

Final Report for

**“Cultural Impact and Development of “The Crooked Road: Virginia’s
Heritage Music Trail” in Montgomery and Giles Counties, Virginia**

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Final Report Narrative

Title of Project: **Cultural Impact and Development of “The Crooked Road: Virginia’s Heritage Music Trail” in Montgomery and Giles Counties, Virginia**

Grant Period: February 1, 2013 – June 30, 2014

Grantee Name: **Virginia Polytechnic Institute and State University**

Project Director: Dr. Anita Puckett

I. Description of Project:

A. Background:

Virginia’s The Crooked Road Heritage Music Trail (TCR) has become an economic and cultural success story, involving 46 sites and hundreds of musicians (*Explore the Crooked Road* 2013; The Lane Group et al. 2012:12) primarily in the southern and southwestern Appalachian counties of Virginia. Its stated mission is to support “economic development by promoting Heritage Tourism and Blue Ridge and Appalachian culture” (*Explore the Crooked Road* 2013). At the same time, the rich and copious music traditions of several the Appalachian counties of Montgomery and Giles Counties, Virginia, are represented at only four TCR music venues, and these are not “major venues,” but “affiliated venues.” According to TCR website, “The Affiliated Venues and Festivals present high-quality traditional music and more in a family friendly setting.”(Affiliated Venues and Festivals 2014), meaning they are marketed less widely, are often more difficult to find with respect to major highways, and occur more sporadically than major venues, sometimes as infrequently as once a year. Therefore, in having only four affiliated venues, Montgomery and Giles Counties are losing tourism dollars that could go towards economic sustainability for these counties and their communities. As a result, one major purpose of this project was to collect, classify, and analyze relevant materials for these two Virginia counties in order to expand TCR presence more fully into these two counties and to assist TCR and Counties administrators in making a case to expand the locations of major venues from primarily Rt. 58 to other highways so that affiliated venues would have more visibility. This purpose is in response to a

request by Crooked Road Director, Jack Hinshelwood, who asked that Virginia Tech's Appalachian Studies class on Undergraduate Community Research (APS 4094) obtain historical and current information on music venues and musicians in these two counties (see Attachment 1).

The second, and more abstract and academic, purpose of this project was to investigate if TCR initiative is promoting "cultural heritage" consistent with local cultural norms and values in a manner that is also economically successful. Is it, on the other hand, simply marketing music-based culture in a manner that commodifies these traditions to the point of fragmenting or eradicating the Appalachian cultural significance of them? If the latter, then TCR may be encouraging the kinds of rination produced by global neoliberal economics (Smith 2002) or, at the least, re-introducing the cultural and social fragmentation that characterized much of the Appalachian folklife movement of the 1930s-40s (cf. Becker 1996). As argued by Mayer and Holzheimer (2009), the "creative economy" is here to stay and communities must change to embrace them in order to be economically viable and sustainable, yet, with respect to music traditions and the recent rejection of a TCR request for National Parkway status (re-coded by some as an example of the so-called Agenda 21 movement), are the changes worth the effort economically and culturally?

B. Project Details:

1. Community Partner and Research Objectives of the Research Project:

Conversations with Mr. Jack Hinshelwood, Crooked Road Executive Director, resulted in a committed partnership for this project leading to the project purposes mentioned above. As a result, the central focus of the research was three-pronged:

- To engage in participatory action research with local communities identified by project director, Dr. Puckett during the summer 2013 (in consultation with Jack Hinshelwood at TCR) that provided access to and use of local archival information on musicians. This information also yielded data on the cultural meaning and significance of local music traditions;
- To collect documentary and voice data relevant to the music traditions in these two counties per Appalachian Studies Program's agreement with the Crooked Road. This information yielded basic, but partial, information on the historical and heritage significance of local music traditions that can assist in the construction of Wayside kiosks in these two counties and in arguing for expansion of TCR representation in these two counties;
- To interview various Crooked Road personnel at the different community sites in or near Montgomery and Giles Counties (e.g., Floyd and Radford) with respect to the successes and limitations of the initiative.

Early meetings and phone conversations with TCR Director, Jack Hinshelwood, focused on operationalizing these purposes through development of research questions as follows and then obtaining data to answer them. They constituted our *research* objectives.

- What information on musicians and heritage music history exists in these two counties?
- Do we have enough information to structure Wayside kiosks in a manner similar to those at other locations?
- Do existing venues, both current affiliated and non-affiliated, in these two counties meet TCR criteria in order to become major or affiliated sites?
- What non-Western, non-white musicians and music is represented in various venues in these two counties?
- How do we need to prepare our data to be of use to TCR in the future?
- How can we use our findings to assist TCR in maintaining a balance between “marketing” traditional heritage music in Virginia Appalachia and in “preserving” it as cultural heritage?

In addition, each student engaged in approximately 40 hours of community work on the project, one of which was an interview with Woody Crenshaw in Floyd, Virginia, who is a major venue director. These data from interviews and participant observation informed the students on how to respond to the questions above and meet our research objectives.

2. Learning and Leadership Objectives:

Through the process of collecting archival data at off-campus museums and historical societies, setting up and conducting interviews, designing individualized segments of the research project, and then working as a team to create a common research presentation at the Appalachian Teaching Project Conference, students developed leadership skills and awareness of community assets in a manner that would not have been possible in a traditional classroom setting. In so doing, they met the Project goal of developing leadership skills and awareness of community assets that can foster sustainability. TCR’s major goal is to foster sustainability, so developing leadership and personal initiative within the context of an examination of the strengths and weaknesses of TCR necessarily meant also learning about ways communities have to insure their continuation.

By participating in music events (see [Activities](#) below) and through personal interaction with those involved in heritage music during interviews and after, students became engaged in active learners who were responsible *on their own* to obtain information and data and then classify and analyze it. In so doing, they met the project goal of engaging as active learners and participants in community projects.

Finally, the diversity of responses students obtained in their interviews and conversations revealed to them the variation in how local residents approach and conceptualize TCR. In engaging intellectually in how to reconcile these differences, they also developed creative and innovative ways to promote TCR in a manner that will promote cultural sustainability of the major asset of heritage music along side of promoting economic development through tourism (see Recommendations below).

3. *Objectives Related to ARC Goals of the ARC Strategic Plan*

1) Since the project focuses on expanding and developing the contributions and scope of TCR more fully in Giles and Montgomery Counties, it addressed the following ARC goals:

1. increase job opportunities and per capita income *among local indigenous residents*. Montgomery County is growing, both in terms of per capita income and in population, but this growth is in response to the increase of high tech and medical research/applications economic opportunities that have drawn highly trained professionals from primarily urban and non-Appalachian areas. Yet it still has a strong indigenous base consisting of residents whose families have lived in the area for approximately 250 years. For many of these families, music traditions are still very strong. At the same time, Montgomery County has one of the highest poverty rates in the state at 21.3%¹ (The Commonwealth Institute 2013). Many of these local families are at the low income/poverty level. Giles County, which also has a strong indigenous base, is losing population, and 15% is under the poverty line (US Census Bureau 2013). Residents whose traditions and heritage reflect the foundational and baseline cultural orientations of both of the counties therefore can benefit from music tourism. Students' findings can facilitate these benefits, but do so in a manner that both protects cultural values surrounding heritage music and encourages economic development using these music assets as a base.
2. Strengthen the capacity of Appalachian people to compete in the global economy by assisting in creating a tourism market that is international in scope (The Lane Group et al. 2012: 11-12). Student data assisted TCR in marketing local music in these two counties to the broader spectrum of tourists by identifying both strengths and weaknesses in TCR utilization of local music venues in these two counties. Both local residents and TCR administrators can then collaborate more effectively to bring heritage music in these counties and in other TCR counties to regional, national, and international audiences.

C. Findings

Research findings are detailed in the Attachments, which contain the PowerPoint presentation and relevant student reports.² Major findings, however, were

- a. Attitudes toward TCR are mixed, with most interviewees positive towards it, although few were strongly positive.
- b. The economic impact of TCR for performers are mixed, with many reports of little monetary benefit for many of the musicians who perform at major or, especially, affiliated venues. While some accept this situation as long as they can play in their desired style, others resent that they have to pay their costs out of pocket.
- c. The economic impact of TCR for local communities is also mixed. For several major venues, tourists and visitors eat at national chain restaurants, stay at chain hotels, and buy gas at nationally or internationally franchised stations. While employees in some cases may (or may not) be local, most of the profits go elsewhere. TCR and County administrators indicated that counties receive taxes, however, so the situation is a positive one. Student researchers, on the other hand, argued that *not* having more local investment from TCR sites impeded sustainability and hampered the cultural heritage goal of the organization.
- d. African American representation at TCR venues is very limited and is not represented at all. Nevertheless, African American heritage music is extensive in Montgomery and Giles Counties and is indicative of a strong, but somewhat separate music tradition. For example, the nationally-known Blues group, Earl Carter and the Fantastic "6," has members from the Montgomery County African American community of Wake Forest. Data for this project also indicates that Montgomery County African Americans were not familiar with TCR as well, while most White interviewees and performance attendees were. Furthermore, famous white Appalachian music performers, such as the legendary Henry Reed, were trained by African American banjo players (or as performers of other traditional instruments).
- e. The viability of TCR was undercut by the refusal of Wythe, Washington, Russell, and Smith Counties to support TCR in its petition to the National Park Service for National Heritage Area (NHA) status. Some residents and County Supervisors of these counties argued that NHA membership would subject TCR to UN's Agenda 21 resolution and, in turn, would reduce or abrogate residents' control over their own land. The credibility of their concerns is debatable, but the results were that TCR lost a the possibility of

obtaining substantial monetary subvention for its operational and expansion costs.

