

Eve Faulkes

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Interviewer: Emily Hilliard

Transcription: Emily Hilliard

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Eve Faulkes was born in South Charleston, WV and is a professor of graphic design at WVU. She helped and found and design exhibits for the Scotts Run Museum in Scotts Run, WV.

EF: Eve Faulkes

EH: Emily Hilliard

00:00

EH: Okay, so could you introduce yourself and tell me who you are, when you were born, and where you're from.

EF: I'm Eve Faulkes, I was actually born in South Charleston, West Virginia and I've been teaching at WVU since 1980, teaching graphic design and probably around 2010 my profession started waking up and deciding that we could do more than just helping clients that walked in the door and do something about community engagement and making a difference in communities in starting projects and so maybe that's what you need for now.

EH: Yeah, yeah. So when did you first go to Scotts Run?

EF: I first went to a meeting that, it was kind of an event that the northern West Virginia Brownfields Assistance Center held that matched up professors from different disciplines across WVU with 8 different communities and towns that had something that was an eyesore, which is what a brownfield is. And put us in competition for a \$5,000 grant to that community if we came up with a solution that was the best of the day. And in my group, besides, I was matched up with Scotts Run and Osage in personal, and besides myself, Pat Lee, who was a lawyer was there, Ron Delaney who was an architect was there. And there may have just been the 3 of us who were WVU professors. And so we cooked up this proposal to deal with a cement plant that had gone into disrepair and was an eyesore, and we didn't get the grant, but we got the People's Award (laughs). And I think that came with like \$1,000. And after that Ron Delaney and I held a community visioning event for all 13 communities and we were trying to decide what they would like to do. Because we kinda liked each other, you know, even though we hadn't won that award. And that was the beginning of it, and one thing among the things people wanted to do in that area was to bring the museum back, because they thought telling their story was important. And they'd had a museum a couple different times and once a flood got it and I think once other roof leaks and things got it moldy and it just, it had... there were artifacts stored away but there was no museum for quite a while. And so we made a brochure for them that said the things that they had identified in their vision that they wanted to see happen, including bringing businesses back of course, and making the town what it was. But the museum was one thing that with my students, we decided to tackle, particularly because there was an opportunity. Mary Jane Coulter had this building that we're currently using that had had a business in it before and she was between renters and she said, well, I'll donate for a temporary space and so we started from there.

EH: What year was that? I'll just hold this [the mic] so you don't have to.

EF: Okay. (laughs) That was 2011. And by spring of 2012, we had the museum pretty much open as you see it today.

EH: Wow.

EF: And so we had designed it with the community, we were checking in all the time with the community to see if we were getting the story right, and then... so we did some of it that first fall semester. We started working with them in August of 2011. And we started by helping them prepare for the street fair, and painting buildings and doing things just to build trust and meet each other. And then planned the design for the museum. And I think by December we had the blue band on the wall with a lot of stories there.

And 16 books that were part of geocaches that each had an individual story in the beginning of it, and we parked them right... I think that's what we got done the first semester.

EH: Okay.

EF: And then ever after we just kept making it bigger, finding new ways to tell more stories and added the trail of interpretive signs on other buildings. That's why we named it Museum and Trail.

EH: Uh-huh.

EF: And the community garden I think started in the spring and by that time we had a mural up second semester, and so that was our start, that year 1.

EH: Had you been to Scotts Run at all before or was it on your radar?

EF: It was not on my radar and I feel really horrible about that 'cause I'm just as complicit as every other person in Morgantown in thinking that that's something going on over there that has nothing to do with me. And I had no idea how badly they'd been treated, you know, and what the history was. I'm not even sure if I knew the Arthurdale story, and I taught here forever.

EH: Yeah, yeah.

EF: So it's quite embarrassing, actually. (laughs)

EH: Right. Yeah, I had no idea that foreign-borns and black were not allowed. That's not really part of the story that gets told.

EF: No, no. You get a very different story. And... but to their credit, the director of Arthurdale is interested in this part of the story and she's now invited Lou and Al to come tell it when they have some of their...

EH: Right, yeah I heard that.

EF: ...and that's coming up again-- another opportunity for that.

EH: That's great.

EF: So I think people are owning their malpractice. (laughs)

EH: (laughs) Right. Or at least the one they inherited.

EF: Right! Yeah, uh-huh.

06:20

EH: What was it about Scotts Run and the community that was so, that was appealing to you, or interesting?

EF: I think, well first of all, it is so close to my building. You know? It's like half a mile.

EH: Wow.

EF: So it's very easy to get students over there. It's such a completely different culture than my students are part of, that it was an opportunity to learn how to design for someone beside yourself and your peers, which they tend to want to do. And the people were so genuine and had such great senses of humor, which I do not, I would not have expected.

EH: (laughs)

EF: You know, I expected, you know, they've gone through some really horrible things and they'll be bitter and they'll be depressed, but that's not at all what it is. I mean they look at life, at reality as this is what we got, and we're gonna make the most of it. And like any family, you know, they have squabbles...

EH: Right.

EF: They've done each other wrong different times (laughs) but they're forgiving and they're looking at the big picture and they just exhibit a lot of qualities that I think would make society a lot better, and they'll tell you they believe that too. They know what's important. I think probably if you've gone through something that was tragic but people helped you out and you have helped one another out, you're just bonded in ways that normally doesn't happen in a neighborhood anymore. I mean we don't even know our neighbors anymore. They not only know them, they know everything about them and love 'em anyway! (laughs) Because we all have things we'd rather people didn't know, but it's all been public there (laughs).
08:14

EH: (laughs) Right. I mean they didn't even lock their doors.

