

Dee Cogar Bright & Jenny Smith

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Interviewer: Emily Hilliard

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Jenny Smith is an old-time fiddler, dulcimer player, banjo musician and clog dancer from Lost Creek, West Virginia. I interviewed her with her mother, Dee Cogar Bright, from Sutton, West Virginia. When she was young, Smith apprenticed with fiddler Melvin Wine through the former Augusta Heritage Apprenticeship Program. In this interview, they speak about their family lore, and the old-time music and square dance traditions, mainly in Braxton and Webster counties.

DB: Dee Bright

JS: Jenny Smith

EH: Emily Hilliard

JennyDeeSmith1

00:00

DB: Some of 'em smoking, what have you...

EH: Uh-huh

DB: Not smoking but drinking... but anyway they were fighting and it was in people's houses and they opened up their parlor, uh, what they call a parlor—it's a great big huge room...

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JennyDeeSmith2

00:00

DB: And they pushed the furniture, you know...

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JennyDeeSmith3

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DB: In another room

EH: Right, right

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JennyDeeSmith4

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DB: These guys got into a fight and this old lady was in the kitchen

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JennyDeeSmith5

00:00

DB: And you know, they were hitting each other, and she tried to break up the fight and nobody else was doing it! You know, they were pry taking and placing bets on who was gonna win!

EH: (laughs)

DB: Anyway, she, she was in the kitchen. Next thing you know she comes out with a great big huge frying pan and she's trying to, you know, and all of a sudden, WHAM! She hit this man in the back of the head and he just folded up, and the other guy ran.

EH: Uh-huh

DB: She broke up the fight.

EH: (laughs)

DB: So they drug the guy who had passed out back under one of the tables and he laid there for a while and he finally came to! Said he felt like he'd been run over by something. A little old-timey woman about 5 foot tall!

EH: And where was that?

DB: Here, up in Braxton County! At one of the square dances in people's house.

EH: Seems like the Braxton County dances were infamous.

DB: Well, Webster County had some too, but Webster's more isolated. I mean you know, they were right around...

1:05

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JennyDeeSmith6

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DB: Their communi...

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JennyDeeSmith7

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DB: Their communities were more isolated, but Braxton County, you know, it was...

00:06

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JennyDeeSmith8

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DB: You know, it's different.

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JennyDeeSmith9

00:00

EH: Yeah

DB: More populated.

00:05

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JennyDeeSmith10

DB: But now the Cogars...

00:02

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JennyDeeSmith11

00:00

DB: Were fighting that time (laughs)

EH: (laughs) Right.

DB: Actually I don't think they were fighters, I think they were more trying to stay out of the fights.

EH: Yeah. Well, I'll just have both of you introduce yourselves and tell me who you are, where you're from and when and where you were born.

JS: Yeah, I'm Jenny Smith, I'm from Lost Creek, West Virginia and I was actually born in Virginia but my family is originally from West Virginia and we moved back here when I was 8 years old.

DB: I'm Dee Cogar Bright and I was born in Sutton, West Virginia and lived in Braxton and Webster County growing up.

EH: And why don't you tell me about your family and your background and who the Cogars were and how they're connected to all these other musicians.

DB: Well my family—as far back as I can remember and I'm sure beyond that because I have records that say, they were playing music back in the 1800s and they've always been musicians and dancers and they... they're... How are they connected to the other families? Okay. They're connected to the Hammonds because the Hammonds married into the Cogar family, uh, we're connected to the Carpenters because the Carpenters married into the Cogar family, we're connected to the McElwaines (sp?) because the McElwaines married into the Cogar family, we are... you want me to go farther back?

EH: Sure!

DB: You want me to keep on going? We're connected to the O'Briens and the Parsons and all the good people in Calhoun County because they too married into the Cogar family, and old grand pappy was living right there among 'em. Sometimes they didn't bother getting married!

EH: (laughs)

DB: (laughs) That's par for the course. But anyway, there's a lot of families that's connected to our family and they... like I said, they've always been musicians. We're connected to the Wine family through the not necessarily through the Cogars as we are through the Conrads and the Williams coming down, who later intermarried with the Cogars. So that's how we're related to them. We're not directly related... we're not directly descended from the Wines unless we go back to the 1st Wine that came to West Virginia and married into Rebecca Williams and we may be connected there.

EH: Is Cogar your maiden name?

DB: It is my maiden name.

EH: So when you talk about your grandpappy who was he?

DB: My grandfather?

EH: Mmhm.

DB: Well I had two grandpa Cogars! (laughs) One lived in Webster and one lived in Braxton County of all things. And John, John James, John that lives in Braxton-Webster, and John that lived in Braxton County was hmm... I don't think had a middle name, but they were all musicians, every one of them.

EH: What did they play?

DB: Fiddle and banjo.

EH: Did you learn?

DB: I did, but I'm not... I never became a good musician like Jenny.

EH: And you learned both fiddle and banjo?

DB: I did, from my dad, yes.

EH: What about songs?

DB: Songs, oh, I learned more songs than I did ba—I learned more songs than I did music instruments. (laughs) I learned a lot of songs from my dad.

EH: And were they mostly ballads, folk songs, spirituals/hymns?

DB: All—all of 'em.

EH: All of the above. Popular songs?

DB: Mmm... no—they were just, I mean a lot of people played them. A lot of them, they were old songs like you know, like they play even today. Like "Soldier's Joy" and "Rosin the Bow" and oh, golly, "Cindy" and the whole 9 yards all the way down. And then they had their own special song they played like "Shaking Down the Acorns" and that, you know, right now I can't even think of them.

EH: That's okay. And did your mother play music or sing?

DB: My mother did not play music—she sang and she told ghost stories.

EH: Can you tell us some?

DB: A ghost story?

EH: (laughs) I did—I still have all the photos that I took of the notebooks you brought. So luckily that...

DB: Oh, okay. Those weren't my mother's stories—those were my dad's. My mother, my mother's part Native American and she was very superstitious. And she knew about all—all the medicinal plants and what have you that grew and we ate things... we ate things that grew on the ground, wild, and yeah, she was really—she could tell a ghost story that could scare you out of your socks! (laughs) You didn't want to go to bed if you did you better be sure you had a lot of people in the bed with ya! (laughs)

EH: (laughs)

DB: Because she would tell a story in such a way that would make you feel like you're there! And that was kind of scary. You know, she, you know, and she'd tell us, you know, you better be good because they're all around you! What is all around me? (laughs) But she told... well, right now I hate to think about all the ones she did tell. But...

EH: I just learned about this... that old tradition of telling ghost stories on Christmas—did you do that?