- f. Publically-accessible archival materials on the history of heritage music in Montgomery and Giles Counties are minimal to non-existent. In addition, the Giles County Historical Society may have more materials than were available to student researchers, but their staff is very small and part-time, so cataloguing of materials is in disarray. Thus, the traditional music history of these counties is basically unknown except as is kept by a few families in their private collections.
- g. Clint Smith, Montgomery County resident, is a master luthier whose collections of personally-crafted fiddles, banjos, and guitars are known only locally by a few Montgomery County residents.
7. The history of Giles County heritage music is known much more widely than it is in Montgomery County, especially as transmitted by descendants and interested others of the Nationally-recognized musician, Henry Reed. However, except for the Library of Congress collection on Henry Reed, most knowledge about his music and how its been passed on is known by oral transmission, performances, and the annual Henry Reed Festival rather than by written texts. Montgomery County's music history is more fragmented and less known by any mode of communication.
8. The students hypothesized that Giles County traditional music is transmitted more through family and kinship lines than by formal training or informal apprenticeships by non-locals or visitors. On the other hand, Montgomery County's heritage music is less focused on kinship networks and more on obtaining recruits from newcomers to the area, particularly students and others affiliated with Virginia Tech. This ad hoc system indicates that "traditional" music in this county is more fragmented and less place- and kinship/community-based than that in Giles County. This arrangement, in turn, suggests a less stable and more friable structuration of traditional music as well. Nevertheless, core groups of kin and long-term performers exist that counter this instability.

D. Recommendations

Results of the research yielded the following recommendations:

- a. Assert a strong, positive stance towards preservation of the heritage and cultural authenticity of the local music.
- b. Bring heritage music into K-12 school curriculum.

- c. Have “camps” or community workshops to teach traditional music and bring the communities together to share and learn about the music and its heritage.
- d. Encourage participation and major venue inclusion from non-white performers and communities (i.e., African American and Native American).
- e. Make TCR events more accessible for local people (e.g., promote events more within counties and consider those who may not have computer/internet access).
- f. Conduct oral history interviews among as many residents in the two counties as possible to obtain a more accurate and richer understanding of the history of heritage music in Giles and Montgomery Counties.

II. Activities:

1. Activities with Community Partners

Activities with TCR personnel were limited primarily to Mr. Jack Hinshelwood, Director of TCR. TCR headquarters are in Abington, Virginia, and on-site staff is quite limited. Only Mr. Hinshelwood was able to spend time with our project and travel to Montgomery County to attend events and meet with the class. Following is a chart detailing these contacts.

Event	Purpose	Formal/Infor- mal	Date/Time	Duration
Class presentation/audio recorded interview	Inform students on the nature, purpose, and structure of TCR and the relevance of their project	Semi-formal classroom discussion	Sept. 4, 2013; 7:00 PM-9:30 PM	2.5 hrs.
Blacksburg Farmers Market jam	Dedication of Market jam as a TCR affiliated venue	Formal occasion; informal discussion	Sept. 25, 2013; 7:30 PM-10:00 PM	Event lasted until about 11:00 PM; discussion and conversation with Mr. Hinshelwood was about 15 minutes and per

				listening to his dedication speech
Ralph Stanley Concert	Casual discussion at performance	Informal encounter at Carl Reiner's barn in Pulaski County with three students	October 19, 2013; 7:00-10:00 PM	about 20 minutes of discussion/conversation regarding students' work so far, tips for who to interview,
Class presentation to community sponsor	Formal presentation by students of their research	Formal presentation and more structured discussion afterward	May 2, 2014; 4:00 PM-5:30 PM	1.5 hours; presentation followed by discussion as Mr. Hinshelwood responded to students work and recommendations
Email and phone exchanges	To request information or exchange ideas	Informal	Various times through-out semester	Varied from 10 minutes to about one hour. Total number of exchanges: about 5; total time: about 2 hours.

2. Required Presentations to Community Group

Students presented their findings to a broad group of residents through a presentation on "WNRV AM 990 The Ridge" bluegrass radio station in Pearisburg, Giles County, on April 25, 2014 (<http://www.wnrbluegrassradio.com/>). Publicity for this presentation was handled by the radio station through on air announcements and postings on their website. Therefore Puckett focused on campus announcements. Puckett announced the event to the Virginia Tech campus through a posting on the Appalachian Studies listserve and by extensive conversational exchanges with colleagues. Radio station owner/operator stated that he would edit the broadcast for electronic archiving on his radio station website (see URL above), but this had not yet occurred as of May 30, 2014.

3. Links to Videos or Social Media

No videos or social media are available showing students interacting with Mr. Hinshelwood, who represented the community partnership. However, the

PowerPoint accompanying students' Washington presentation (see Attachment 1) contains two photos taken by students in the course of their participant observation of heritage music events in the research area. Other photos of events in which students participated can be found at the "VT Appalachian Studies" Facebook page.

4. Required Conference Activities

Students presented at the Washington Appalachian Teaching Project Conference on December 6, 2013, and participated both days by offering questions for the group they were assigned to and by displaying a poster presentation.

5. Research Project Activities

The plan of research required students to engage in participant-observational research at music venues and interview/oral history sessions at sites convenient to musicians or music organizers. They therefore obtained ethnographic data on how and why heritage music is as important as it is in the two counties surveyed from practitioners' own points of view. This type of research was chosen for two major reasons:

- It frequently leads to cultural insights and understandings through the actual "doing" of activities central to the research project. In so doing, it permits an interpretation of events, activities, and performances that is maximally sensitive to the meanings given them by cultural members rather than by the researchers' own cultural systems of meaning;
- It provides students with opportunities to engage more fully in cross-cultural encounters than can be achieved in a traditional classroom setting. They learn differently and develop more sensitivity to worldviews different than their own in the process, or they develop intellectual tools for articulating how their own cultural orientations are different from others through the experience.

Students were trained in participant/observation and ethnographic research methods during the regular class sessions during the Fall 2013 semester. They kept fieldnotes and a log documenting their community activities. These materials were evaluated as part of the course grade. Samples of student logs can be found in the attached student final reports (see Attachment 4).

In applying these methods in communities, students conducted 23 audio-recorded interviews, which will be transcribed by the Fall 2014 semester. One was with the internationally-known ethnomusicologist, Alan Jabour, who researched Henry Reed in the 1960s and created the Library of Congress website documenting the music style of this iconic folk musician. Transcriptions will be archived at TCR offices and uploaded to Virginia Tech Library's Appalachian Studies website. Both audio files and transcriptions will be given to interviewees if so indicated on their consent forms. Audio files will be uploaded to the Appalachian Studies website and archived at TCR offices if interviewees gave their permission to do so. In addition, one

student conducted a four-hour interview with a local luthier who makes fiddles and banjos, among other hand crafted wood items.

Music venues in which students participated were Anna's Restaurant in Narrows; Due South Barbeque, Christiansburg; Blacksburg Farmers Market jam; Carl Reiner's Barn (Ralph Stanley concert), near Radford; Reed Family Reunion, Glen Lynn; and River City Grill, Radford.

In addition, two students majoring in History also mined local museums and historical societies for archival documents on the local music history in the two counties. Sites visited were Montgomery Museum & Lewis Miller Art Center, Meadowbrook Museum, Giles County Historical Society, Virginia Tech Special Collections, and Montgomery County libraries.

Finally, students engaged in traditional classroom learning that included guest lectures from the following academic and lay scholars:

- Dean Reed (Henry Reed's 88 year old son)
- Terry Reed (Henry Reed's grandson)
- Jack Hinshelwood (TCR Director)
- Brian Katen (Professor, Landscape Architecture, Virginia Tech who has done research on the entire Crooked Road sites)
- Two local heritage musicians who discussed their reasons for engaging in heritage music and performed for the class.

Research received Virginia Tech IRB approval (IRB 13-818).

III. **Project Outcomes:**

Project outcomes can be classified into educational, TCR and community, and programmatic.

1. *Educational:*

- a) Students acquired research skills that have direct applications to workplace environments in which cross-cultural exchanges and situations are normative;
- b) Students learned about community constructions of civil society and civic space and why it is important to the future sustainability of Appalachian residents and their communities;
- c) Through an investigation of the so-called Agenda 21 issue, students learned first hand about the impact of political stances and ideologies on the successes and failures of local community sustainability initiatives; and
- d) Students further developed their leadership and personal initiative skills through their implementation of a research schedule and plan of work that, in turn, placed them in face-to-face situations with people they did not know and, in some cases, expressed cultural values and orientations quite different from what they knew;

- e) Students experienced a different pedagogy than they were habituated to in a manner that enhanced their self-valuation and validation as valued citizens and human beings; and
- f) As has been the case every year Virginia Tech's Appalachian Studies students have participated in the Conference, they thoroughly enjoyed the conference venue. Meeting other students from the other participating colleges and universities was a learning experience they found enlightening, having the opportunity to present and field questions.