EF: They did not. Yeah! And because one of the things they'll laugh and say, "We didn't lock our doors 'cause there wasn't anything worth stealing!" (laughs)

EH: Right, yeah, I think about and I don't know where this is from but kinda the idea that the oppressed people in society are able to visual... able to see it all laid out and what are the problems with society, and how it all works, and the systems. I was thinking about that talking with Al and all that he's been through and he's able to really just see the ways that this Osage is... people have tried to shut down Osage or run a highway through it and he has such a clear picture of the state of things.

EF: Well you know I think that comes from being a minority and I think one reason they really love the Osage area is because a minority didn't mean the same thing it did in the rest of America, you know?

EH: Right.

EF: And they could clearly see, you cross the river, you go into Morgantown-- it's one set of affairs and then in Osage it's another and they could see the backside of Morgantown. You know, they saw people-- the same people acting one way when they would visit Osage and another when they were in Morgantown. And they did get a clear picture. They knew exactly what was going on and they knew what it took to survive and they knew all about how you have to act where and most regular white folks have no idea. Have no idea. And so I learn SO many things. As long as I've been going over there, and I go over probably at least a couple Saturdays every month and sometimes all of 'em. And I learn something new every day. And something that makes... it's something that makes not just history, it's something that will make my life better and make me think twice about the way I approach things. And you know, right now our society is waking up to some of those things or digging in its heels in a big denial about it, but there's an opportunity to learn from this little place how you ought to be.

EH: Right, right. What are some of those stories that stick with you that you've heard people recount?

EF: Well, if you go back to the heyday of the mines and when some of the people that are now in their 80s and 90s were kids, they can recall, or if they weren't really small, depending on the age they were, the biggest disasters, and even the smaller disasters that took lives, they know what happened. Like Miss Sarah will talk about when the '56 miners were killed and the funeral home gave you a black wreath and there were black wreaths on so many doors. And doors of white people, doors of black people who were neighbors and there weren't people to provide income after that. And so the ways neighbors pitched in, sometimes they divided families up and kids got raised by neighbors. Would we do that? Here in town?

EH: Yeah.

EF: There's just... giving is a whole different thing than what people think of than when they give to charities. I mean this is hands-on being there. And I think that's why they're so forgiving--they know there are many things that made life hard and it's partly luck or it's partly support that gets people through and they're there for folks. And I didn't grow up learning those kinds of lessons. I thought I was kind of a nice person, generally, although we can all be selfish. But those are minor things. They don't...that's why nothing, when they offend one another, they get over it pretty quick because it's nothing compared to the big picture. And they know what the big picture is. And I think even recently because there's still not a lot of money there, there still are the same things that plague all of West Virginia going on, and you know I have watched, I watched both Sarah and Nancy's grandson's be killed and they were the hope for the future. They were the ones who were doing everything right. One of them was working a late job and going to-- he was either in college or ready to go to college-- and a driver killed him on his bicycle while he was driving, riding home. And that was Nancy's grandson.

EH: Who's Nancy?

EF: Nancy Coles (sp?).

EH: I don't think I've met her yet.

EF: She doesn't come--she's more on the Tuesday meetings than the Saturday ones. And she's disabled but works ways she can. Works pretty much, and she's got bad knees and she just adopted her great-grandson because the mother is in prison.

EH: Wow.

EF: And it was with a foster family, but she thought family should be taking care of family. So they also have a work ethic like nothing you've ever seen. Like I said, Miss Sarah was asked to retire at 88. (laughs) And the other woman that... oh... I've forgotten her name. I remember her maiden name was Antaneck (sp?) so it's gonna come to me in a minute. But anyways, it's the one that, she retired at 92.

EH: Wow!

EF: And died 6 months later, so she pretty much (laughs), she made it as long as she could, but she worked for the National Forest Service. You know, she was kinda... she filed and she took care of their travel things right here in town. Helen Wassic (sp?) Helen Antaneck Wassic is her name.

EH: Okay.

15:04

EF: But she started working when she was 7 years old and helped run the gas station there in Osage and spoke 7 languages because she needed to to get... communicate with the customers.

EH: What was her family's nationality?

EF: Russian, but there's a controversy about whether at that time she was actually in Poland.

EH: Ah, uh-huh.

EF: But anyway. That kind of area. And of course, Al [Anderson]-- no sign of ever stopping working. And so not only does he work in that shoe shop 'til 10 at night, every night. I think he starts a little later in the day, but...

EH: Yeah, wow.

EF: And then the nights he's not working he's got singing gigs and he's tracking like all of them, they track what each other are doing. People wouldn't expect that they all follow what's going on, on the radio, they follow, they read the newspaper front to back.

EH: Totally.

EF: And it's because they don't want to miss anything and they certainly don't want to miss anything that's gonna come down on them again in their community. So they stay very active politically.

EH: Yeah, Al laid out all of his opinions on all of the democratic candidates.

EF: Oh! (laughs) And that's before tomorrow night's debate!

EH: Yeah, right.

EF: Yeah.

EH: So, you know there are a lot of communities in West Virginia that have faced very difficult things. I'm curious what makes Scotts Run unique or what makes it stay a cohesive community... or at least that group of people.

EF: I think just because they literally have a love for each other. If they could find housing in there, I bet all of them would move from where they were dissipated to back there. Even Miss Sarah who's 95 any day now, says she would move back there in a heartbeat. And I think it's because that's where they really remember being cared about. And when you move someplace else and it doesn't have that history, it's just not quite ever the same.

EH: And for that community.

EF: And that's why really the museum has become what I call a third place.

EH: Uh-huh.

EF: It's where they, for that Saturday, they, not only the ones that live nearby, but it's a place to sit and have coffee together and swap stories and break bread together and I bet it's their favorite place.

EH: So how did that all come about-- the sort of Saturday "Coffee Shops" and the regular meetings there?

EF: Well, that grassy lot that is kind of the... at the end of Mary Jane's building which had been years ago the company store and when her brother was living, he had a bar there and she had a tea room. And the tea room, for women was-- I didn't know about that, I wasn't involved at that time, but I've heard other people that are professors at the university say that they dropped in there and it was just wonderful. And I think it's because she did what she does at the museum, you know, she just took care of them and she's a wonderful host. (laughs)

EH: She is. Yeah.