DB: Hmm... I don't remember it. You know, I came from a large family—there's like 14 of us, you know, so I don't remember about telling ghost stories at Christmas time. But I know that we were taught that Christmas Eve, that if you go out to your barn at midnight, you will find animals kneeling in prayer. We learned that from my mother. Yeah. She, you know, she really, she believed that!

EH: Did you ever try to go look?

DB: No because we had black bears around and mountain lion—no! (laughs)

EH: And what was her name?

DB: My mother's name?

EH: Mmhm.

DB: Her name was Chris Anne (sp?)

EH: And last name?

DB: Her last name was Frederick.

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And she was part Native American and she was a direct descendant from Chief Bull at Bulltown.

EH: So did she... identify with a tribe—a specific tribe?

DB: She did! She knew her ancestry and she also knew—and she took pride in the fact that she was Native American. She had—she was discriminated against a lot because she probably was the only one around that in the neighborhood. But the thing about it is, in anybody needed a midwife, if they needed somebody to come and dress the dead, if they needed somebody to come and sit with the ill people, my mother was always the one to go. She was that kind of person.

EH: Did she pass on any of the medicinal knowledge to you?

DB: Well somewhat, but I was never, you know, I grew up at the time—you know, you just have to remember, I'm a child of the 50s. Unfortunately, I've got you know, we were kinda caught between rock and roll and old-time music and... (laughs)

EH: Right, right.

DB: All the modern things that was taking place. And I think I was paying more attention to what was going on around me with all, you know, with the young people than I was listening to my mother with these, the old wives' tales, which is what we considered them.

EH: Right.

DB: I wish now I'd paid more attention. But yeah, she would take us along the creeks and we would pick, you know, wild lettuce, she called it something but I can't remember what it was now. And then we

would go pick mushrooms and another thing we picked was Bradleys, which my father was scared to death of.

EH: What were they?

DB: What they called Bradleys.

EH: Yeah, what's Bradleys?

DB: It's like a mushroom, only it grows—it's like a reddish color, orangish color with white. And my mother—in order to know whether it was poison or not—my mother would taste it. And my dad said one day she's gonna fall over dead! (laughs)

EH: (laughs)

DB: He did! But we never—we always had a big skillet of those things. None of us ever died from them. But my dad would always—he'd say, well we're going to have Bradleys for dinner tonight and he said, we're going to say a prayer before we have our meal. And he was serious! (laughs) But mom knew what they were and nobody ever got poisoned in our family! And neighbors always asked her to you know...

EH: Identify mushrooms?

DB: I know, but my mom was a brave soul.

EH: Well if you know, you know!

DB: She did! She had learned that growing up and her grandmother had taught her that and she knew it. She was pretty sure of herself. I don't think she'd be wanting to, uh, murder 16 people! (laughs) That's a lot of people!

EH: Um, so Jenny why don't you tell me a little bit about growing up and learning music and how you first got interested in playing.

JS: Well I'd always been interested in music because it was always around in the house and even in Virginia, how I got interested in it was through clogging because the Green Grass Cloggers had come to my elementary school. And I had a little paper from when I was in the first grade, you know, one of those papers where you have to write about what you want to be when you grow up and mine was "When I grow up I want to be a clogger!" So right before 3rd grade started we moved back to West Virginia. Well, we moved to Braxton County to our farm first. Cause my grandma was sick and that's the reason why we had come back here. But from there that's how I was exposed to the music, other than like records and stuff at home, because mom would play a lot of old-timey records when I was little. But that summer we moved back, she took me over to Sarah Singleton's house and Sarah had wanted me to learn to play the fiddle, but from what I remember, I was more interested in dancing! (laughs) And like whenever she would play something, I would like get up and dance! And she was like, "No, sit down I want to teach you this song." And I was like, "no I want to dance it out!" (laughs)

DB: But you did learn some of her songs!

JS: Yeah I did. Yeah, the first few songs I learned was from her.

DB: Sarah.

JS: Yeah, I think the first one that she taught me was like Polly Wolly Doodle. But she taught me things like “Soldier’s Joy” and “Cindy” and “Wildwood Flower.”

EH: About how old was she then?

JS: MM...

DB: She was... it was just a few months or a year before she died?

JS: No, it was a few years before she passed away because I think she passed away the same year Walter Miller did.

DB: Oh okay. Well that’s right, you played square dances with her.

JS: Yeah I did.

EH: So eventually you did start to play fiddle with her?

JS: Well actually I first started playing dulcimer with her.

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‘Cause I got into the dulcimer. And how I got into that is um, because I had gone down to Augusta and they had the folk arts for kid’s program and one of the things they did was get the kids into dulcimer. So I’d started off with dulcimer. So when I was really little I started playing dulcimer for square dances with Sarah.

EH: Okay. Did she play dulcimer at all?

JS: No, she mainly played the fiddle there.

EH: okay.

DB: but she did play the dulcimer because of Blakes. Sarah was a Blake. Sarah and I are also connected. I’m part Blake.

EH: (laughs) You’re going to have to give me a family tree.

DB: That’s why I took her to Sarah’s house! (laughs)

EH: And she was in Braxton County as well, right?

DB: Yeah, she lived near our farm in Braxton County just a few miles down the road from us. Our farm.

EH: And then what was your next step?

JS: From playing the dulcimer?

EH: Mmhm. How did you get into fiddle and banjo?

DB: Well she started playing the washtub bass.

JS: Yeah! I started playing the washtub bass too because um, I started playing with um, Dave Morgan who was a fiddler in Upshur County.

DB: He's also related to me.

JS: And you know Margo Blevins, right?

EH: Uhh... I don't know, I don't think so.

JS: Oh, well she worked at Augusta and she'd always bring around a washtub bass.

EH: Okay.

JS: So she has one of Dave Morgan's old basses. I have his original bass that he made in 1940.

EH: Cool.

JS: but yeah, I started playing square dances with him. And eventually (laughs) I wound up playing banjo. But I started playing fiddle first, and I just started messing with it, I guess from like the dulcimer to the fiddle. And I'd known a lot of old-timey songs from being around and going to the folk festival (West Virginia State Folk Festival at Glenville) and stuff like that.

DB: And singing them.

JS: Yeah.

DB: in the car (laughs)

EH: It's a lot easier if you have the melody in your head.

JS: Yeah, plus Brandy Wine, which is Melvin's granddaughter, Melvin Wine's granddaughter, she was on my clogging team when I was little. So whenever like I'd be around Melvin, I'd play dulcimer with him. So I picked up like the melody of a lot of his songs on the dulcimer before I started playing the fiddle.

EH: Cool. Um, what was the name of the clogging team?

JS: It was the Mountaineer Cloggers.

DB: Mountaineer State Cloggers

JS: Yeah, Mountaineer State Cloggers.