2. *TCR and Community:*

- a) The research data will clearly assist TCR in developing an archive on the history of traditional heritage music in Giles and Montgomery Counties, Virginia that can be used to construct Wayside kiosks in these counties. These kiosks, in turn, will encourage greater tourism and therefore economic development in the area. A proposal to the ARC to continue this project in Fall 2014 to actually construct the kiosks will be forthcoming;
- b) The research data make clear both strengths and weaknesses in TCR strategies and goals that can assist counties, communities, and TCR in developing more carefully designed marketing strategies for the region, as well as for the two counties studied, in terms of how to balance cultural heritage preservation with commodification of traditional music according to tourist expectations and wants;
- c) The research data indicate that incorporating existing and developing new TCR venues in Giles and Montgomery Counties is warranted and that making venues in these counties major venues that are actually on the Crooked Road is feasible and economically viable.
- d) The research data can be used by TCR and Virginia Tech Appalachian Studies, as well as communities, to seek external grant or foundation funding for specific TCR projects that will enhance its economic and cultural impact;
- e) The historical information obtained can be used by academic researchers and county historians to construct a more accurate representation of the music heritage in these two counties. While incomplete, the historical evidence collected makes clear that, for example, the current published history of Montgomery County is significantly misleading in its omissions in its discussion of traditional music in the county;
- f) The interaction of Virginia Tech students and the instructor with TCR administration and community musicians constructed a foundation for further collaboration and documentation of heritage music in the region;
- g) The incorporation of African American heritage music into the research foregrounded a community, TCR, and Virginia Tech Appalachian Studies collaboration that can move TCR in the direction of greater racial and ethnic inclusion in future TCR activities and venue expansions.

3. Programmatic

- a) The community/university/TRC collaboration enhanced the visibility and positive assessment of the Virginia Tech Appalachian Studies Program as an entity committed to community cultural and economic sustainability;
- b) The archival material collected permits the Appalachian Studies Program to collaborate with TCR and others to obtain additional funding to capitalize on cultural assets so as to promote cultural and economic sustainability;
- c) The project as a whole enhances the educational resources of the Appalachian Studies Program so it can perform its educational mandate more fully, especially for courses, internships, independent research, and graduate study leading to masters and Ph.D. degrees that focus on Appalachia; and
- d) As has been the case in nearly all other Conferences in which Virginia Tech Appalachian Studies students participated, students found the conference experience extremely rewarding. They found the opportunity to listen to presentations from other colleges and universities enlightening and the conversations with these students engaging. They also found the chance to present their research and field questions from the audience professionally useful for future job opportunities. In addition, the extra free time to explore the Washington area was personally satisfying, although several students used the occasion to visit family who live there.
- e) Finally, the partnership with the ARC has, once again, yielded more positive relationships with University administration, at least at the college level, where Appalachian Studies (and Puckett) are becoming known for innovative teaching strategies.

IV. **Problems Encountered:**

The Project encountered the following problems:

- a. Students come for a variety of majors and backgrounds for the Undergraduate Community Research course that was created specifically for the ATP experience. Sometimes students are less prepared for the kinds of self-motivating and individually structured pedagogical context in which the course is offered. They expect the research materials to be provided for them or, at least, that a clear plan of data gathering be given to them. This cannot happen when ethnographic research methods are employed, which are unfamiliar to them and have not been introduced in other courses in their major or graduate plan of study. While Puckett is generally able to address these problems on a one-on-one basis, this semester the situation was more diffuse and prevalent than usual. The result was less focused research than has been the norm in past semesters. This problem can be addressed in the future by more careful screening of students who take the course.
- b. As part of its cost-saving strategies, Virginia Tech is now strongly enforcing minimum class size requirements for undergraduates of 16 students. The 10 person limit in funding by the ARC/ETSU may become an issue in the future because class size is now limited to about 10-12, knowing that it is likely a couple of students will not be able to attend the Conference. However, for

what is gained by attending and presenting, it is mandatory that as many as possible go to Washington. If the mandatory 16-person cap is enforced for this course, finding funding for all, or nearly all, to attend becomes crucial. Puckett's department cannot and will not provide these additional funds. Other sources are being explored. This problem may become significant.

V. **Program Continuation and Sustainability:**

The future of the Appalachian Studies Program is secure, and faculty are pursuing creation of an Appalachian Center. However, as indicated in point 2. under "Problems Encountered," participation in the ATP may require some negotiating with college administrators and the departmental chair. Creative solutions may be required to continue Project participation.

VI. **Conclusions and Recommendations:**

This year's participation by Virginia Tech's Appalachian Studies Program was successful from the Program's perspective, although not as successful when compared to past classes. Nevertheless, the research project clearly met one of the Commission's major goals, the students were engaged in the research and produced a substantive quantity of data, and the willingness of the musicians and TCR to participate was also strong. Furthermore, departmental, college, and cross-college recognition of the research is becoming more widespread and positive.

More comprehensively, the conference venue, the organization of the conference, and the quality and level of engagement by all participating colleges and universities was exceptionally high and improving every year. At this point in its development, it is clear that the Appalachian Teaching Project has emerged as a quality program for the Commission, the participating institutions, and the region. From the Virginia Tech perspective, recognition of this excellence by appointing the project director as an ARC Teaching Fellow is a visible recognition of the Commission's own valuation of the directors' contributions. Clearly, collaboration among the various constituents is high and growing.

The Commission's willingness to come to campuses and reach out to students is and will further enhance this collaboration, and Virginia Tech plans on taking advantage of it this coming funding period, should it be accepted as a partner. The openness of the Commission to work with campuses in other ways (providing access to personnel for advice, consulting with campus researchers on research projects, and inviting campus members to regional planning events, for example) is a noteworthy example of how the federal government serves its citizens and uses its funding for the common good.

Virginia Tech has no recommendations at this time except to be open to discussions about increases in funding should the course cap issue mentioned above become an obstruction in its participation.

VII. **References Cited:**

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VIII. **Attachments:**

Attachment 1: Sample Correspondence from Participating Partner Director (p. 16).

Attachment 2: Virginia Tech Internal Announcements for WNRV Radio Broadcast of Students' Presentation (p. 22).

Attachment 3: Sample Student Final Reports from William Gipe, Devon Johnson, and J.P. Ohlhaber (p. 23).

Attachment 1: Sample Correspondence from Participating Partner Director

Email Thread from Jack Hinshelwood to Anita Puckett, June 14, 2013:

Anita:

Thanks, that helps refresh my feeble memory and expand my understanding. Below is hopefully what you need. One thing we need to avoid saying is "creating a spur of The Crooked Road. That is a somewhat complex issue and also brings to mind the effort of The Crooked Road and its supporting localities to oppose a bill in the General Assembly two years ago to extend a "spur" from Stuart to Martinsville.

Anita:

I look forward to The Crooked Road collaborating with you on collecting music heritage materials for Montgomery and Giles County for eventual incorporation into wayside kiosks for those areas. The counties will benefit greatly from gathering their musical heritage stories which are all too often lost over time. The Crooked Road will also be strengthened by having increased the wealth of musical heritage stories that can be shared with those who wish to understand and engage the incredibly rich musical heritage of this region.

Thanks for your efforts in this regard.

Jack Hinshelwood

Jack Hinshelwood
Executive Director

The Crooked Road: *Virginia's Heritage Music Trail*

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From: Anita Puckett [mailto:apuckett@vt.edu] **Sent:** Friday, June 14, 2013 8:25 AM **To:** Jack Hinshelwood **Cc:** Anita Puckett **Subject:** Re: Class project

It's due tomorrow, Jack.

It's a proposal for undergraduate student work for the Appalachian Teaching Project, which is funded by the ARC and involves 15 colleges and universities in the region. We each do our own project, but it must involve one community partner and address a goal of the ARC, which, of course, the Crooked Road does. The ARC

expects up to conduct research, but they are generous in what it can consist of as long as a community partner is involved and it meets one of their goals--sort of--and the students do the following:

- 1) Attend and present at the Teaching Project (ATP) conference in late November/early December;
- 2) Conduct two community meetings to disseminate their results;
- 3) Prepare a poster for the Nov. conference.

So, for the scope and outcome, you and I determine that, which I believe we have more or less done--gather Mont./Giles materials on local musicians and music history for kiosks. We do the ground work for getting the kiosks up and going and creating more performance venues in these two counties.

In addition, I'll add on some academic materials regarding culture and tourism more generally so that we explore the impact of the Crooked Road on traditional music "heritage" and cultural valuation in nearby counties, particularly Floyd.

Maybe a bit on Agenda 21 issues since, as I mentioned to you when we talked the other month, people at the conference will be asking--particularly those from Emory and Henry and ETSU.

I'm attaching the scope of work and proposal files. The website for the overall ARC project is <http://www.etsu.edu/cass/projects/>.

All I need from you at this point is one or two sentences indicating that we've talked and that we're working on a plan to uncover music traditions and musicians in these two counties so as to create a Crooked Road spur, as it were, in these two counties. I can send you what I have as a proposal if you like, but it's not finished. It might give you more of an idea of what I'm thinking will work, as long as you know it can be changed and, if you can get back to me very soon, I can change it.

Hope this helps???

Very best,
Anita

On Jun 13, 2013, at 10:01 PM, Jack Hinshelwood wrote:

Anita:

Can you give me a little more background? What are the expectations for the main collaborating partner? What is the scope and outcome for the project?

When are you planning to submit?

Jack

Jack Hinshelwood
Executive Director

The Crooked Road: *Virginia's Heritage Music Trail*

One Heartwood Circle
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From: Anita Puckett [<mailto:apuckett@vt.edu>] **Sent:** Thursday, June 13, 2013 11:41 AM **To:** Jack Hinshelwood **Cc:** Anita Puckett **Subject:** Re: Class project

Jack,

I'm drafting my proposal to the ARC for our fall class project on collecting materials for Montgomery and Giles kiosks. Can you shoot me a short email saying that we've been in touch about this project and that you support it and are the main collaborating partner in it?

Then the ARC will know I'm not making this up.

Very best, and hope your week is going well,

Anita

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24061 Editor, Practicing Anthropology Phone: 540/231-9526 Fax:
540/2315013 <http://www.rc.vt.edu/facstaff/Puckett.html>

[Email from Jack Hinshelwood, August 28, 2013](#)

Anita:

Sorry I was not able to get this to you before your class today, but here's some items to consider.