EF: And so I think when the museum opened, it was a natural thing for her-- first thing she did is when we first saw it, she said come over and see what we've got ready for you. And it was just bare walls, 4 tables, and a whole bunch of artifacts just kind of piled up. (laughs) But the tables, I couldn't figure out why the tables were in the museum, but she must have figured that's what was gonna happen.

EH: Yeah, uh-huh.

EF: From the beginning. And that's why we made the sign that's on the front and we kind of called it a coffee shop as well. And I think she was planning to-- I don't know if she thought that would be a way of helping the business end of it support itself or not, but it never has had enough to be a commercial kitchen and she doesn't really charge for things.

EH: Right, right.

EF: It just exists by donations. But I think it's her personality that it became that. And then the thing that really made it take off is when one of the projects that happened was we made this live performance of the CD we had made at the Met Theater and many people who didn't realize it had reopened over there saw it. It got a lot of PR and since then it's been packed like you see it. So it wasn't so many people before that. But now it's on everybody's radar I guess.

EH: Yeah. So who were the initial players when, in 2011 when you started working with people to figure out the exhibit and that sort of thing?

EF: The same ones who are there now! They haven't... the only reason you get out of it is if you die! (laughs) I'm beginning to think that's going to be situation too! But yeah, at that first meeting it was Mary Jane [Coulter], Patty Thomas, Sarah Little, Al [Anderson]. And then when we had the community vision meeting at that time, Lou's wife was still living so he and his wife were both part of it and Ron Justice has been a player now and then because he's connected to the university. He also was a former mayor of Morgantown and he's on the board of the Mannette Steel Drum Factory. So he had some connections that helped. Eli Mannette's partner at that time was very active and she died of brain cancer, so we've lost, just since I've been there, we've lost probably 6 or 7 people with recently Jerry Huey, who was like the handyman for the group.

EH: Yeah, right.

EF: Died suddenly of a heart attack. So I've been to a number of funerals, which is a different way of being immersed in the community. I see something of how they handle those situations. It's like they've seen so much death. Premature or otherwise, they just pitch in. You know, they just know what it takes to be there for people. And when Miss Sarah's sister died, who had been an active part of the Flying Colors Gospel group that... and she was the one that sang like Aretha Franklin. And I went to that funeral. Miss

Kitty was her name. And I bet there were 300 people at that funeral, and 80 of them got up on stage and sang.

EH: Wow.

22:38

EF: I've never seen anything like that. So singing is a big part of that family in particular. The Boyd-Little family. And that's one reason they make sure everybody gets a send-off. Not quite that spectacularly, but. That's why the Flying Colors got together.

EH: Right, yeah!

EF: When the population started declining, they thought everybody deserved music at their funeral.

EH: Yeah, just seeing everyone in that room at Jerry's funeral get up and talk and... there also was... I mean it was very sad and he was very beloved but there was also a sense that it was matter of fact. Or it was just... this happens a lot here. Like it didn't seem out of the ordinary necessarily. And maybe just me coming in for that and not really knowing him, there had been a few days in between to grieve, but it did seem very--this is what we do. This is just what we do.

EF: Yeah, and I think their lives are harder! And like I say, people have lost... it's one thing to lose, like when Miss Kitty died, she was 83, Miss Sarah was already 10 years older than her and that made her the last sibling of 11 alive. And I see other people I know that are the last siblings, and they're ready to go. You know? They don't want to be around anymore, they've lost family. But not these people. I mean they, they're gonna... I don't see any regret about being left on this earth. They've got things to do! (laughs)

EH: Right, yeah, totally.

EF: And I wanna be like them! You know? And not that I want to have the kind of hard life they've had, but I want to treat people the way they treat people. And it's affected my teaching.

EH: Really?

EF: Yeah. It's affected my on family. I mean, I think you just-- it's different than the academic race, right? It's the real stuff. And I think it also makes me more cognizant of communities around the world that I can or can affect. It feels like there's-- you put enough goodwill out there and things will be better. And if they're not better, at least you got somebody to share it with. (laughs)

EH: (laughs) Yeah. Can you talk a little bit about how it's affected your teaching?

EF: I think it's made me more empathetic and we keep learning empathy in different places, so I learned what empathy looks like there. And I probably am more--both more forgiving and more willing to push them out of their comfort zones because you don't meet people unless you do that. And art students and design students are more often than not introverts. (laughs) So that can't be an excuse for apathy. And it's an age I teach from 19-21 where they would rather be with their peers, and so it's always kind of a balancing act to get them to think of someone other than yourself, but my field is a service field, and even though you can make art and you can be proud of what you do, it's done for the purpose of helping someone else's life be better or business be better or whatever it can do, and so when we can get out into the community like this, and we can experience gratitude and have the lights go on yourself about something that is not what you thought it was in terms of either your own stereotyping or just that you

thought people would like something because you did--that's really good foundation for their profession. And so some of them are slow to catch on to that, but I always do think there are seeds planted and I have faith (laughs) that's it's a better thing than not doing it that way.

EH: Right, yeah for sure. Can you talk about some of the design choices-- like the logo-- and some of the conversations you had with the community initially as you were designing things?

EF: Okay. And one of the things I think designers have the opportunity to do is, we make real things. So unlike people who've come in and studied communities and collected data and the community doesn't get anything back from it, we have the opportunity of always giving them something. And I think that's good for the students, but it's also good for building our trust. And the first thing I had done with them is make this brochure, and I had to make a logo, just so we could get the brochure done, but I did show it to them in stages, and it collected things that kind of represented what women were doing, what men were doing in the community, and also a time period when sign painting was the aesthetic in the 30s.

EH: Yeah--those photos of the old signs are so cool.