DB: The director of the—or the lady that's in charge of the square dancers? Phyllis? She—they had to disband because of quite a few of them, but Jenny and Randy still dance, yes.

EH: Okay. And at what age did you do the first apprenticeship with Melvin?

JS: Mmmm—I was a teenager, I think I was maybe like, what, 17 or so? 17 or 18?

DB: Yeah, because you had done all the other apprenticeships first—you were Melvin's last.

JS: Yeah, Melvin was my third apprenticeship I believe, because I had done one with Walter Miller who played dulcimer in Nicholas County and I'd also done one with Rock Garten (sp?) who is here in Lewis County and I did.

EH: And that was fiddle?

JS: Yes that was fiddle.

DB: And you did one with Ralph Roberts!

JS: I did the apprenticeship with Ralph Roberts after...

DB: And Melvin was the fourth one.

JS: No, third.

DB: Oh, Melvin was 3rd?

JS: Yeah, I did the apprenticeship with Ralph Roberts after I did the apprenticeship with Melvin.

DB: Oh.

EH: What was Melvin's style of teaching? Would he just play it?

JS: Yeah, he would kind of just play it and stop and tell you you're not doing it right! (laughs)

EH: (laughs) Was he tough?

JS: Um, a little bit, but I heard from his family that he was a lot tougher on them when they were trying to play the fiddle. Especially Brandy—we were actually talking about it this spring—he would, yeah, get pretty mad if she didn't play something right.

DB: He would slap her on the knee.

JS: Yeah, he would bang me on the knee with his bow?

EH: With his bow?

JS: Yeah, but there were a few things he could break down. There was one little thing when he like, would play like a stop chord, where he like lifts up his finger. He would stop and make sure that he'd know I would do that on the chords and things like that.

EH: Okay.

JS: But a lot of the time, he would say that I play a lot like Uncle Pat. And (laughs) he didn't want me to play like Uncle Pat!

DB: He'd day—you bow that fiddle like Uncle Pat! Like Old Pat Cogar!

EH: YOUR Uncle Pat?

JS: Old Pat Cogar, yeah.

EH: And so it was a bowing issue, mostly? He thought it was a different style?

JS: Well, I guess, Pat... where Pat would do more like circle movements, and you know how Melvin would...

EH: Yeah, yeah...

JS: He would saw the fiddle, and he wouldn't actually tilt the bow, he would tilt his fiddle like that.

EH: Oh yeah, I remember you saying that.

17:34

So is it like... is it like he thought you were too wristy with your bow hand?

JS: I think so.

EH: Yeah, that's kind of—'cause I started playing in the orchestra and that's what they teach you, but a lot of old timers just do straight arm...

DB: Yeah, 'cause he sawed the bow, I mean drag that bow across it. He kept a pretty steady hand with that bow. Jenny kinda let it roam, you know, which he called the sheep's tail wag.

JS: I always called it circle bowing, so...

EH: Yeah.

DB: But old-time people had different... dad always called it roaming, you know, let your fiddle...

EH: Roaming?

DB: He'd say, "Your bow is roaming!" You know.

EH: (laughs)

DB: "Straighten up kid!"

EH: And then banjo—how did you start playing that?

JS: Um, banjo...

DB: You got my banjo!

JS: No, first, when I was 13, I'd wanted to play the banjo so I had mom get me a banjo, but she got me one of those bluegrass ones that have the...

DB: I traded my banjo in for yours, which I didn't know what you wanted so I got a bluegrass one with picks.

JS: Yeah, and I didn't want to play that!

DB: 'Cause that was—mine was a bluegrass banjo!

EH: Oh, yours was too?

JS: It had a resonator on the back. We had grandpa's old banjo but it needs to be fixed up.

EH: Was that like a mountain banjo?

DB: My dad's is a mountain banjo.

JS: Where did he get that from, though?

DB: He ordered it from Sears and Roebuck in 19—I think 1907 or 1908. Paid a dollar for it.

EH: Wow. Is it one of the ones that has a wooden frame and a smaller head inside the frame?

DB: It's a metal head, isn't it?

EH: Oh, it's a metal head?

DB: I think so, yeah.

JS: But it did have the skin.

DB: It had the stars and you know, on it, with the pearl inlay. Yeah, yeah. It was nice for a dollar. I mean really!

EH: Yeah! Sounds good.

DB: And it sounded good when he played it too.

EH: Did he clawhammer as well as pick or...

DB: Clawhammer, yeah, well, he could do 3-finger picking too. But he basically did clawhammer. Yeah. Right?

EH: So you got the bluegrass banjo and then did you just try to play it, or...

DB: She did.

JS: I did try to play it. I didn't really have anybody to teach me like old-time stuff. She wound up taking me to a bluegrass guy and learning how to do it.

DB: And he taught her how to play too, didn't he? And what did he say?

JS: You tell her!

DB: He said you do not need to come back again because you knew more about that banjo than he did.

JS: Well what he did is, he had a music book, okay, with I guess banjo tablature. It was like, he was trying to teach me like rolls and stuff like that. I didn't really want to learn that and I was like skimming through the back of the book and they had like Cripple Creek or something in there. Well I already grew up like listening to Cripple Creek and stuff like that.

EH: Right, right.

JS: So I just taught myself without doing the book and I came back the next week and I could play Cripple Creek! (laughs)

EH: (Laughs) That's funny.

DB: He threw her out! He told you don't come back because you didn't need him!

EH: Probably embarrassed

DB: He said that he oughta be taking lessons from her!

EH: (laughs) That's funny. And then how did you transition to old time? You just taught yourself, or?

DB: Well she grew up with it!

EH: Right, right.

JS: Well much after that I didn't play banjo because I'd gotten into fiddle and I hadn't really wanted to play bluegrass banjo in the first place, but when I was around 20 years old I went up to Augusta and I took a class off of David O'Dell for banjo and then I started getting into Clawhammer. Plus I think I started playing square dances on the banjo like 2 weeks after that.

EH: Wow. And David O'Dell basically learned from Frank George?

JS: I think so, yeah.

EH: Um, and were the square dances—have you always been going to the Weston Dances regularly?

JS: Mmhm. Yeah.

DB: 20—close to 30 years, right? Since they started.

JS: Mmhm.

EH: Were they always at the Senior Center?

DB: Yeah.

JS: And they also had ones at the Irish—at Ireland.

DB: She played with different bands. Like they would call her and ask her to come play with them and they'd play. She played with a lot of really old time, like Carl Davis. And she played with Floyd Gregory,

right? A lot of the old-time musicians. Floyd Gregory's bluegrass, but he could... (laughs) She played old-time—he didn't care. I forgot about—who all you did play with, but you played a lot of square dances with.... Sarah Singleton...