The communities in SWVA have an amazing shared musical heritage and our goal is to help them benefit economically from their heritage music story in two ways – attracting music loving tourists to the region, and improving the quality of life in the region in order to attract businesses and people who will consider this a desirable place to live.

But before a community can benefit from their heritage music story, they have to know what that story is and be able to tell it. That's where the wayside exhibit projects come in. These are basically projects that involve the community in documenting their musical heritage so they can tell their unique story effectively.

When a wayside project is done, the valuable thing is the full set of documents that

are found and preserved. The Wayside exhibit is only a summary of a small part of the collected information. That collected information can be kept at the local library or a place like VT.

The wayside exhibits include two fiberglass panels – the left panel is the same at every exhibit and tells about The Crooked Road in general, the right panel tells about the heritage music in that particular community. There are 26 wayside exhibits along the 330 mile route. Each one has a radio transmitter so travelers can sit in their car, tune their radio to the frequency indicated on a sign, and listen to a 5-10 minute broadcast about the musical heritage of that community. When you click “Wayside Exhibits” on our website interactive map, red dots appear on the map at the locations of all the wayside exhibits. Clicking on a red dot allows you to hear the radio broadcasts from each of the wayside exhibits.

<http://www.thecrookedroad.org/map/mapfl.asp>

A photo of the wayside exhibits is found at:

<http://www.thecrookedroad.org/contentpage.asp?ID=1003>

Key to this work is an understanding of what The Crooked Road means by heritage music – basically it means music that has been kept in families and communities for generations, and in some cases since colonial times. This means that we are not interested in electric music forms, and some of the forms that we typically are interested in would include things like old time string bands, ballad and traditional song singing, gospel music, Carter Family music, blues, jug band, bluegrass. Heritage music comes from the people who settled this region – Germans, Africans, English, Scots Irish and others. So the music they have made and kept is pretty diverse.

Here are a few people in the community I could think of who can help provide insight into the areas musical heritage:

Olen Gardner

Garnet Adkins (his dad Ernest Adkins would be good to document)

Phil Louer – Blacksburg Dance heritage

Ginger Wagner – Blacksburg Dance heritage

Carl MacNeil – bluegrass promoter for many years

Bill Richardson – old time music

Mike Gangloff – Black Twig Pickers and very knowledgeable about old time music

Ralph Berrier

Terry Reed

The archives at Blue Ridge Institute is a wealth of information on regional music heritage including info on Homer Walker from Glen Lyn in Giles.

That’s a start, hope it helps.

Jack

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Abingdon Crooked Road Music Fest at Heartwood- October 3-6, 2013
www.abingdon-crookedroadmusicfest.com

Email: Jack Hinshelwood, September 10, 2013:

Anita:

This is the last of three emails I sent with Wise Wayside Materials. Let me know if you received them all. Thanks.

Jack

PS: If you all want to Skype me, use lareeva or just look up Laree's account by her name which is Laree Hinshelwood. Let me know what time to be on Skype tomorrow night.

Jack Hinshelwood
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www.abingdon-crookedroadmusicfest.com

Email from Jack Hinshelwood to Mike Gandolf cc'd to Anita Puckett, November 1, 2013:

Mike:

Attached are scans of the articles you sent me.

Jack

Jack Hinshelwood
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[Email from Anita Puckett to Jack Hinshelwood re a song about The Crooked Road, November 8, 2013:](#)

Hi, Jack,

Last Wed a friend of a student came to our class and performed a song she has written titled "All Along The Crooked Road." I'm attaching the lyrics FYI. She has a recorded version with five instruments that I'll share with you on the 14th, assuming I have a copy by then. We enjoyed it immensely. Maybe a theme song for you all?

Oh, artist is Leslie Brooks, a B'burg songwriter/musician who plays locally, has many recordings. She came here from Texas vis Ohio. Born and reared in Louisville. I'll send on contact info if you want it.

Best,
Anita

**Attachment 2: Virginia Tech Internal Announcement for WNRV Radio
Broadcast of Students' Presentation**

Email to Campus-wide Appalachian Studies Listserve, April 25, 2014:

Everyone,

Students from the Appalachian Teaching Project class last fall will be broadcasting their presentation on WNRV this morning at 10:45. The link to listen is below. Hope you can.

Best, Anita

Begin forwarded message:

From: Terry Reed <terry@wnrvbluegrassradio.com>

Subject: Re: Radio broadcast on Crooked Road

Date: April 25, 2014 7:50:26 AM EDT

To: Anita Puckett <apuckett@VT.EDU>

Anita,

FYI - Folks can also listen to the interview today on our live stream:

<http://www.wnrbluegrassradio.com/listenlive.html>

I'll record it & post on the station site.

--

Terry

Attachment 3: Sample Student Final Reports from William Gipe, Devon Johnson, J.P. Ohlhaber, and Nicholas Robb

The Impact of Appalachian Music

The History of Appalachian Music in Giles and Montgomery Counties,
Virginia and its Economic and Social Impacts on this Area

APS/SOC 4094--- Undergraduate Appalachian Community Research

Fall 2013

Dr. Anita Puckett

December 16, 2013

Submitted by Will Gipe

Undergraduate, Virginia Polytechnic Institute and State University

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1. The Problem

The Stated goal of the Virginia's Crooked Road Heritage Music Trail is to support the "economic development by promoting Heritage Tourism and Blue Ridge and Appalachian culture" (Explore the Crooked Road 2013). At the same time, there are still areas in this region loaded with Appalachian musical heritage and great locales, including that of the Appalachian counties of Montgomery and Giles Counties, Virginia. These two counties have not been included in the Crooked Road, resulting in lost tourism dollars that could go towards economic sustainability for these counties and communities. One major purpose of this project is to collect, classify, and analyze relevant materials for these two Virginia counties in order to expand the Crooked Road presence more fully into these two counties (Puckett 2013).

The second major purpose of this research is to investigate if the Crooked Road initiative is promoting "cultural heritage" consistent with local cultural norms and values in a way that is also economically successful. This research will attempt to look at the cultural and economic affects of the Crooked Road in Montgomery and Giles Counties, Virginia through the four cornerstones this research class was based upon:

1. Culture--- Culture is anything a species learns and is not biological. Culture involves how people give meaning to things such as production and behavior, artifacts that are produced. One of the major parts of this research project is to see what role Appalachian music plays in the culture of Montgomery and Giles Counties, Virginia. Is traditional mountain music still a major part of culture in these two counties today? In our class research, I was impressed with how big of a part of the culture traditional mountain music was within these communities. It is also very important to see how this musical culture in the area affect economic development within these two counties, especially in Giles County, where they do not have the economic support of something like Virginia Tech as Montgomery County does. Dr. Betsy Taylor said, "cultural assets are an important part of economic development" (Taylor 6). It is important to see how Appalachian music within these two counties relates to this idea of Dr. Taylor.
2. Tradition--- Tradition can refer to something very fixed and static; conventional behaviors are repeated with the same people, at the same times and places. Tradition is more concerned with its meaning than its actual product. It is important in our class research to unveil what level of pride the people of these two counties take in the tradition of their style of Appalachian music. We must unveil how much traditional mountain music history exists within these two counties. Alan Jabbour really displayed through his words the importance of tradition in this music style in this area by talking about how many people in Giles County will not even try to attempt to play new songs; they stick to what they know and what was passed down to them (Jabbour Interview). It was important in our research to see what age groups are visible at community events featuring Appalachian music. A major question will be what is the participation of young people like in traditional mountain music today?
3. Authenticity--- There will be a need to decipher what is authentic traditional mountain music in our research. It will also be important to determine what something being authentic in this type of setting even means. I have seen signs of the authenticity of this genre of music in the area solely with the work of the Reed family preserving their father/grandfather/uncle, Henry Reed's

work, and also continuing his music along with Terry Reed, Henry's grandson, having the local radio station devoted solely to this style of music. Along the lines of us as researchers, it was important to make the most of this project by getting out in the communities and doing field work in these settings. Many anthropologists believe actually being present in field work will be more authentic and better done (Ervin 161). So, as researchers, it was important for us to not only try to decipher what is authentic in the musical realm within Giles and Montgomery Counties, Virginia but also to make sure we as researchers were being as authentic as possible in how we went about our research processes.

4. Commodification--- This is the idea of taking anything, ideas, writing of music, recording of music, etc., and selling it at a market price. Commodification is not about the cultural aspect of producing music, for example. In commodification, the value of something switches from reproducing special relationships into something that can be bought or sold. What makes the Crooked Road special is these people are playing for those of their communities (Wilson, Week 2, 7). While some people from areas within the Crooked Road, such as Ralph Stanley, made a living off of this type of music, that is certainly not what traditional mountain music is about as a whole. Janie Trobaugh said of monetary compensation for playing in Giles County, "That's not what the music is about... we do it because we love it" (Trobaugh Interview). Alan Jabbour also spoke in an interview of how Henry Reed, one of the most predominant members of the traditional mountain music community in Giles County, never played for money. Rather, he played as a way to socialize with his friends and family and as a way to bring people together (Jabbour Interview).

2. Methodologies

For the first half of the semester, the majority of my research for the overall project was to visit museums and historical societies in Montgomery and Giles Counties, VA. I went to these places in search of documentation, pictures, old instruments, and anything else pertaining to traditional mountain music within these two counties. After I covered every museum and historical society, other than the Blue Ridge Institute on the campus of Ferrum College, that Dr. Puckett listed that our Appalachian research class should attend to see what these places may have, I spent the second half of the semester conducting interviews and spending a lot of time at Crooked Road events and jams within the two counties and also in the city of Radford, VA. Throughout the semester, I was taken aback by how comfortable the people at these events were with each other. Attending these community events showed me that traditional mountain music and mountain culture is still alive and well in the area. I also enjoyed conducting the interviews I did because how eager the interviewees were to talk about their music and traditions. There was never a dull or awkward moment in an interview throughout the entire semester. See Appendix A for a log of the work I completed throughout the semester. Throughout the semester in conducting my research, there were no ethical problems. Every one I came into contact with this semester in regards to the research whether at a museum, an interview, or a community event, was incredibly kind and as helpful as possible. No one I worked with critiqued the methods of which I have gone about this research process.