EF: They are! Yeah. And actually there is a woman I've never been able to connect with yet, but she did the Coca-Cola signs in the period and was a female coal miner too. Yeah.

EH: Is she still around?

EF: She is, I've never gotten to meet her yet. But she's-- I think she's probably in her 70s, but I'm sure you should interview her.

EH: Yeah! I would love to interview her.

EF: (laughs) So anyway, the logo was done with them and it was kinda quick but they liked it and it's been used to much now that I think it probably feels like it's been around forever.

29:15

And in fact when we first, that same first class that did the museum design itself and the geocaching books, we also offered to make signs of that vintage aesthetic for any business that was still around and so we did one for Al's window, you've seen that.

EH: Yeah, that's so cool.

EF: So that came that same first semester. So that's been something I think they've embraced. And still what's kinda cool is that aesthetic sort of came back into vogues, and so they see designers who are making a living doing this kind of hand lettering...which my mother actually did and I didn't respect 'cause I was brought up in college during the modernist era where we (laughs) eschewed that kind of thing, but it's back now. And so we spent some time in the fall actually doing, practicing hand lettering and doing these things that ended up as t-shirt designs with their sayings that came from their values. And so I think, I think we're able to connect it to what contemporary design is doing and thinking about, and like I say, or maybe I didn't say that, but the same time we were doing this museum, that very same year was when the graphic design profession, represented by their national group, The American Institute of Graphic Arts, came up with this Design for Good initiative. And they had a first national conference on that topic and started that initiative in 2012. Same time we did the museum. So I think we're all coming of age at the same time to recognize things that we should have before and what kinds of clients have value.

EH: Right for sure.

EF: And that's how I always introduce that course is that, who's got, who deserves good design? And so the answer is of course everybody! (laughs) And so we go about proving who didn't used to get good design, and we're gonna give it to them.

EH: Yeah, uh-huh. Cool.

EF: But we always-- so I think the fact that we, that very first semester, were able to produce enough stuff, they just believe in us. So now it's very much like just a healthy relationship. And they also are forgiving of students who yawn and you know, are not paying attention when they first... they know that they'll get older and they'll do better (laughs). But there's always a few students who really do something with it. And even--and I hope that they'll become interested in the communities they end up in, you know, where they get a job. But our big star, I think I've mentioned his name, he was probably not, had to grow into, but his name was Roman King (laughs).

EH: Wow! (laughs)

EF: And he was kinda reluctant but he was from the area. And so he was, and he was black and gay and so he was used to being like abused through school. He lived in his... his father was born in Jere, which is one of these communities. And he was not a great student coming through, but he kinda got into this a little bit, especially after he saw that we were able to give respect to it. And he left... when he graduated, he left for Philadelphia, and got on with Philadelphia Magazine, and from there about 5 years later, he got on with Rolling Stone Magazine.

EH: Wow! So he's doing design for Rolling Stone?

EF: Yeah, he did that for about 3 years and now he's working for the Women's NBA.

EH: Cool! Very cool.

EF: So yeah! And he's made a lot out of himself. And one more story of people making it back out of Osage!

EH: Yeah. There are a lot.

EF: There are quite a few.

EH: Charlene [Marshall]...

EF: Yeah, and that's even just within the state but people come back and they've made it in California and other places.

EH: Will you talk about some of the projects you've done with students.

EF: Okay, well we've talked already about establishing the basic exhibits of the museum, and we'll sometimes do an extra exhibit that can rotate out or something, but the one that was kind of cool came about when Mark Crabtree, who had at each street fair set up one of these circuit cameras to get everybody who was at the fair, you know. Sometimes on the left side and the right side of the same picture. But there were a collection of those that they usually exhibit. Patty Thomas exhibits them in her booth, but they're too big to fit in the museum, but there's not enough wall space left so we made this

thing-- I teach book binding and book arts, so we can put those skills into making some unusual things. And so we made this carousel that wrapped this 8-foot picture around a drum and then it had a film over it that, a clear film that protected it, had little numbered dots, and then around the base of it were places where you could name all the people in that photograph. So it was kind of an interactive thing and it was on a Lazy Susan so you could rotate it and do that. So that was one thing.

EH: That's very cool.

EF: Yeah, it was about, I think it's 3 feet tall and just barely first on a table.

EH: Cool.

35:10

EF: We've done other book projects like I said, after we did the museum exhibit itself and books. We, along with, what's the business name? There's a guy who tries to teach people how to do synergistic gardening in town. And so there was a vacant lot that had held a theater that burned down many years ago, and nothing was being done with it and the walls that are on either side of it were in kind of disrepair. So we painted one wall, and it actually had a gas line that was running right along the wall, so we couldn't like paint a mural right on it, we had to build out from it. So we built a 2x4 support structure for a big mural and we had a bunch of students were proposing what kind of mural would be there, and then the community chose one. And in our long hallway of our studio, we had I think 4x8 panels that made up the mural.

EH: Okay.

EF: And so we projected it on those and painted it and then took it over and installed it and the mural came up before the garden went. And then it was just kind of a cement pad, and we brought in enough dirt--the garden's actually on top of a cement pad. (laughs)

EH: Oh. It's probably better to avoid lead.

EF: Oh yeah. I have no idea. But anyway, this garden actually started with a big, the synergistic garden is built up so it's about a foot off the ground and it had a big spiral that started a spice garden area and then other beds had things that were important to the community. Sweet potatoes and actually a fig tree which came from Crete. So some of the things were trying to be reflecting the ethnicity of the people. 19 ethnicities that made up Scotts Run in its heyday. And we made some garden signs that were extending the stories of Scotts Run on these little tiny signs that said, one of them was about the movie theater that had been on that place before.

EH: Is that the Warner?

EF: No, the Warner's in Morgantown at the bottom of High Street.

EH: Oh, okay. Got it.

