs in various magazines and newspapers. He also plays the fiddle with the Wild Turkey String Band in Morgantown. Last summer he was part of a group of Appalachian folk dancers and musicians from Berea College who were invited to tour and perform in Denmark.

ARTHUR C. PRICHARD, born and reared in Mannington, was graduated from Mannington public schools, West Virginia University, and McCormick Theological Seminary (Presbyterian), Chicago, Illinois. He has been employed as boy's director and coach at a Presbyterian mission school on the Navajo Reservation at Ganado, Arizona. Mr. Prichard also served as the pastor of churches in Ohio and Pennsylvania and in Wheeling and Mannington before retiring in 1970. He was a moderator of Wheeling Presbytery and the Synod of West Virginia for his denomination. In 1969 the Soil Conservation Service chose him the Conservation Minister of West Virginia, and Davis and Elkins College honored him with a Doctor of Divinity Degree. For 25 years Mr. Prichard was chairman of the Good Samaritan Project in Korea, a missionary organization which helped operate two Christian agricultural training schools in South Korea. He chairs the board of directors of the Buffalo Creek Watershed Association, which works for flood control in Marion County. He has had articles in *Wonderful West Virginia, West Virginia University Magazine, Monday Morning,* (a U. P. Church publication), *The West Virginia Hillbilly,* and the Fairmont *Times-West Virginia* newspaper. He and Mrs. Prichard produced the color slide set, with script, "It's West Virginia!" for the West Virginia Department of Education, a program used in the schools throughout the State in teaching West Virginia subjects. Photography, operating a tree farm, traveling, and writing are Mr. Prichard's hobbies.

ELMER L. SMITH was born in New Jersey, graduated from Florida Southern College and Western Reserve University, and has been associated with Madison College in Harrisonburg, Virginia, for the past 20 years. He is one of the founders of the Shenandoah Valley Folklore Society and has authored numerous articles on folk medicine and folklore. Until 1975 he was author of the bi-weekly newspaper column Valley Folklore that appeared in several Virginia and West Virginia newspapers.

IVAN M. TRIBE, a native of Albany, Ohio, earned both his B. S. and M. A. degrees at Ohio University and his Ph.D. at the University of Toledo. A lecturer in history at Rio Grande College in Ohio, his interests center around the history of rural and industrial communities as well as old-time and bluegrass music. He has published many articles in such periodicals as *Ohio History, Old Time Music, The Devil's Box,* and *Bluegrass Unlimited,* and he has written liner notes for 15 record albums. He is co-author of a biography of the West Virginia musician Molly O'Day (Los Angeles, 1975). This year he was awarded a U. S. Department of Health, Education, and Welfare grant to attend a summer seminar in Egypt.

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