3. Findings

My research for this semester got off to a great start by conducting an interview with Alan Jabbour and Dean Reed on August 30, 2013 at Dean's house in Glen Lyn, Virginia. Both of these men were a wealth of information on some of the major themes this research project is covering. Alan did a great job putting into words the role traditional mountain music plays in the lives of many folks from Giles County. He also explained very well how Henry Reed, one of the major pieces to our research, played not for money but as a way to get people together for entertainment and socializing. This is something very important that needs to be portrayed to the ARC in explaining the importance of music in Appalachia. Dean Reed was also very helpful through giving a lot of information on his family, namely his dad, Henry, and he also did a great job painting a mental picture of the environments in which this style of music is played in.

The least helpful part of the research I conducted this semester to the overall class project was the work done with historical documentation in local museums and historical societies. There seems to be very little documented on traditional mountain music in this area. Adding documentation is certainly one way this project could assist the overall Crooked Road project. We can take all of our work and work to put it together into something readable for the public and also have it archived. Overall, visiting museums and historical societies in Giles and Montgomery Counties, Virginia has offered very little help in this project. I spent the majority of the first half of the semester's research working in museums and historical societies within Giles and Montgomery Counties, Virginia, and I came out with little to nothing.

For the second half of the semester, I spent most of my time conducting interviews and attending community events and public jam sessions involving traditional mountain music within Giles and Montgomery Counties and also in Radford, Virginia. Located in the appendices section are field notes, a transcription, and other information from what I observed being in these communities and conducting interviews. The number one thing I saw from my work the second half of the semester was how strong the sense of community was within the local traditional mountain music scene. Hopefully, this can be fully seen through the appendices at the end of this report. Also, it seemed the people of Giles County took much more pride in and knew more about the history of their music. Traditional mountain music is a visible cornerstone in the culture of Giles and Montgomery Counties, Virginia, but this is especially so in Giles County.

4. Significance

This Appalachian Community Research project, through group collaboration and individual work, has collected research through many of the different ways of collecting research as mentioned throughout this report. I believe the individual work I have done throughout this semester project will give Jack Hinshelwood and the Crooked Road some good leads on how to make Giles and Montgomery Counties more integral parts of the overall Crooked Road project. This research project will take great steps in the right direction in showing the ARC and the Crooked Road the importance of traditional mountain music in Giles and Montgomery, Counties from both a social and an economic standpoint. Some results that could come from this project that are outside of the original parameters of this project are seeing the importance of adding documentation, and also archiving it, on the traditional mountain music of this area so there will be more information out there for people doing future research projects on music in these two counties. A majorly underrated way Giles and Montgomery Counties, Virginia could use the aid of this research project is the production of more information on the traditional mountain music of their area digitized and also able to be found in their local museums and historical societies. If the Crooked Road is going to put wayside kiosks in Giles and Montgomery Counties, Virginia, they are going to need more archived documentation on the history to give the kiosks sufficient information on the music traditions of these two counties.

For the most part, what I saw at jams and community events and what I heard while conducting interviews, most people within the area feel the Crooked Road has benefitted the cultural heritage of the music in this area by preserving the tradition while also promoting it. The people of the area are proud of their musical traditions, and they want outsiders to know about them. The only person I interviewed who was not in favor of what the Crooked Road was doing was Janie Trobaugh, a frequent performer in the jams at Anna's Restaurant in Narrows, Virginia on Thursday nights. Trobaugh believed the Crooked Road allowed too many groups into the realm of the Crooked Road and that this has somewhat taken away from the culture of traditional mountain music (Trobaugh Interview). Overall, I feel the work I have done throughout this semester shows the Crooked Road should have a bigger impact within Giles and Montgomery Counties, Virginia, because I have had the opportunity to report the majority of local people I encountered throughout this time respect and like the Crooked Road and feel their musical heritage fits right in with what the Crooked Road is attempting to display and promote.

5. Recommendations

The biggest recommendation to the Crooked Road would be to make Giles County a priority. Giles should be a priority for two reasons if they do decide to expand the Crooked Road: Giles needs more economic support from things like the Crooked Road than Montgomery County does and their music tradition is very rich for many reasons including having arguably the most famous fiddler from Southwest Virginia, Henry Reed. With this being said, a kiosk would be helpful, but this would not be enough. The music of Giles needs to be promoted and honored with more jams and community events

that can both bring together locals and also tourists, like the annual event held in Glen Lyn, VA every Fall honoring Henry Reed does. I do not have many recommendations for the Appalachian Regional Commission (ARC) regarding the Crooked Road, because they are already making the Crooked Road a priority. While in Arlington, Virginia to present on our research at the end of the semester, Federal co---chair of the ARC Earl Gohl mentioned specifically to us the ARC is focusing heavily on the Crooked Road as a sustainable economy for Appalachia. According to Gohl, the Crooked Road is a priority for the ARC, so as long as they are using the Crooked Road in a fashion where local people will appreciate its work, I have no suggestions for the ARC regarding the Crooked Road. To the local political leaders of Giles County, in talking to the people of Giles, it seems the traditional mountain music of this area will stay preserved. Yet, the music needs to be promoted more. The rich tradition of the music of Giles could be helpful in bringing economic stability to the area, especially after the recent closing of a power plant within the county. The local people of Giles take great pride in the traditions of their music, therefore local leaders should make this a priority and use it to the county's advantage. Finally, for Dr. Puckett, my recommendation to her would be to make the class focused more on the research project and less on studying how people within the field of Anthropology carry out their work. Nearly all of the research conducted for this class could have been done without going so in---depth on the study of Anthropology. Much of the time spent on readings of Anthropology could be spent instead on issues within the research project, like Agenda 21 and its effects on the Crooked Road. Overall, the class was conducted well, and it seemed our group had completed as much work or even more so researching for our project than any other group at the conference. The work we did for the Crooked Road could still be as appreciated and more efficient with more focus on the class' specific project and less on the broad study of Anthropology.

References

Ervin, Alexander M. (2004) *Applied Anthropology: Tools and Perspectives for Contemporary Practice*. Boston, Massachusetts: Pearson.

Explore the Crooked Road. (2013) <http://www.thecrookedroad.org/> Accessed June 13, 2014.

Jabbour, Alan. Interview in Glen Lyn, VA. 31 August 2013.

Puckett, Anita. (2013) Research proposal for the "Cultural Impact and Development of the Crooked Road: Virginia's Heritage Music Trail in Montgomery and Giles Counties, Virginia." Accessed October 7, 2013.

Taylor, Betsy. (2004) "Appalachian Music Preservation Project Cultural Plan: A musician---centered assessment of local music in Pike County." Accessed October 9, 2013

Trobaugh, Janie. Interview at Anna’s Restaurant in Narrows, VA. 7 November 2013.

Wilson, Joe. (2006) *A Guide to the Crooked Road: Virginia’s Heritage Music Trail*. Winston---Salem, North Carolina.

Appendix A

Log of Work Completed

Total Field Work Time Completed: 39.5 Hours

<u>Tasks</u>	<u>Hours Completed</u>	<u>Outcome</u>
<p>8/30/2013</p> <p>Interview with Alan Jabbour and Dean Reed at Dean Reed’s house in Glen Lyn, Giles County, VA</p>	<p>3 ½ Hours</p> <p>1 ½ Hours--- Driving back and forth to Virginia Tech</p> <p>30Minutes---Conversation before and after interview</p> <p>1 ½ Hours--- Interview of Alan Jabbour and Dean Reed</p>	<p>This was a very successful interview. Both men talked a lot on Henry Reed, Dean Reed’s father. Jabbour also talked a lot about how Appalachian music is about getting people together for social events, not necessarily to make a profit.</p>
<p>9/18/2013</p> <p>Visit to the Giles County Historical Society in Pearisburg, VA</p>	<p>2 ½ Hours</p> <p>50 Minutes--- Driving back and forth from Pearisburg to Blacksburg, VA</p> <p>1 Hour, 40 Minutes--- Time spent in Giles County Historical Society</p>	<p>The Giles County Historical Society was a very interesting place to visit, but unfortunately, its information on music in the area was limited. Yet, this historical society had more relevant information to the project than anywhere else I have visited thus far. Other people at the museum kept talking about Henry Reed.</p>
<p>9/25/2013</p> <p>Visit to the Montgomery</p>	<p>2 Hours</p> <p>1 ½ Hours looking at books</p>	<p>Although the director of the museum gave me many books to look at, there was very little</p>