EF: What were the names... Dixie Theater was the name of one of 'em. But Eggway Rossi (sp?) owned another one. He owned a restaurant too. I forget the names right now of what they were. There were 2 movie theaters on that street. And Patty Thomas has a good story about one of them, when there was a gas leak. (laughs) But so anyway, this was a pretty beautiful garden that because of the eco, oh I don't remember his name right away. I can look that up and give it to you. But anyway, so the guy knew what

he was doing and the idea is that this system of gardening, you don't ever have to weed. And you pile a lot of straw on top of it and it keeps the rain in there and keeps it like a moist place so you don't have to water so much either.

EH: Cool.

EF: So it was pretty beautiful by the end. And then you may have seen that photograph I had of the gigantic Mediterranean squash that Lou gave me seeds for?

EH: No, I don't think so.

EF: It was 37 inches long. And you would think--it looked kind of like a zucchini but the inside of it was a bright orange meet. And all the seeds were in one end. So all of it, you could like cut these inch-thick steaks of that. And it was good either savory or as a pie or as a soup.

EH: So it was like a winter squash?

EF: I guess, cause I think we let them lay. Some of them we didn't harvest 'til almost November. But they started getting big. And I planted one or two plants in my front yard and it went up to my roof. It was like a... it was... you have to be careful how many you plant (laughs). I've got some seeds if you'd like them.

EH: Oh yeah, maybe. So were these seeds he had saved from...

EF: Someone brought them to him from Crete.

EH: Okay. Uh-huh.

EF: But he knew what they were because I guess they were from there.

EH: Cool. Let's see... How has the community--how have you seen it evolve since 2011, at the museum and just generally?

40:15

EF: Well, for a while we thought we were getting an arts row happening. A friend of mine who teaches school right beside AI, which had been the post office. She made, she was teaching art classes there and at the other end of the street, she made a studio out of what had been The Bunny Hop. And she's a kinda renaissance woman herself. So she's a chef and an electrician, and a sculptor, and a teacher. And then there were a couple other people that almost moved there. And in fact an architect firm almost moved there. So we thought we were gonna get something going. And then things didn't quite happen. So there have been some times when we've thought that there's been enough attention that we thought it was gonna take off. 'Cause one of the things on their list is to get somebody interested in mixed use spaces or low-income and middle income housing. And we even brought the Habitat for Humanity director in and talked about could you do a whole neighborhood at a time. But most of the problem is that the space that's owned is owned by people who are not interested in those things right now. They'd like to just be bought bought out by a developer.

EH: I see.

EF: But the park that's behind the museum is one space that there's always been kind of a mixed thought about whether it should just be a park or whether it could be something else but it's got water issues. It's

probably in a flood plain. So there's not a lot of space that they have availability of making things happen themselves. It's gonna have to be convincing land owners to be part of that.

EH: Yeah, that's difficult.

EF: So I think what that did for me is it turned my attention from trying to do the actual town restoration kinds of things to getting the word out and making it about getting these stories preserved. And I think it's to preserve them for the progeny of the people who live there, but also for society in general, like the more we are seemingly not paying attention to things that make a society rich, not financially rich, but rich in culture and rich in relationships. The more I think their story is meaningful to our future.

43:30

EH: What... so that's sort of on your plate, always thinking about how to get the word out more?

EF: Yeah, I think that's why we put the CD project out, which I haven't talked about. But the fact that there was this steel drum factory there, there was a gospel group that was very active and in fact, there's another gospel group now that raised \$20,000 to put a roof and a well on an orphanage in Uganda, and then a pack of them went there to see it, including Miss Sarah at 94.

EH: Is that Al's?

EF: Al's part of that, he didn't go to Uganda, but Patty and Sarah did go. And so, no moss grows over there.

EH: Yeah, right.

EF: And just watching the joy I think. That's the biggest thing. There's been growing joy in that space and that's, even though I can't say that there's hope that they're gonna ever get the community back where they can live, I think they're... in fact we had a meeting to try and decide, okay, what do we want to do next and what's important. And it seemed like making it, continue to be a meeting space, continue to get the word out, they really like what they were doing and wanted to that to continue to be their mission. But I think now the reality is hitting that it's not self-sustaining unless we do actual fundraising that organizations need to do. And so now we're getting help. We've talked to the woman who's in charge of Mylan's foundation and interestingly enough, his story was kind of a rags to riches things too, so he knew a lot about sharing from when he was a kid. And then George Sarris is well-connected and is trying to help out that way. So I think we're learning about how to be an organization that could be self-sustaining and that's another big push. Because the people who are the general members don't have enough money to make it happen. You can't just do it that way.

46:11

EH: So a lot of these folks are in their 80s and 90s--what happens when they're gone? Or when-- are there younger people coming in or is there enough of a strong community among younger folks?

EF: That's a worry. Even though Patty Thomas has 80 plus grandchildren.

EH: Oh, wow!

EF: (laughs) There aren't many that show up at events except for the street fair. And I'm not seeing the next generation of these people show up. They show up to bring their parents and they are assured of how

important it is to their parents, but I think they've got other... their lives are connected to other things. So I'm not really sure what's gonna happen when they're not able to... as they're thinning out what will happen. It may be that this is a moment in time, you know, we have to capture. So...I guess... and they laugh about it like, you know, George was telling Liza she needed to get this documentary done 'cause he's living on borrowed time! (laughs)

EH: (laughs) Yeah, right. My grandma told me I had to finish my book before she dies. It's like thanks for the pressure!

EF: (laughs) Yeah, but they know some people can live a while. You know, Alfred Jones lived to 101. And he can be beat.

EH: Oh I had a question in there... Well, you should also look at Humanities Council grants, there might be something that applies for the museum.

EF: Yeah. You might help me with that. I've tried twice. Not with them, but I get something wrong 'cause I've not been approved. I've done, I've worked on things for the Humanities Council that they've started and used us as a vendor for.