JS: Yeah, Sarah and Dave Morgan.

DB: Dave Morgan. Yeah. She played all over the state literally with these different bands.

EH: Were you in a set band, or they would just call you up and float around?

DB: But she played with Rock Gartens since the time she was little, right?

JS: Yeah, I think when I was 11 I started playing square dances with Rock and that's who I still play square dances with.

DB: You played in that bluegrass band over in Buckhannon with those cops!

JS: Yeah.

EH: They were police men?

DB: Yeah, they were called the enforcers, yeah. She was—they were all law enforcement officers and she was their fiddler, right?

JS: Mmhm.

DB: And she traveled around with them.

EH: That's funny.

DB: Well, I can't help... and they always would have her play old-time, like Old Joe Clark and all those, right?

JS: Mmhm. Well just mainly the standards. Like if I played crooked tunes or something...

DB: No, they would have thrown you out!

JS: (laughs)

DB: but they played all over the place too, you know? Like I said, she's played all over with so many people that I cannot remember. But since she was little, she never had problems. She was in their band, right?

JS: Mmhm.

DB: She was part of the band. You know? And then you played with Betty Joe and she was all country. (laughs)

JS: Mmhm.

EH: Who is Betty Joe?

DB: Betty Joe Heater and the Country Gentleman. They'd play places like down in Blacksville and down at Fairmont—what's that called?

JS: Oh I can't even think of it.

DB: Where everybody's... she...

JS: Where Alan played.

DB: what is that called there?

JS: I can't think of it either!

DB: But you know they have all of these musicians come in, like... like uh, I know I remember Jim Ed Brown and Jimmy C. Newman and all these people would come in and their band would open for these musicians, and she played the fiddle for them.

EH: Okay.

DB: She played for what, a couple years with them, didn't ya?

JS: Mmhm.

DB: And then she said she didn't want to play country anymore. But they were traveling around going to Pennsylvania and different places. Oh, and you played with um... those guys from Ohio, when we used to go to Ohio and we played with them up there.

JS: Are you talking about Jim and Dave?

DB: Jim and Dave, yes!

JS: Well I still play with Jim Tucker (?) every once in a while.

EH: And he's in Ohio?

JS: No, no he's in Braxton County. But Dave's in Ohio.

EH: Okay. And were you also still keeping up with dancing? You were still in the Mountaineer Cloggers?

JS: Mmhm.

DB: Yeah, she was never home.

EH: (laughs)

DS: I don't know how she got through college. Or high school. She—everybody knew her. Everywhere you go, they knew who she was. It was like, my god, is she somebody important? Who are they talking about—is that Jenny Smith?

EH: So now who do you play with mostly and where and when do you play?

JS: Well I mainly still play over at the Senior Center with Rock Garten and Grafton Wine plays there.

DB: Also you play with Ralph Roberts. Ralph Roberts.

JS: Yeah, I still play with Ralph Roberts and...

EH: So is that the regular band at the Weston dance?

JS: Well, Ralph isn't. It's... mainly it's me, Rock, Grafton, and Mark Crabtree's been going there the past few years too.

DB: And Bob Snyder.

JS: Yeah and Bob Snyder.

EH: And Doyle

JS: Doyle Gillum.

EH: He's the caller?

DB: he's the square dance caller, yeah. But he doesn't play. His grandson does now, he's starting to play.

EH: And is it just Doyle who calls or do people, or do some other people take turns.

DB: No, Mark Crabtree calls and so does his grandson. He's a freshman at WVU this year. He's a square dance caller—I think he'll be alright once he gets a little practice under his belt, and you know, gets a little bit louder 'cause he's still not really gotten...

JS: Whenever Dave comes, he...

DB: And Dave Russell.

JS: Yeah, Dave Russell. We used to have several more callers, but...

DB: They've died.

EH: I think Mark seems worried that that dance is not gonna happen or it's on its way out—do you think that's true?

DB: Square dancing?

EH: Well, the Weston Dance.

DB: Well it's because Clara is ill and she's got less than a year to live if she has that much. But she—they need to designate somebody else who is willing to... I believe if they would ask Rock Garten, he would probably be willing. What they just need is somebody to come in, open the building, supervise the building and close the building when they leave and Rock is—he's a well-known realtor there in town. And I believe he could do it, don't you? But you have to realize a lot of these dancers are old! And

they're passing away or they get medical problems and they can't dance. There's two ladies that come there I'd love to see you interview. They are 100 years old!

EH: Wow.

DB: Well one of them's younger. The other one's a hundred and 5! And they have their mental faculties!

EH: Wow. What are their names?

DB: What is Mrs. Rexroad's (sp?) name? Now her son Ed is a musician—Ed Rexroad, and they live in Lewis County up at Vandalia? I believe he said he lived there. And then the other one—I don't know her name. She's Patty Gillum's mother and they live in Upshur County. But she... she plants a garden and everything.

EH: Wow. That's the 105 year old?

DB: Hmm?

EH: That's the 105 year old?

DB: No, Mrs. Rexroad's the 105 year old. Mrs. Gillum is 100. What I was going to say is, these ladies have been at square dances all their lives. They were square dancers and um... Marlina Russell is I think like 86 or 88—she's been dancing all of her life. Her husband was a square dance fiddler. So you're kind of getting some history there. And I think it would be great. And they're passing it on—their children and their grandchildren—Doyle and Patty—they come to the square dances and they dance! So...

EH: Well, I'd love to talk to them.

30:01

DB: They're not—unfortunately I can't figure out if they're related to me or not!

EH: Might as well be.

DB: I haven't done their genealogy. (laughs) I know Rock Garten's wife said to me, did you ever find out if I'm related to you? And I said, "I'll never tell!"

EH: And you also play at Jackson's Mill?

JS: Yes.

EH: What about other festivals?

JS: Vandalia... yeah, I've played at Vandalia, Jackson's Mill, the Glenville Folk Festival, I've been up to Whirley Gardner Festival, and what's some other ones?

DB: Ohio—those places in Ohio.

JS: Yeah, Hale Farm. That's the name of...

EH: Okay.

DB: I don't know. Played up in Braxton County in different things.

JS: Well there's always stuff going on in Braxton County!

DB: I know, but you have!

JS: I played a 4th of July thing. I play a lot of family reunions. Yeah, Gassaway Days.

DB: You've played at Webster Springs...

JS: Was it the Braxton County Fair me and Grafton went to?

DB: Yeah, you've played the Braxton County—not you and Grafton, you and Roy.

JS: No, I think me and Grafton played at Braxton. I know I played a mule show with Roy (laughs).

DB: That was Roy! (laughs)

JS: They were like selling mules or whatever.