County Museum in Christiansburg, VA	and pictures that may give leads in our research 30 Minutes--- Talking with the director of the museum about other possible ways to get documentation for the project	relevant information. The information in the text on music in Montgomery County was usually picked up in the 1950s and 1960s, talking about big bands.
9/25/2013 Class trip to Blacksburg Farmer's Market to attend weekly jam	1 ½ Hours Took field notes on the events of the night. On this night, the location was dedicated as an official Crooked Road venue	This trip really opened up my eyes to the importance of traditional mountain music in Blacksburg today. There was a special sense of community that could be felt throughout the venue on this night.
10/02/2013 Visit to the Meadowbrook Museum in Shawsville, VA	2 Hours 45 Minutes--- Driving back and forth from Shawsville and Blacksburg, VA 1 Hour, 15 Minutes--- Talking with workers at the Meadowbrook Museum about possible helpful findings.	We looked through the digital photo base but found very little. Not much was gotten out of this trip in terms of the research project.
10/10/2013 Interview with Stewart Scales	1 Hour interview	Interviewing Mr. Scales was a great experience. He had a vast knowledge of Mountain music in the area and also of the Crooked Road, especially to only be 25 years old. This interview took place in his office on the campus of Virginia Tech.
10/22/13 Observed and Attended Due South BBQ in Christiansburg, VA	1 ½ Hours 30 Minutes--- Driving back and forth from venue to Blacksburg, VA 1 Hour--- Listening to the music	This was a very productive outing to Due South. The music was a little different than I expected, but it was a great experience. Look forward to hopefully making it back to this place to see what

	and taking notes on what I saw and heard at the venue	the music is like here next time.
10/31/13 Trip to Anna's Restaurant in Narrows, VA (Giles County)	4 ½ Hours 1 hour & 45 minutes--- Travel back and forth from Anna's and Blacksburg, VA; also had to meet up with Nick along the way 2 Hours & 45 Minutes--- Spent time eating dinner, listening to the music, observing the scene, and most of all, talking to locals there to support their spouses whom were performing	I also got to talk to Dean Reed quite a bit tonight, which is always a great thing in this research process. I look forward to going back to Anna's; this has been my favorite venue that I have been to thus far in the research process. It was nice just getting to see how close everyone involved at Anna's was and also get to talk to multiple residents of the area. I learned a lot about Giles County in general tonight.
11/5/13 Interview with George Smith Meadowbrook Library in Shawsville, VA	2 ½ Hours 1 Hour--- Travel back and forth from Blacksburg, VA and Meadowbrook Library in Shawsville, VA where his office is located 1 ½ Hours--- Interview and talk before and afterward about other stuff involving Blacksburg and local music scene	The interview with Mr. Smith was very helpful in learning more about the music scene in Montgomery County. George also had some good insight on the Crooked Road, as he is very good friends with Jack Hinshelwood.
11/5/13 Dinner at Due South BBQ Christiansburg, VA	1 ½ Hours 20 Minutes--- Driving back and forth from Blacksburg, VA 1 Hour 10 Minutes--- Ate dinner, listened, and took notes on the two performers playing	The atmosphere was very similar to the last time I visited Due South BBQ. People in the restaurant enjoyed the music, but were more so there for dinner than the music.

<p>11/7/13</p> <p>Interview, Dinner, and Observance at Anna's Restaurant</p>	<p>5 Hours</p> <p>1 Hour 45 Minutes--- Travel back and forth from Blacksburg and Narrows, VA</p> <p>1 Hour--- Interview with Janie Trobaugh</p> <p>2 Hour 15 Minutes--- Listened to the jam and talked to other locals observing at Anna's</p>	<p>Trobaugh is a local musician who can play many instruments but her go to is the banjo. She lives in Radford, but she plays at Anna's every Thursday. In our interview, she sounded against the Crooked Road for the most part. Anna's is definitely my favorite place to go for community research within this project. The atmosphere is like a big family where Nick and I feel we are integral parts of the family and we have only gone there together two weeks in a row.</p>
<p>11/14/13</p> <p>Trip to Anna's Restaurant in Narrows, VA (Giles County)</p>	<p>4 ½ Hours</p> <p>1 Hour 45 Minutes of Travel Time from Blacksburg and Narrows, VA</p> <p>2 Hours 45 Minutes--- Listening to the jam, experimented with playing the spoons, talked to people of the community who frequently attend this event, ate dinner</p>	<p>I love going to Anna's because of the family atmosphere that is always present at their Thursday night jams. I have no musical skills, yet they try every time to incorporate me into the jam, whether trying to show me the basics of an instrument or to try and get me playing the spoons. I enjoyed talking to one man for a while tonight who comes every Thursday night for dinner and listen to the jam.</p>
<p>10/24/13</p> <p>Interview with Carl McNeil</p>	<p>2 Hours</p> <p>45 Minutes of travel time back and forth from the campus of Virginia Tech to the old downtown Christiansburg</p> <p>1 Hour 15 Minutes--- Waiting to interview, talking with Carl,</p>	<p>This interview was probably the least helpful research I did throughout the semester pertaining to the Crooked Road in Giles and Montgomery Counties, VA.</p>

	and the actual interview itself	
<p>12/9/13</p> <p>Trip to River City Grill in downtown Radford, VA</p>	<p>3 Hours 15 Minutes</p> <p>1 Hour 15 Minutes--- Traveling back and forth from Collegiate Court, to Solitude, to the River City Grill in Radford, VA</p> <p>2 Hours--- Eating dinner, observing the people and performers</p>	<p>Very interesting experience at the River City Grill in comparison to Anna’s Restaurant in Narrows; many more people, more change of pace in music, located in a much bigger town.</p>
<p>12/13/13</p> <p>To examine and take notes on the Crooked Road kiosk in downtown Floyd, VA and to also check out the Floyd Country Store</p>	<p>2 Hours 15 Minutes</p> <p>1 Hour 15 Minutes--- Driving back and forth from the downtown Blacksburg, VA to downtown Floyd, VA</p>	<p>The trip was a unique experience, as this was my first examination of a Crooked Road kiosk in person since the course began.</p>

Appendix B

Fieldnotes from 10/11/2013.

Event: Interview with local musician Stewart Scales around 3:30 PM on Thursday, October 10, 2013. The purpose of the interview was to gather information from him on Appalachian music in the area, its relation to the Crooked Road, and his thoughts on the Crooked Road both in Montgomery and Giles Counties, Virginia and as a whole.

Location: His work office, 320 Femoyer Hall, on the campus of Virginia Polytechnic Institute and State University.

Attendance: Stewart Scales and myself

Atmosphere of the interview: Interviewing Stewart Scales was really a blessing, as he was as cooperative as one could possibly be and was also very engaged and passionate about the topics and questions we discussed. Stewart grew up in Big Stone Gap, Virginia, which is only a short drive away from my hometown of Wise, Virginia. As soon as I told Stewart I was from Wise, he was very excited, and he related many of his Crooked Road and playing experiences here in the Montgomery/Floyd area to his experiences in Wise County. Stewart was as helpful as can be, and he had a wealth of information on Appalachian music in Wise, Montgomery, and Giles Counties, Virginia.

Notes on the interview: Stewart was introduced to music by his Dad growing up in Big Stone Gap, VA. Scales originally learned the guitar, but at a young age, he fell in love with the banjo. He basically “learned as he went” in how to play the banjo and looked forward to the weekly bluegrass segment on a local radio station, WAXM, located in Norton, VA. Stewart has been a student/teacher at Tech now for about seven years, and he has played at many venues in Montgomery and Floyd Counties. He attends and plays in the Friday night performances at the Floyd Country Store.

Scales talked a lot about the hierarchy at the Floyd venue. He said you definitely need to know your place, yet they are very welcoming and love to hear young and new people play if you somewhat know what you are doing. He loves how in playing Appalachian music in this area, everyone is very welcoming, and it is easy to “hop right in” and play with others.

He is a big fan of hard driving bluegrass, the type of music associated with Ralph Stanley, and Scruggs, and the Bluegrass Album Band). Scales defined the **difference between old time and bluegrass as in old time, one uses the claw hammer method in playing the banjo, while in bluegrass, he believes one uses the three---finger strum method in playing this instrument.** He said he had great respect for old time and how it paved the way; he just does not listen to it very often. **He loves how in Appalachian music you cannot separate physical and social geography.** The music really includes both of these interconnected pieces.

Scales is a major supporter of the Crooked Road. He has been playing music in the Crooked Road’s area both before and after the project was implemented, and he talked about how the Crooked Road has changed the music scene in the area. He loves how it has linked the music of the area together and how it has really given people venues to play this music at. He also said he can see the economic impact of the Crooked Road in the area. He talked about how we need to find **the fine line between bringing in money through tourism yet not letting the style of the music change to bring in extra money**

(preserving the style of music, not selling out). He says this is something difficult to figure out, but it was his one concern with the Crooked Road.

He loves how the Crooked Road has gotten the word out about this type of music in the area. He also believes getting the word out is the key to helping grow Appalachian music within the area. Scales has noticed there have been many local music venues popping up lately (The Cellar, Gillie's, Blacksburg Farmer's Market, etc.) in the Blacksburg area, and he for sees in the future all of these small music venues coming together to form a much larger, single music scene for all of these people to come together and play and share their different styles.

Scales talked about the excitement of young kids in the area picking up the music again. He did mention how at most jams and festivals those playing are of all ages except those between their 30s to 60s. He did not know what happened with this age group, and he thought it would be something very interesting to look into.

He said he would be up for helping us with our project any way he could.

Appendix C

Fieldnotes from 10/22/13

Event: Due South Barbecue--- Normal Dinner atmosphere with people playing music

Location: Due South Barbecue in Christiansburg, VA

6:45PM

Attendance: People coming and going to eat dinner but about 10--12 people there eating dinner at all times I was there.

We have two guys playing music one playing the banjo and singing and the other playing an instrument that looks very similar to a guitar. It sounds like a banjo/guitar mix that he has laid over his lap.

The setup is the two performers are sitting on the wall opposite the restaurant entrance. It's a little opening between the booths; perfect size for their setup. This shows they probably have just a couple people each night they have performers.

Probably 12 people eating here right now but the place is very small so about half the tables are taken up.

People of the place are paying little attention to the musicians. Every once in a while they will glance over at them but nothing out of the ordinary. One couple is sitting in a position that looks like they are intent on the music. They look like they are here to socially have some beers and listen to the music. The rest of the people are just eating normally as if the musicians are just background music. Everyone is eating and conversating. A couple more people are starting to pay attention but nothing more than the casual glance between bites.