EH: Ah, yeah.

EF: 3, 4 of those traveling grants.

EH: What were those? Were those for Scotts Run?

EF: No, I haven't gotten anything for Scotts Run. 'Cause like I say, the one's I've worked on have been the ones the Humanities Council started--like the Hatfield and McCoy's exhibit?

EH: Yeah, okay.

EF: And 2 on the birth of West Virginia and the John Henry song. I don't know if you've seen any of those. But...

EH: I've seen some of the Hatfield McCoys.

EF: I think it might still be in its 3rd year moving around.

EH: Yeah, it's moving. I think it is somewhere. Let's see, what else.

EF: I mean we have enough stuff we could make one of those on Scotts Run. I just don't know if it would have the same kind of popularity, 'cause they were usually picking themes that were well-known already.

EH: Mmhm. Right. But I mean if there's a grant for the museum. Like a project the museum wants to do or something, there might be funding there. But yeah, I could see a traveling exhibit about Scotts Run. And maybe it would have to be tied to Arthurdale in a way.

EF: Which is okay to tell the whole story.

EH: Yeah, for sure.

EF: In fact we did tell the Arthurdale side of it when... at the Met, you know when it was going through the song that Chris wrote about it.

EH: Yeah, I've actually been... I just read, well I don't have it in my bag, but I started reading a book called *Back to the Land*. It's like *Back to the Land: Arthurdale Heritage* and I don't really like it so far! (laughs) I mean, I just think he doesn't get the whole system and he calls Scotts Run a wretched hollow. He's like a New York guy who's coming in.

EF: That was a whole thing about the Hatfield McCoy deal too, that it was just like yellow journalism.

EH: Yeah. Yeah.

EF: 'Cause I think I told you about the other side of it, that he actually might have been an activist on the behalf of black workers.

EH: Right. Yes. And this was in that book *Ramp Hollow*, he talks about that too. How much it was sensationalized. But yeah, so this, I mean this is a new book but I just think--it was as if he doesn't realize that people still live there or you know, to have a place that you live continue to be called a wretched hollow is pretty shocking.

EF: Yeah. What they also won't tell you at Arthurdale is that there have been... like in Scotts Run, they accept everybody, you know. So gay people are okay, but they won't go into any of that about Eleanor Roosevelt. 'Cause there was a woman who was writing her story in California who came to interview them and they said go ask them at Scotts Run. (laughs)

EH: Woah! So they will acknowledge that she was probably gay-- Scotts Run folks.

EF: Scotts Run would be okay with that but they would not over there.

EH: Wow! Well also, her partner, or the woman...

EF: That's how it got found in the first place.

EH: Yeah! And she was apparently very racist. [Lorena] Hickok.

EF: Really?

EH: Yeah.

EF: Oh!

EH: Yeah, but I think the reason they didn't accept African-Americans and foreign-born was Reedsville, but I don't think Eleanor pushed against it too hard either. So, yeah. But let me think-- is there anything else that comes to mind for you?

52:26

EF: I mean we have done more projects than I've named but I'm not sure that's the biggest deal.

EH: Yeah, right.

EF: There was a cool project that wasn't with my students but was with some young teenagers that I wanted to get exposed to Scotts Run, so it was the dollhouse project where Mary Jane and Patty and Al and Miss Sarah told these 9 and 11-year-old and I had a batch of young guys too that were, they would tell them what the houses looked like and we would get specs and we built dollhouses that were models of 2 of the kinds. The kind that was a 2 story one and the kind that was just 4 rooms with a 4 pitched roofs with a chimney in the middle. So we made those and we kept meeting with them to get stories about them, and then wrote some of the stories on the board, clapboard walls on the outside of the house. And those, that was a cool project. And the parents of those kids still, you know how Facebook will tell you a memory? (laughs) So they'll still every time it comes up, they'll say how wonderful that was. And then I know there were other ones.

We had a maker's space there for a while. We got about 10 sewing machines and we tried to get people to... in fact, we had some of the same little boys that were being homeschooled. Their mother would bring 'em over and 3 of 'em were using sewing machines to learn this kind of quilt applique method of making these squares that we put on aprons. We made aprons, and what else did we make? A few things.

EH: Was that at the museum?

EF: That was at the museum! I actually brought a friend of mine from Charleston to come up and work on all the machines and teach this method, 'cause I didn't know it. But we did that, we probably did that for about a year. And then they got tired of it. (laughs) But I thought it might have, you know, turned the museum into a different community kind of center. I think they're more into the food. The events they have around food. We've done some things trying to recreate the ethnic recipes, and that's gone over well.

EH: Like a community dinner?

EF: Yeah, and even as part of the street fair there would be, and that was something students could help with too, making interpretive signage of those kinds of things.

EH: Yeah, very cool. So the people who come who live in Scotts Run still, that's Mary Jane and...

EF: Yeah, she still lives there, Dolly King still lives there, Nancy Coles still lives there. Some that you, I haven't mentioned much. Her name is escaping me. There's another black woman who just moved 90.

EH: I think I met her the first time I came.

EF: She's a good friend of Mary Jane's and lives there. She has 2 twin sons that one's in Cleveland and one's in the area. And there are other people that aren't there all the time. Bob Martin has been a player at different times and Celeste. There's a bunch of different people that show up at the street fair and then some other times.

EH: And Bob Martin, I remember Al mentioned him, they were chairing the Public Service District.

EF: Yeah! Yeah. I guess Bob had come to town when the interstate came in and liked it and stayed, so he's been there since '79 or no... 79s the interstate. I forget what... I think probably it was like '74 when it actually came through there. And so he knew how to run heavy equipment and stuff, and so now that's been helpful at different times. But that's, he had enough experience that between he and Al, they were able to do what was needed to make that Public Service District happen.

57:15

EH: What do you think the benefits have been or the impacts have been for the people who come. Individual people. And also I guess I'm just interested in how they're reconstructing a memory, collectively reconstructing a memory of Scotts Run.