DB: No, they were... well they might have been, I don't know. It was a big time thing with mules. Yeah. (laughs)

EH: Have you ever—so I know you said you didn't like contests. You don't compete in the Glenville contest.

JS: No.

DB: She did one time, unfortunately. Tell her about it.

JS: No, and I'm not going to! (laughs)

EH: (laughs) What...

DB: I'll tell her.

EH: You don't have to, you don't have to. Don't tell her, it will make her mad.

DB: Okay.

EH: What's your take on something like Clifftop—have you ever been?

JS: No! We've never been down there. I know Ralph and Charlie go down there. They go down there like a week ahead of time and camp down there.

DB: Tell her how... why you don't go to that.

JS: Well isn't it difficult for you to...

DB: No! I could go to Clifftop. You are... always teach at West Virginia Wesleyan the weekend...

JS: Is that the weekend of Clifftop?

DB: Yes!

JS: It is?

DB: Yes!

EH: So you're always teaching clogging?

JS: Well they have the state clogging convention.

EH: Ah.

JS: That weekend and I've taught there.

DB: Yeah! You've never been able to go to Clifftop, it's the same week!

EH: That's too bad.

DB: I know. But she's, you know, they have...

JS: Well I mean a lot of those places we can't go to now, like Vandalia 'cause we have to park so far away, I know she wouldn't be able to get around up there.

DB: Well we were gonna drive one time down to Clifftop. We were gonna go to Grafton until Pat said don't ride with him because he'll scare ya outta your mind. (laughs)

EH: He's a bad driver?

JS: He's not a bad driver...

DB: Pat said he flies!

JS: He drives fast, yeah.

DB: That's his wife. I figure hey, she's one to know. I'm not going! But you know, we didn't go.

EH: So you teach at the Wesleyan—there's a clogging convention. Do you do other—I think you were saying you do a clogging group with younger kids—is that true? Or you wanted to?

JS: Yeah, I was teaching younger kids for a while, but I've gone back to teaching workshops and things like that. The thing at Wesleyan—that's the West Virginia State Square Dance and Round Dance Clogging Convention, but they do like the western style square dancing where it's like choreographed.

EH: Right, right. Yeah, that's the group that has the license plates? The square dance plates?

JS: Yes, yes.

EH: Yeah, that's mostly western. Is there still a big group that does western square dancing here?

JS: Not so much, even that's kind of dying out a bit. When I started going there when I was little, I think it was like—it was several thousand people would attend the state square dance convention, but I know whenever I went and taught there this past summer, they were thinking about cancelling it for next year, but they had a board meeting and they're gonna have it. Cause things with dancing—even if it's like the choreographed western style.

DB: You know what's killing the music and the square dancing is the cell phones and the computers with the younger people. They just don't want to go out and do anything. And some people were bringing like their cellphones to the square dance, and Clara—she just said, you know, no way. And what she did is, she had the internet turned off after 4 o'clock. And some of them really got upset, didn't they?

JS: Well I've had that problem with teaching, not with young kids but with their parents and stuff that come in and want to learn how to clog, I'll be teaching and they'll stand there on the floor with their cellphones while I'm trying to teach 'em.

EH: Oh. It's not like they were recording it—they're just texting.

JS: No, they're texting while...

EH: That's terrible. Yeah, at some places I've seen you turn—you put it in a basket when you get there. (laughs) But yeah, that's too bad.

DB: Well I think that's been the primary reason that they're you know, it's dying out, is because of the lack of attention. If the schools would start a program, I mean we are—we would love to see the school start a program where... when I was growing up, each day at lunch time, we would go to the gym and dance! And we square danced!

EH: yeah.

DB: And today they don't even think about that.

36:00

EH: Yeah. Um, so was that part of your recess?

DB: No, that was high school.

EH: Oh, so it was like a gym class?

DB: it was lunchtime, but we would rather go and... (laughs) We would go and eat, or rather than eat, we would just gobble our food down and go to the gym because we wanted to dance, you know?

JS: Even when I was in high school at my junior prom, we started a square dance at the prom. But that was back in the 90s, so!

EH: (laughs)

JS: Well in the 90s, even around here, I think old-time music was more popular because a lot of like the bands at that time, like the grunge bands... they kind of put it in the mainstream.

EH: Yeah.

JS: I've actually talked to people about this before, but you know how like Kurt Cobain sang "In the Pines."

EH: Right, right!

JS: And there was a band Green Jell-O, I don't know if you ever heard of them, but they did the song where "You darn fool, you darn fool, can't you plainly see, it's nothing but a cabbage head my grandma sent to me."

EH: Oh yeah.

JS: So all these popular bands back in the 90s that were singing like grunge and metal, could slip like some old-time stuff in there, so the kids were more into it.

EH: Oh that's cool—I haven't made that connection before. Even the style too, I guess.

JS: Yeah.

DB: Back in the 70s and even the 60s, Jerry Garcia was doing, you know—old-time and bluegrass.

EH: Yep, Yeah.

DB: So yeah.

EH: And at the prom, did you guys bring instruments and play or what?

JS: No, we just started on the floor. Actually Rick Kay and the Umpires (sp?) was playing 50s music, and we were like, let's just start a square dance because—well there was...

DB: That's Jenny, leading the pack!

JS: Well there was people just sitting around and a lot of them—they didn't know how to dance to other types of music, but everyone knew how to square dance, so we kinda just got up there and started a square dance! (laughs)

EH: (laughs) did you call or people just knew?

JS: Well I kind of called! (laughs) I think we did like grapevine twist and just fun stuff.

EH: Uh-huh. That's one of my favorites. That's cool. Yeah, I do think there's a revival but it's a lot—it's not within the communities. It's young people from outside the state or who have moved to the state but I don't see it happening as much in the communities themselves, which is too bad. But what about 4-H and Jackson Mill—do you think young people...

DB: She's played at Jackson Mill.

EH: But do you think...

DB: They like to square dance, she's played square dances for them.

JS: Yeah.

DB: And Rock—they like that.

JS: Yeah.

EH: Seems like maybe 4-H is the first start, first step with kids.

DB: IF they could, cause kids really do like 4-H. I was in 4-H when I was growing up and they...they're pretty enthusiastic about it if they could just get somebody to... and I noticed this year that Rock would go over to the schools periodically and play, you know, some old-time music for the kids.

EH: So—you mostly still play with people older than you. Are there people around your age that you play with or that you see, like this is the next generation?

JS: Not so much, that's why we've been trying to get Randy into it. And with his folk music class he was taking at Fairmont, they were playing dulcimer. And he played dulcimer at home before that. And he plays washtub bass too, so. I mean that's how I got my start. I was a lot younger when I started doing it but at least it's something, you know.