Everyone here is white. There are about half college students and half just adults.

The atmosphere of this place is very interesting as the atmosphere seems to be very small BBQ pit joint like and the musicians look very Appalachian while everyone eating either looks like college students from other places or middle to upper class adults.

The atmosphere is also very relaxed. Almost everyone is eating with someone else and they look like they are having just casual conversation after a day at work or of class and studying

There is some lackluster clapping after some songs. Everyone here seems in such a good mood.

Man playing the guitar has long hair and looks to be about 30 while the other man looks to be about 50.

The guitarist said, "let's do a fun one." The song is about the singer's sweet Lima bean. I guess this is a softer theme than some of the other songs about coal camp life moonshining and your house burning down. So what does this mean? Do some of the songs they have been playing with Appalachian themes typically not have optimistic themes to them?

Applause is starting to pick up as about ten of the people here have been here for about 30 minutes now, so they are probably starting to take more notice of the musicians. It's the same few people clapping after every song. Interesting: as the music gets louder in a song, the louder people start talking amongst themselves.

730: capacity still about the same as about the time someone leaves new customers come in. Musicians haven't taken longer than a 45 second break between songs since I got here

They are now playing a couple songs that have more of the tempo and vocals that we have studied this far in this area.

Interesting the songs that sound more bluegrass like the lyrics are not Appalachian themed. Three songs in a row that sound very bluegrassy.

Also interesting how much the two performers change the tones of their voices based on the tempo and theme of the songs.

Takeaway: I don't know if I would consider the type of music being played tonight under the musical genre we are doing research on. This music sounds more like some older country, which I guess could kind of be traditional mountain music since the Carter's or Hilton's are considered country people and they and their venue are a major part of the Crooked Road. Yet, the songs they are playing carry some Appalachian themes. They have sung about moonshine and life in a coal camp (sold my soul to the company store). It is very cool how music in this venue is a normal and expected atmosphere. I don't think the lack of attention they are getting is because people don't like them but rather they are just a normal, not overwhelming, part of the overall restaurant atmosphere. Though it may not sound like some of the banjo picking or fiddle music we have heard this semester, these people playing does make the atmosphere of this place feel more "Appalachian."

Appendix D

Anna's Restaurant Jam Notes

10/31/13

Narrows, VA (Giles County)

The jam at Anna's was probably the most laid---back jam atmosphere I have been to this semester. Everyone in the restaurant was so nice and welcoming. Everyone knew everyone else in the restaurant. Nick went for the first time three weeks ago, and this was his second visit ever. Yet, they took him right in and let him play whenever he felt like it.

We sat with a couple ladies that Nick knew from the last time and their husbands when we first arrived. They welcomed us right to their table. Then Dean Reed showed up and sat with us. He also tipped the waitress in bubblegum. Very interesting that Dean is looked up to in the local music community, yet he is still so humble with the honors given to him. The man loves to joke constantly. After the musicians finished eating around 7pm they formed a circle at the front of the restaurant and began playing. The group had about seven men (including Nick and Dean) and one woman playing the banjo. The men were playing the dulcimer, guitars, and fiddles. They played nonstop for about two hours. The event was more of a friendly gathering than a show. There were very few people in the restaurant outside of the players and their spouses. Nick noted it was interesting in their playing that all the songs sounded alike, because in order for a banjo to play in different keys it must be completely retuned. As a result, the banjo player is usually the leader of the jam group. One of the ladies I was sitting with in the audience also noted the banjo player, Janie, was the leader of the group. She mentioned how if she stopped to take a break, they would all stop to take a break.

One of my favorite aspects of tonight was how much time I got to spend with long---time residents of Giles and Montgomery County. It was interesting just learning so much about Giles County both within the music realm and just the county as a whole. Anna's has been on the Crooked Road now for about 2 years. It has been holding jams for much longer than that and has been open for over 30 years. One intriguing aspect of my conversations with these ladies was they talked about the guest book at Anna's. They got me to go look at it, and it was quite astonishing how far people had come to such a random venue in Southwest Virginia. Just in the last five weeks, people had come to this venue from all over the

state, many from North and South Carolina, and even one person from Idaho. The ladies noted there were sometimes people in the book even from England.

The main thing I took away from the trip to Anna's was how close everyone there was with each other. Everyone knew everyone else within the restaurant, players, spectators, and employees. It was also interesting how welcoming they were of me even though I had never been before. They talked about each other like they were related to one another, but what else should one suspect when they have been getting together weekly to do these jams for years? The last point I want to make is something one of the ladies told me about how people jump into the jams. She says people usually start by sitting in the back, and then week---by---week they sit closer to the stage. Next, they join the group, and after playing a while, they may even lead a jam session. Anna's restaurant and the people there to watch the jam and playing in it were some of the most hospitable "strangers" I have ever met in my life.

Appendix E

River City Grill Jam Notes

Will Gipe

12/9/13

Radford, VA

For the couple hours Nick and I were at the River City Grill eating and observing the performers and the crowd, there were always about 12 to 14 people playing in a circle at the front of the restaurant. There would be people leaving and some picking up, but there were always about 12 to 14 playing at one time. The instruments played were those we had seen all semester (guitar, banjo, fiddle, stand---up bass). This jam was a perfect example of the "generation gap," mentioned by Stewart Scales earlier in the semester. Most of the people playing looked to be over 55 years old. There were also a couple young kids playing as well. There was only one person playing that looked to be middle---aged. The atmosphere here was much different than that of Anna's, another Crooked Road affiliate relatively close to Radford, in Narrows, VA (Giles County). The River City Grill was a restaurant that also had a bar. The performers

changed speeds and had more of a mix of different songs than what you would hear in a night at Anna's. There were also a lot more people at this jam, and they seemed more engaged with those playing. With many of the slow gospel songs, the people in the crowd would sing along. There were times nearly everyone in the restaurant was singing along. The table closest to the performers was filled with the eldest people there, and they were the ones the most engaged. Behind them were more family--oriented tables where the people were listening but were not as engaged with the performers as those at the first long table were. The first long table had around 20 people at it. The business at this restaurant also seemed to be doing much better than at Anna's. At Anna's, they are such a small group that they have become essentially a family of players, and they are the same crowd every week. I cannot say the same for the River City Grill performers because I have only been there once, but you could certainly tell a difference in the atmosphere here in comparison to Anna's. The one thing in common between the two venues was the incredible camaraderie among all the performers. The jams here in the New River Valley seem to be more about hanging out with friends and sharing a common hobby more so than anything else.

Appendix F

Visit to see Floyd kiosk fieldnotes

Will Gipe

Floyd, VA (Floyd County)

12/13/13

This morning, Nick and I went out to see an example of a Crooked Road kiosk, so we drove to Floyd County to see theirs located just across the street from the well--known Crooked Road venue, the Floyd Country Store. The location was great. It was right in the middle of town, yet it was very accessible with a parking lot located directly behind the kiosk facing the street. The kiosk was very noticeable when driving by. Looking at the kiosk, I was shocked with the information on it. There was very little actually on the music of Floyd County; the kiosk was more so explaining what the Crooked Road was in general and its major venues. One of the two panels of the kiosk was dedicated to Floyd County, but most of the information on this panel was about Floyd County in general, touching mostly on its various economies. The little bit on the music of Floyd County on this panel really focused on the instrument makers, yet they did not list names of these instrument makers. There were a few pictures

on this panel of performers that looked like they were from Floyd or performing in Floyd. The other panel of the kiosk was an overview of the Crooked Road, with pictures of the Carter Family, Ralph Stanley, and a map of the Crooked Road. The kiosk was a very nice set up, but I was expecting more emphasis within the panels on the history of Floyd County's music specifically. The biggest problem I saw with this kiosk was the tune in dial. Nick and I thought tuning into the kiosk's designated station of 90.5FM would give us more information on the history of Floyd's traditional mountain music, but this frequency had been taken over by a radio station in the area. Therefore, we were not able to hear what the transmitter for this kiosk was putting out. Difficulties with the radio could be a problem that needs to be overcome to give the kiosks their full effect. Another question I had about the kiosks was how much would it cost to put one up if they did not have the solar lights or the radio transmitter? If it is cheap, and if most Crooked Road kiosks just have the basic outline of the Crooked Road as a whole on their panels, it might not be a bad idea just to put more of these up within Crooked Road affiliated counties just so the Crooked Road can get more exposure. Overall, I am glad we made the trip to see what a kiosk looked like, but the kiosk was certainly not what I was expecting from a historical content perspective.



Appendix G

Stewart Scales--- October 10, 2013

Interviewer: Will Gipe

Notes Prepared by: Will Gipe

Setting of Interview: The office of Stewart Scales on the campus of Virginia Tech in Blacksburg, Virginia.

Notes: Mr. Scales is a local performing musician who often plays within Montgomery County, VA and also in Floyd County, VA. Mr. Scales is currently a faculty member at Virginia Tech in the Geography department. He is originally from Big Stone Gap, VA, so he has been living within the Crooked Road region his entire life. It was a pleasure to interview Mr. Scales, as he was optimistic and very welcoming throughout the entire interview.

For some reason, the first five minutes of this interview was cut off, but the majority of this five minutes was just Scales talking about his personal background and how he got into the music. We pick up the interview with Scales talking about how at the Floyd Country Store jams, one of the most popular venues along the Crooked Road has a hierarchical system but everyone is still very friendly.

[Time checks indicated]

[5:03]

Stewart Scales: "It's not like you can just jump into it. The big groups down there you have to work your way up the chain, which is really interesting I've always thought, but all the experiences I've had the people have been welcoming to newcomers in music. But it's still definitely, you have to step up into."