EF: Well it's interesting 'cause there's maybe 10 years difference, you know, between any 2 people who might be sitting there, so they'll disagree on who lived there, because they're both right. You know? (laughs) And I think what keeps it interesting for them is learning the part they didn't know. Learning like, the collective memory gets bigger. And... of course Mary Jane, I don't know if this should stay recorded, but (laughs) Mary Jane says that her brothers make up the stories. And so she's always laughing at and saying... 'cause sometimes I'll be writing down you know, what they've told me and she'll say, that wasn't what it was. (laughs) But even that's, you know, I think I was just listening on NPR the other day about another community that had a Liar's Club and that was a place... did you hear that story?

EH: No, but just like story embellishment and that sort of thing is common.

EF: Right, yeah. But I hear so many cool things like one day we were sitting there and Lou somehow coffee came up and he said well when my peanut butter jar gets empty I just put my new hot coffee in there and stir it up and that's how I clean my peanut butter jar. And it makes great coffee and I get protein. And then Charlene was there and she was saying, well I do that with vinegar and jelly jars. Anyway, her jelly, when it was done, she had a way of recycling that into something that... oh she made like a strawberry vinaigrette dressing out of that. And then they all started talking about what they did that was kinda recycling around food. And that whole thing, you should have recorded that day. It was all amazing! And I'm just sitting there with my jaw dropping thinking you know, I've not heard these stories in my life, and they all know something that can be collectively like that. So that's the kind of joyful things that come and you know, the fact that they're knowing it came out of poverty but it also came out of being responsible and... so it's stuff that you could... like buy a book now, you know, and read those kinds of things. And the other day, you might have been there when somebody brought in a recipe book from, I don't even know what year it was.

EH: I think it was '82 or '83.

EF: Oh, okay.

EH: But it seemed older.

EF: Yeah, cause they were passed down already...

EH: They were also recycling... yeah.

EF: And they all know how to bake bread, you know. In different ways than even when I was starting to learn to bake bread. They bake bread, or they watched their parents bake bread in outdoor ovens.

1:00:21

EH: Yeah.

EF: Let alone the kind of wood-fired coal stove ones that people remember.

EH: Yeah, John Propst and George were reading that recipe book and they sort of took offense 'cause there was a quote where Eleanor Roosevelt says that the children of Scotts Run were "sub-normal."
(laughs)

EF: Oh.

EH: Yeah. And it's like "They were sub-normal and I often wonder what happened to them." (laughs)

EF: (laughs) Oh! Yeah, there are some people... there was a guy named Charles Woods who wanted nothing to do... like the Eleanor Roosevelt story was one of them we put on an interpretive sign and he wanted nothing to do with her, 'cause I guess he'd heard. But he had heard quotes that were not even attributed that weren't attributed to her, but got sensationalized.

EH: Yeah.

EF: 'Cause she was a life-long member of the NAACP and worked hard on rights for blacks, whether she repented after Arthurdale or not! She's still the rest of her life she was fighting for Civil Rights.

EH: Yeah, I think she got Marian Anderson, or was responsible for helping her perform at maybe Carnegie Hall.

EF: Did you know that Miss Sarah's sister sang with Marian Anderson?

EH: I don't know if we talked about that! No. I don't think so.

EF: Okay. So the 3 sisters sang on the radio in Morgantown early on but yeah, I mean, Miss Sarah is... you've done here, right?

EH: Yeah, here. Yeah. But probably could talk to her again.

EF: It's different every time.

EH: Yeah.

EF: Some things are the same every time, but there's always something different.

EH: Is there a good, well before I ask that... George also said, you know, sometimes they make it out to be like Osage was the Garden of Eden but I remember fights and stabbings. (laughs) Like I think that was real too.

EF: It depends on the day whether you get those stories. Yeah, he knows where the bodies are buried. (laughs) And yeah part of it seems like it was the wild west. But I think it was somehow they knew an order to it.

EH: Yeah, they knew the rules of the society.

EF: Yeah. And they said usually if there was a big fight it was because somebody came to town and was stirring it up.

EH: That's also what he says-- it was like some, it was when people would come in from outside of time and they would set them right. (laughs) that's what Al said.

EF: (laughs)

EH: Like you didn't come to Osage to mess around, you came to be set right. (laughs) Is there a good book about Scotts Run? Or narrative? I've been trying to find stuff for research and haven't found much.

EF: I don't think so. And I don't know if he'd be a resource or not but there's a guy named Ed Brown that's a faculty member.

EH: Oh yeah!

EF: Did I tell you about him?

EH: Well he came to the Food Summit to sing some of his Mine Wars songs. But yeah, I should talk to him.

EF: So he's interested in doing that, but yeah, I don't think there's somebody who's put all this together.

EH: Yeah, that book I was talking about, at least it kind of has the narrative. Just the timeline of when coal came in and Scotts Run and how Arthurdale was spawned out of it, but I just don't really agree with his approach. But at least it's helpful.

EF: ...histories. Even the things that Lou collects are from the Diamond Magazine, so it's coal industry's version of it. But he himself has a lot of stories that he's written down and we tried to capture somewhat, but.

EH: Yeah I need to... I should follow-up with him. Do another interview. Who else should I talk to? So I've interviewed Lou, George, Charlene, Al, Charli Shea.

EF: You haven't done Patty Thomas.

EH: I don't know if I've met her. I should write it down.

EF: Patty and have you met Dolly?

EH: I did this...

EF: The blonde?

EH: Yeah.