EH: And he's 18 or 19?

JS: Yeah, he's 19 now.

DB: Well, if we could just... there is a couple kids that come to the square dance.

JS: Yeah, the Gillum's grandkids.

DB: Once again, she's (laughs) part Cogar, but she plays the fiddle and she's learning. But she's a little...

JS: You mean Kiara? (sp?)

DB: Yeah. I think she has Attention Deficit Disorder, I think. But you know, she plays, you know, the fiddle pretty good. She's even been playing out in different... she played for somebody's wedding, right? But she's not really too much into old-time, I noticed. Right?

JS: Mmhm.

EH: More into bluegrass?

DB: Well...

JS: Yeah, like bluegrass and country and stuff.

DB: Yeah.

JS: When I'm at the square dances me and Grafton will play Melvin's songs, so hopefully she'll start picking up from us.

DB: She's tried to play.

JS: Yeah.

DB: And then David Gillum, he's good at... I think he'll be a good old-time fiddler, but he's more interested in square dance fiddling than anything else, so... and he's Randy's age. They're both 19.

EH: Would you consider ever doing—like being in an apprenticeship as a master artist?

JS: Um, yeah...

EH: If there were a young person...

JS: Yeah, if they were interested in it. Might be hard to find, though!

DB: I have wished that we had our thinking cap on because I think we need to get these younger kids into square dance calling and Clara has encouraged Randy, right? To do square dance calling and to also play the dulcimer. Randy's problem is he's left-handed and it's difficult for him because the only left-handed musician passed away!

EH: Right.

DB: And it's difficult for him. Now he can handle the dulcimer really well. And she used to play the dulcimer for what, square dances, didn't ya?

JS: Mmhm.

EH: yeah, I think that used to be more common.

DB: I think he could easily be you know, have, you know, we should have had him apply for an apprenticeship in calling or...as a dulcimer.

EH: Well, it'll come around. I think it's gonna be every other year so it'll be 2019 because of how we can the grant money for it.

DB: Oh okay.

EH: But yeah, that would be great. Maybe some of the kids you mentioned that come to the dance--square dance?

DB: Yeah. I don't think you're ever too old. I told the kids, I said you know, if I was years younger I'd be down here at Randy's folklore classes with him.

JS: Well the problem is, once you try to get kids into old-time music they wanna get into bluegrass and country. See like the thing with me playing bluegrass with like bluegrass bands and country bands, that's the only way you can make money.

EH: Right.

DB: That's the only reason you played with them!

JS: That's the only reason I played in a country band for a while, yeah! (laughs)

DB: That's the truth! 'Cause she got paid! Sometimes... she's gotten \$100 for a night of playing, right?

JS: Yeah, they were doing like \$100 an hour.

DB: \$300 for a weekend of playing, yeah.

EH: And where would you be playing?

DB: Different places.

EH: Because they need to be booking old-time bands!

JS: Well we played at that Skidmore...

DB: At the Days Inn up at Flatwoods?

JS: Yeah, and we got \$400 a piece!

EH: Whoo! That's good.

JS: Yeah.

DB: And different places, really—you got paid well.

JS: I don't know what it is...

DB: Oh, you played at Fairmont University there.

JS: Well I was gonna say—I don't know if it's people now-a-days, they just think that bluegrass and country's more entertaining because they tend to sing and play music at the same time. Old-time music, a lot of it, the people would sing separately from playing music...

EH: Yep

JS: So it's like instrumentals and if they wanted to sing a ballad or sing a hymn or something. And people like Grafton, they still do that. They won't sing while music's being played—they want to sing acapella.

EH: Yeah, maybe because they see it on TV and it's popular and they don't see the path.

DB: I have to think about that place in Fairmont Sagebrush Round-up.

JS: Yeah.

EH: Oh yeah.

DB: She's played there several times, yeah.

EH: Yeah, Grafton is a really good singer.

44:44

I heard him at the gospel sing with Ginny Hawker at the Folk Festival.

DB: He isn't well, though.

EH: Really?

DB: Grafton's in his 80s and he's having medical problems. But he's fighting it though— he's a fighter. You know, he's not, he's not giving into it. But good Lord, if a strong wind came along it would blow him away, wouldn't it? He's so thin. But... You know, he's, he's still, he loves to play with Jenny and play his dad's old songs. You know, which he likes to play because the last thing Melvin said to her is that you know, he, you know, wanted her to carry on his old-time music and he didn't—he let her know it too, didn't he Jenny? And he said to her "Jenny, you are my legacy."

EH: Wow.

DB: So, uh... you know.

EH: What do you do for work?

JS: What do I do for work? (laughs)

DB: Tutor kids on the computer.

JS: Yeah well just like this past semester or whatever, I was tutoring some college kids in calculus! (laughs)

EH: Wow, that's over my head.

DB: Yeah, she can't, well I'm by myself and my doctor is, well some days I want to throw rocks at him. He... he told her, "don't leave your mom alone." Because you know back in the summer, remember, I fell and I got hurt really badly and after that he... he's pointing his fingers and saying, "Don't leave your mother alone!" I wasn't alone!

EH: So you're caregiving.

DB: Huh?

EH: So she's been caregiving.

DB: She has been! And she takes me to my doctor's appointments and what have you and it's kinda difficult to get a job and do this between.

EH: Right! Well that's a full-time job.

DB: Trying to take care of somebody. And I said to her, you know, if you want to do something, you go do it, don't worry about that doctor, because I said, I was walking with Randy when I fell! What?

JS: I said, I don't want to leave you alone.

EH: um...

DB: I'm okay.

EH: Were you a math major in college?

JS: Mmhm. Yeah.

EH: Wow. Do you think that contributes to how you think about music and learn music?

JS: I think so, because all math is is patterns and when you think about it, so is music.

EH: Mmhm. My brain doesn't work that way. I can, you know, something by ear pretty well but not in a mathematical way. (laughs)

JS: (laughs)

EH: I have a friend—my friend's, oh I think I mentioned this last time—the Dawsons? They have a farm in Lost Creek.

DB: Oh the Dawsons, yeah.

EH: So my friend Amy, that was her grandparents' farm and she and her boyfriend Mike live there now. So I go to Lost Creek quite a bit.

DB: Oh! Okay.

EH: I'm actually gonna stay there tonight.

DB: Where in Lost Creek do they live?

EH: I think it's up Lost Creek Branch, if you go through town and then you kind of like go past the creek and the playground and you go...

DB: You go down like you were going by the brick church—down that way?

EH: Yeah.

DB: Oh, okay, toward Mt. Claire.

JS: No, no it's like the back way you go to Clarksburg I think she means.

EH: That's probably right. You go—there's that building that has all the lights that's kinda empty, like right downtown. That's on your right and you take that road straight through and you kinda wind around and then there's I think this street—or the road is called Lost Creek Branch.

DB: Oh that is, I think, you know, you go by the church, there's a church up there if you turn left, is that what you do?

EH: No, there's a church on the left that you go by but...

DB: Oh, then you're on the Johnstown Road.

EH: I don't know! (laughs) It's just, anyway... I'll draw a map for you sometime.

DB: Somebody asked me—we were talking about—we had neighbors named Dawson that lived beside us in Springfield, Virginia and I know they were from this area. Or down in Harrison County.

EH: Oh, okay.

DB: They may be related to them. Yeah.

EH: Yeah... they have cattle.

DB: Everybody up that way has cattle.

EH: I know! All their neighbors do.

DB: Yeah.

JS: I went to a town meeting once in Lost Creek and the people were all fighting about cows. That's what the, like City Council meeting.

EH: Oh yeah.

DB: She came back and said, I can't believe that! They're fighting about cows!

JS: Yeah, they were flipping out, cussing each other out and some guy got up there and was like, from now on can we declare a prayer before these meetings because I think we need one! (laughs)

EH: Yeah their cows... there's always like a neighbor's cow getting out and just standing in the driveway when I'm driving up. But yeah, I told them that I interviewed you last time and they were so excited because Mike is a banjo player.

DB: What kind of banjo playing?

EH: He plays old-time banjo.

DB: does he? Why do we not know him?

EH: I don't know! Mike Costello...

DB: The name Costello?

EH: Yeah. He grew up in Charleston, or Elkview outside of Charleston.

DB: Who does he play with?

EH: Oh, do you know like Josh Wainstreet or... it's all like people my age.

DB: Do they have a band?

EH: Ummm they did have a band... I'm trying to remember the name of it. Oh, it was the Hell for Certain String Band. Named after a river.

DB: I've never heard of them, have you? I thought we knew... we knew the Vaughns and we know whatcha call it, The Davidsons. We know everybody, literally. You know, we had a lot of old banjo players around there.

EH: These guys are young, though.

DB: No, I mean but... Lost Creek has had... Bud Bennet and Earl Alcar (sp?) you know. Frog's dad, and yeah, there's

JS: Frog's somebody in Lost Creek.

EH: Oh Frog... is that his real name?

DB: No.... I don't know how he got the name Frog, but everybody calls him Frog anyway. I think he's name's Eugene, but I'm not sure! But yeah!

EH: And how did you end up in Lost Creek?

DB: My husband's grandparents lived outside of Lost Creek and he spent most of his childhood off and on with them, you know in the summer, because their youngest son, his uncle, was my husband's age. So they were good buddies and he liked Lost Creek real well and he decided to when we retired, he decided we'd like to live in Lost Creek so that's why we ended up there. We found out half of Lost Creek's my relatives and they're Cogars! I'm not joking they are! (laughs)

JS: I think a lot of it has to do with Lost Creek was a little more closer to civilization than Braxton County.

DB: Um, you still think it's civilized?

JS: Well you know what I mean!

EH: (laughs) You can get on...

JS: I mean like Weston's

EH: ...the highway. It's close to the highway.

DB: That's what she means.

JS: Well like dancing and stuff like that.

DB: We have a farm it's what, like 19 miles from interstate 79.

JS: Well isn't it like 14 miles before a paved road? So...

EH: yeah, that's pretty... Yeah, it's beautiful country. The rolling hills.

DB: Yeah, yeah.

EH: Um, I'm trying to remember what else we talked about. It's a totally different interview, but that's fine. (laughs)

JS: It's going to be different because I don't remember what we talked about.

DB: That's what I said, I don't remember what we talked about.

EH: That's fine. Oh but yeah, Mike and Amy were supposed to come to the dance—to meet me at the dance, but next time they might come.

DB: Oh did you tell them?

EH: Yeah, but next time when I do come, hopefully they will...

DB: We have a neighbor who periodically comes—she lives there in Lost Creek. She comes periodically you know to square dances and what have you. They don't play music though, but she's a dancer. She and her family, right?

EH: Yeah, Mike calls a little bit too.

DB: Does he?

EH: Yeah, you all will have to meet.

DB: I'm surprised we haven't because we... we've known a lot of people.

JS: Does he play up in the Morgantown area?

EH: Yeah, yeah. And they were before they moved to the farm, they were living in Elkins, so that might be it.

DB: Oh. Mike Costello. Does he play a guitar too?

EH: he plays some guitar, yeah.

DB: Maybe I'm thinking of the wrong person. Okay, remember Bob took us to this guy's house—his name was Costello I think was his last name. What was his first name?

JS: I don't know.

DB: Remember we went, Bob took us there that night?

JS: Bob Linger (sp?)?

DB: Mhm. You forgot about Bob? (laughs) You forgot about Bob and Guy? (laughs) She used to do fairs... they used to do fairs down at Monongalia County.

JS: What was that one guy that played with us at the Monongalia County Fair?

DB: Chuck.

JS: Chuck.

DB: Chuck Knight.

JS: you want to tell her about Chuck Knight?

DB: no, you tell her, you go ahead and tell her.

JS: No! (laughs)

55:20

EH: Somebody's got to.

DB: you can tell her—it was you, you all were the ones that played. I was just an observer.

JS: Okay so we went and played at the Monongalia County Fair. I played fiddle up there and Bob Linger played banjo and Guy Howard played guitar.

DB: And Guy Howard sang. He did rock and roll, though.

JS: Well tell... well what about Chuck.

DB: And Chuck, Chuck did country.

JS: Yeah, but what happened with Chuck! (laughs) Are you not?

DB: No! You tell her.

JS: Well anyways, on the way up there, Chuck got drunk.

DB: He was drinking when they got put in the car, got in the car, whatever.

JS: Didn't he like try to get in a fight on the way up, or was it on the way back with them?

DB: Yeah, he was bickering with the other guys.

JS: Well anyways, he was drunk and carrying on on stage.

DB: He wasn't totally drunk, but he kept drinking.

JS: Yeah, but people loved it though. A bunch of bikers showed up there. They loved it because he was carrying on on stage. (laughs) And anyways he gets out there, I guess on the way back, cause I was in the car with mom and they were in a separate car, I guess Bob, Guy, and Chuck, and I guess Chuck tried to strangle... both of 'em or something while I guess, who was it Bob or Guy that was driving?

DB: I don't remember but Jenny said she'd never go back there with him again and he's one of the best singers you'd ever want to hear. He could sing country music and everybody loved him! But we didn't even—we had, see he wasn't a member/part of the group! He was a friend of one of the guys right?