EF: Yeah, she and-- they have an interesting story together because when Patty's mother died and then she was taken in my Sarah's... well, I don't know if taken in is the right word, Sarah's parents moved in and took care of all those kids, but they have very different accounts, like Dolly and Patty and Sarah. All have different points of view. Miss Sarah was almost out on her own by that time and Patty talks about it as though the mother was busy and she was doing a lot of the raising of her siblings and so it's not all hunky dory, you know. But it is really interesting how people thrived through that and mixed up houses. Al can tell a story about the Jacksons that lived beside him and they had 16 kids and I think 11 of 'em were theirs and then they just kept adopting more kids that needed a home. And... so who knew... oh there's somebody named Irene that is from Cassville, so that's another one of the... and you should get her because she's... I don't think she's all that healthy and she's in her late 80s. But she's come to reunions now and then and I think one of her daughters takes care of her and sort of manages her time. But Mary Jane can help you get that contact. Irene Shahan's (sp?) her name.

EH: Shahan, okay.

EF: And this Pat Antione who was the coal miner and sign painter? I'd like to talk to her myself.

EH: Yeah, yeah we could do it together if you want. You could ask questions and I could record or something.

EF: Yeah. And I would love for somebody to write a book, but you can't write one unless you've got a degree. (laughs)

EH: That's not true!

EF: Well, I think for it to, well that was even one of the reasons I couldn't get a Scotts Run thing from the Humanities Council. They wanted to get-- I had to have an author with a degree and good track record involved.

EH: Well we have, I know they ask for that on the fellowships, but there's a cookbook writer, Ronni Lundy who wrote this beautiful book about Appalachian foodways that won 2 James Beard Awards and I asked her-- they want to know like what your degrees are from, and she said, "The answer is easy, I have none!" She dropped out of college. And I think she...

EF: They awarded her anyway?

EH: I think she did because of her writing work. So I mean I think you have plenty of experience.

EF: Well I was trying to, this was for Davis when I was trying to get just waysides done, and I do have experience writing stuff like that but they wanted it like to be vetted, and in fact I even got someone on that project that had written a number of books about similar things there, but I dunno, it just came back that there were a lot of people asking for money that cycle. But I did it 2 cycles in a row and still didn't get anything.

EH: Well it's always new program committee members who make the decisions, so you should try again.

EF: Okay. Yeah, I just, I don't know what it should be.

EH: That would, you could talk to Erin our grants manager. I do think it's probably harder in Morgantown to get a grant than if you were in somewhere that isn't funded often, like Boone County or something, because they try to spread it around geographically.

EF: Right. Would they consider Scotts Run Morgantown?

EH: No, but it's still Monongalia County.

EF: Well I was trying it, I mean I was doing it here but it was for the...

EH: Tucker County?

EF: Yeah, uh-huh.

EH: Let's see, is there anything else you'd like to add?

EF: Can't quite keep track of what we talked about.

EH: Yeah, I know. (laughs)

1:10:10

EF: I try to figure out like what this is that I'm trying to tell stories about because sometimes it seems like it's not history so much as it's just, or maybe it's culture.

EH: Mmhm. It's folklore!

EF: Okay! (laughs) Maybe that's, yeah. I think you had asked me at one time if there were legends around, and I think there's more stories about characters that used to be there. I know there was one, I don't hear them talk about very often, but there were some people who had these concertinas like a husband and wife and they would go up and down the street with these concertinas trying to save people. (laughs)

EH: (laughs) Like religious singing? They were telling...

EF: And then they were telling you about Sephronia (sp?).

EH: Yes, yes.

EF: And I tried to get Al to let me put that in one of those kid's books and he was reluctant to, so I think he was trying to save her reputation or something. (laughs) But when he's not thinking he's recorded, he says some really funny things about her.

EH: (laughs)

EF: And George has some extremely... I don't, again I don't know if he would... like he had an uncle and his father, his father was a straight arrow...

EH: Yeah, he kinda said this. His uncle had the... served...

EF: His uncle, during Prohibition, did he tell you about the...

EH: But he wouldn't get into the real details. But he did say he served wine and whiskey by the drink.

EF: Oh. He didn't tell you about it coming out of the spigot either, did he? (laughs)

EH: Uh-uh. (laughs) Nope. Didn't talk about that.

EF: And there was... I can't remember enough of the details, but they would talk about during Prohibition that there would be planes that would fly low and drop barrels of whiskey out.

EH: That's crazy.

EF: I don't even remember which one told me that.

EH: Uh-huh.

EF: But if they're not willing to put it on the record...

EH: Right, yeah. Well, sometimes in a second interview after they loosen up a little. Oh yeah, I was also just thinking about those WPA photographs and to have this kind of record of your community being a certain way.

EF: That's also been why it was such a good pick. Because when can you find that? Usually you have to dig in people's attics and there's been some things that come out of attics, but it's just supplemented that. The only really sad thing is that they didn't do a good job of asking any questions when they took those photos.

EH: Yeah! Right! And I mean there's no names on them!

EF: I know! Rarely.

EH: Yeah. But you've done some work to help identify-- ask people do you know these folks?

EF: Yeah, we try to identify, we've identified a lot of the people in the ones and sometimes they'll disagree on who they are though. And that project that Chris Hash just did with what was in the West Virginia Collection, identified more, and some of those were also in the Library of Congress. They just got a hold of.

EH: Well I also think people at the Library of Congress might be interested in those names. I mean I think there could be a project.

EF: Really?

EH: Yeah, 'cause I was at the... I was there, I was at the American Folklife Center, but it's in the main Library of Congress building, because I was trying to see if there were any additional materials about those photographs. I didn't even really get to that but I said, you know there's a community there that still knows people's... oh, are we overtime?

EF: Oh, actually if my clock's right...

EH: Oh no, you do have to go. (laughs) Sorry, I didn't even know it was that late! Anyway, they think that they would be interested in those. Well thank you so much! I'm sorry I might make you late.

EF: Oh wait a minute, maybe it got cancelled.

EH: Oh.

EF: Let me see. Gotta get my glasses and see. There's like 5 messages right here.

1:15:00

END OF TAPE

END OF INTERVIEW