JS: Well it was Bob who took us out to where Chuck lived ‘cause remember the first time we met him—it was in the middle of a thunderstorm out in the middle of nowhere and it was up on a hill and he lived in this tiny camper, we get there, I’m pretty sure he was drunk then too, but he was wearing like an Anton LaVey shirt. You know who Anton LaVey was?

EH: I don’t think so...

JS: He was like the founder I think of like the Church of Satan or something.

EH: (laughs)

JS: But he was wearing this shirt and then he starts singing these country songs like old like, like Waylon Jennings songs or something, wearing like this satanic...

EH: (laughs) wow! Sounds like a character!

JS: He was! (laughs)

EH: And where was he—Monongalia?

DB: No! He was like Upshur County?

JS: Upshur County, yeah.

DB: Barbour County? And it wasn’t even...that one guy was from New York? That kept saying you should be in New York or playing or something.

JS: Which one was that?

DB: I don’t know one of the guys that was playing or singing!

JS: I don’t know a lot of these times, we’d kind of have a set group when I’d go out to these things and we’d just pick up like other musicians on the way. So...

DB: your friends would pick them up, you didn’t. We didn’t even know til you got there who... who was gonna be there or what they’d be singing. I told her I’d start carrying a sawed off shotgun if I saw somebody that was acting inappropriately. I was gonna aim it at them, maybe they’d behave.

EH: Or just a frying pan.

DB: Yeah! A frying pan. You know. They were good people but they were just... I think they just liked to hit the bottle. They weren’t into drugs so much, at least not in front of us or in front of you. Cause she was still you know, young. And I told her you do not go someplace unless I got to see what’s going on. Because you are not... you know we don’t know all these people they’re dragging around. I didn’t worry when she played with the Enforcers because I figured they’d make her behave! (laughs) But some of those guys, you know, those musicians. Like, “We need a guitar player tonight. Let’s get this guy,” you know, and we didn’t know that guy like she’s talkin about. We had no idea that they were gonna show up at the fair with this guy. I was pretty embarrassed, you know. I think Jenny was too but she was too busy laughing her full head off. (laughs)

59:58

You know, but. Now he has a cousin who's well known around the Weston area. Howard Knight and the Knight Riders, right? They're a good band, but they're country. You know. This guy, man he could sing. They'd told us that he'd gone to California, and I said good.

EH: (laughs) Well we have I think 5-7 minutes before the library closes so we should probably wrap it up, but is there anything else you want to add? We could do a whole other interview sometime, I'm sure.

DB: Probably erase this one.

JS: I think we talked more about anything else than old-time music, actually (laughs).

EH: Yeah.

DB: You know, we were talking about old-time music. I found a will, it was written in 1700s in Ireland and one of our ancestors—the only thing owned was a fiddle and he wanted it buried with him. It was our McElwaine ancestor. And I thought that's really something, you know.

EH: I think that... that you know, fiddle—so there's a Hammons family photo that Gerry Milnes writes about in *Play of a Fiddle* and it's the 3 brothers and 1 is holding the fiddle, one is holding the gun, one is holding a phonography.

DB: Oh yeah that was Pete. Yeah, that was Pete with the fiddle. Okay.

EH: And you know that was the 3 prized possessions.

DB: Right. Well that's the Hammons but then you know, we're talking about the McElwaines, not a whole lot's known about the McElwaines other than Jack McElwaine was a son of Andrew Lewis McElwain and he was the son of Tunis McElwain and Catherine Props (sp?). Tunis McElwaine was a brother to my ancestor Mary McElwain Cogar married my ancestor Peter Cogar and that is how we are connected to the McElwaines. Of course over the years they've probably intermarried with different members of the family because people have a tendency to do that. I guess that's why they have so many idiots... (laughs)

EH: Is McElwaine a Scottish name?

DB: it's Scot-Irish, yeah.

EH: Well hopefully I can make it to a dance, maybe the week after next.

DB: Yeah, I think after the first of the year they'll get back in to going every Tuesday unless something drastically happens to Clara—she's going to have some major surgery and then she's gonna have to go through chemo, what have you, radiation. But I think they can make arrangements to have somebody hopefully because I understand why he'd be worried because Jenny and I have talked about it and we were worried, weren't we? We were concerned because it's been probably the longest steady square dance group in the state.

JS: It's real old-timey where the caller dances while they call.

EH: Right.

DB: Yeah, the caller dances. Now one of them, the old-time square dance callers, Jim Markley (sp?) and his wife was... she was once again, she was a Cogar (laughs) her mother was a Cogar—she's a cousin of my dad. But anyway Jim was one of the old-time callers and he's pretty sick right now. He's in his 80s and he's probably going to be the last of the really old-time callers around, right? Because they've really gone by the wayside. I'd say Doyle Gillum's probably the oldest one that I know about. And...

EH: What about Lou Maiuri—do you know Lou Maiuri?

DB: Unfortunately, yes!

EH: (laughs)

DB: I won't say anything more. That's enough.

JS: Whenever he called for us he brought moonshine to the dance, so yeah, we know him well. (laughs)

EH: (laughs) Ok. Bill Ohse? Bill Ohse? O-H-S-E?

DB: We don't know him! He's not Braxton County.

EH: No he's not Braxton County, I'm trying to remember where he is through.

(librarian knocks)

Sorry! We'll pack up.

Librarian: Okay we're closing.

EH: yep. Thank you.

DB: We can stay.

EH: Well thank you both.

DB: But anyway I think it would be great if you could talk to those old ladies.

EH: Yes.

DB: Before they pass away. I would love to go and interview Mrs. Rexroad for the simple reason my husband's family are inter-married with Rexroads and I think she may be out of his, probably would have been his 2nd or 3rd great aunt. She was a Phillips and she married a Rexroad, and they live in the same area up around Vandalia that she lives in and I'm thinking she probably could be related to his family. That's not my family it's my husband's family. That's another thing, my husband's mother was a square dance caller in Webster County.

JS: Yeah, I think we talked about that last time.

DB: oh, you've already got that?

EH: No, no, we talked about it last time, but...

DB: Oh she calls square dances and she's even gone to square dances with us, hasn't she? Um,

JS: ... pass away when she was 98 years old.

EH: Wow. Yeah well if you wanted to interview Mrs. Rexroad, is that right? I could record it, or you could ask the questions and I could ask questions. Because you know her you might...

DB: I know Ed more than I know her. We know Ed. Cause Jenny's played with Ed quite a few times.

JS: Yeah, he's played at our square dance before.

DB: And you played with him and Jim places too. Yeah.

EH: Well we better pack up so we don't...

DB: Yes we don't want to keep the ladies.

EH: Thank you guys.

DB: We want to come back some day.

EH: Yeah.

1:06:38

END OF TAPE