Will Gipe: "So, it sounds like a hierarchy."

Stewart Scales: "Very much so. Yes. There is, and especially down in Floyd. And it's not a bad thing by any means. Um, to have that. It's almost like a sliding scale. So, I started out down there, you kind of have to join in. You know the really old folks are just sitting there picking slow tunes, where that's where I started out. Then, I moved up to kind of the next, I guess the next category you'd have some of the younger folks that were playing some more hard---driving and more true bluegrass, which is what I seek out. Eventually, I started to get a foot in with the Country Store radio show and playing on the main stage. That's definitely become a big part of my life up here now that I've moved away from the scene in Big Stone. So, that's been a great experience. I kind of define me and my experience up here being a part of that. I hope that answers your question."

Will Gipe: "No, that kind of answers my question of 'where have you have played?' So yeah, I guess you could talk about, um, what are some other types of areas or venues you have played. What kinds of crowds you encountered?"

[6:47]

Stewart Scales: "I'll say this. I have never had a bad crowd playing music. Everybody has always been very complementary and accommodating, no matter what my skill level was, even when I was very young playing. And, in the music scene back home, you know, people loved it. I know, you know, the stuff that I was playing was not that great, but people just seem to love it, and when you talk to the older crowd at Floyd how good of a thing they see it as that these young kids are picking up bluegrass. Gig wise, I guess from the crowd standpoint, they've always been great. They love the music. They love to see younger people playing the music, but I guess a lot of the scenes that I play at, of course the main stage of the country store is one of my highlights, as a stand---in sometimes with the Reese Gospel show a lot on the main stage. You'll come in and there will be a band where a player does not show up or they need a bass player, and you know they'll come out and say we need you for the nine o'clock show. So, you're like ok, and just jump right in with them. And that's another great thing about the music in general. You can just hop right in. If you've been in the scene for a little while, you can at least make your way through it. A lot of times, it sounds really good, but the main stage of the Country Store, which has also been broadcasted over the radio station has been a really good and fun thing. A lot of festivals, between here and Lynchburg, that's a lot what we play. We just played at a molasses festival last week out in Clifford, Virginia, which is kind half---way between Lynchburg and

Charlottesville. We have also played some just true bluegrass events too, like at Sweet Briar College. I guess concerts and then little stuff here and there. I've played at little places in Blacksburg like the Cellar, 622 North, Gillie's, let's see, that's has been the main ones. I did get to play my banjo once in Mammoth Cave when I worked out there. That was a pretty good experience too. But, yeah all in all, for the most part, festivals like an apple butter making or molasses, or the true performances like the bluegrass at Floyd, I guess that's the big scope of the work that I have done."

Will Gipe: "That's a lot."

Stewart Scales: "It is. You know I also played in a little group called the Black Diamond Ramblers, which is a name we made up who were all undergrads before I got into new---standard. We played more locally more than anywhere else. We did that a lot. That's right when I got into grad school."

Will Gipe: "So what is the type or kind of music you like the best and why. And also, what is your favorite piece of music?"

[10:48]

Stewart Scales: "I'd say my favorite is true, hard---driving bluegrass. You know, the Stanley Brothers, Flatt and Scruggs, oh my gosh, Bluegrass Album Band, the classic ones. And, I have always played three---finger bluegrass style. I'm not been a huge fan of old---time. I certainly appreciate it, but it's never really struck a cord with me, and I don't really know why that is. I guess, to me, with old---time, it seems to be more focused not an individual, it's more about the band playing and people dancing you know square dance, bar dance, flat footed, you know. I guess I've always liked more the performance style of music. That kind of led me into traditional and even modern bluegrass, and gosh if there is one piece of music. If there is one piece of music I guess I could say is my favorite I guess would have to be "Blue Ridge Mountain Home," or "Blue Ridge Cabin Home," by Flatt and Scruggs and every other bluegrass band ever has done that song. And, it's a very, it has a very regional focus, and with me being a geographer, it really hits home. You know, this cabin in a Blue Ridge Mountains, singing about the place and a people and a time, so if I was to pick a favorite that would probably be the one. One of the classes I teach is the Geography of Appalachia, it's such a rich geographic entity in itself, as you got the human geography and the people themselves and you also have the physical geography

and the story of the landscape. The amazing thing about it is it's this unique blend, and I guess going further into that, you can't separate the story of the land totally away from the story of the people. It's just, and it has been like that since the beginning since people came in and started interacting with the mountains with human impact on the environment and also the environmental impact on the human. It's a two---way street. That's what so fascinating to me, and all the aspects of Appalachia fall into physical geography or human geography. I just that's so neat to apply that to everything. I mean you and me both we are from this place."

Will Gipe: "Yeah, I totally agree. The natural environment is a big part of the people of Appalachia. I mean you can't separate the people from the land, like for example with coal back home in the town of Appalachia."

[14:39]

Stewart Scales: "Oh yeah, if it wasn't for coal, the town wouldn't be there, and it has shaped the people and the people and the landscape. That's a great observation. You know, the coal dies and then the town dies."

Will Gipe: "So what do you consider to be traditional mountain music and also old---time music, bluegrass, and what is special about these specifically?"

[15:17]

Stewart Scales: "Traditional mountain music is more like the old---time genre. That's to me, when I hear traditional mountain music, I hear the old---time type of music. It's just about what everyone in every hollow around here would have played in Central Southwestern Virginia and also in Southern West Virginia. You know, they used to say there were more pickers per square foot than any other place on Earth, just everybody played something. And if I hear a traditional fiddle and banjo playing the music, I think of fiddle and banjo and not really the full bluegrass style. I think more old---time, you know, just a couple of people sitting around the kitchen with a wood stove burning. That's what really comes to mind whenever I think about or hear traditional music. It's more of the older. It's not as, I guess, not as clean and crisp as true bluegrass as much as that old---time feel that you hear in that."

Will Gipe: “So, you say that bluegrass is kind of more cleaned---up and crisp. So you would put traditional mountain music and old---time in the same category?”

[16:53]

Stewart Scales: “Yes, I would. That’s something I kind of have debated with myself. It’s kind of hard to you know narrow it down to a single thing. But, as everyone gets their opinions, of what you think about it is, everyone is a little bit different. You know, I think about, especially a claw hammer banjo. To me, that is the true distinction between bluegrass and old---time is bluegrass is the three---finger style, like Earl Scruggs, whereas old---time is more of the claw hammer style. And of course, there are variations within both of those, but that is the main distinction I would put between those two.”

Will Gipe: “We were talking about in class that the distinctions between the two. Is there anyone you would suggest, you know like performers, in Montgomery and Giles Counties, and how could we find them or identify them for you know further information?”

[18:34]

Stewart Scales: “Are you looking for song writers or performers in general? You said in Giles and Montgomery Counties? There’s a guy, that he would, I played with him a couple weeks ago at church actually, his name is Alvin Jones. He lives, I think he lives over in Giles County. He’s, and that’s another thing, I’m trying to run through all the pickers I know, about the music, you know, everyone, you know they are all just really good people to talk to. Alvin is, he’s got a lot of really interesting skills. He can do the paddle puppets, the jigger dolls. That’s something to look up on YouTube. You know, he will have someone playing music, and it’s a little wood figurine. That’s kind of a side not, but it’s a wooden figurine that you bounce on a wood surface, and it bounces because all the joints cringe in them. He does that. That’s a hoot to see that. Most of the musicians I know live in Floyd County, now that I think about it. Some of the folks from around here that are in the Black Twig Pickers. The fiddler, I don’t know his name, and I’m ashamed to say that. He’s got a long pony tail, and I think he’s a grad student at Tech actually. But, I know you can look him up.”

Will Gipe: "I think we already interviewed Bill Richardson."

[20:44]

Stewart Scales: "Bill's a good one. There's a band called Laura Beth and Clover Hollow, and I don't know many members of that band per se. But one of the members names is Chris Printz, I think. He plays mandolin with them, and he's a really nice guy, too. The Java Brothers, they are some other ones. And, I wish I could give you specific names with these, because I'm friends with some of them on Facebook, but all the guys have websites, so you could at least make contact with them, and that's a start, if that's a feasible thing for you to do. A guy named Ralph Berrier. He's done a lot. He works at the Roanoke Times. He's more of an old---time fiddler."

Will Gipe: "Well, that's certainly a good start."

[22:34]

Stewart Scales: "At least that's a good start. Now that I have gotten to thinking about it, most of the musicians I know are based out of Floyd County, and if that's not the focus of your study."

Will Gipe: "How does traditional or old---time music impact your communities? Is it a crucial aspect or just something people do? I guess you could talk about a little bit about, you know, how it was in Big Stone but more so how it has been since you moved to Blacksburg."

[23:17]

Stewart Scales: "I know the Crooked Road has really changed the whole scope of how we look at the music aspect of the region, because I remember the life pre---Crooked Road, post---Crooked Road. And, it's certainly, you know, it's brought in people from all over the world, that you know, they might not have ever been exposed to, and in turn we might not have been exposed to different experiences and culture if we do get that kind of interaction. With the Crooked Road in Montgomery County, yeah with here, they have started to get more of these little

venues, like the Farmers Market jam and at Gillie’s, there are all these little events or places that are eventually going to get congealed, and I guess that’s what I see next is more of a cohesive strategy between these places. And, I think that’s starting, the music is the catalyst, or else we wouldn’t have any or all of the above. And, even too the church that I go to over in Newport, that y’all might want to go to, First Christian Church in Newport [Giles County], which they’ve started up a jam as the Sunday morning service. It’s the last Sunday of every month. We just tried the first one out at the end of last month, at the end of September, and I think that has a lot of potential, too.”

[25:28]

Appendix H

Inventory by content and topic from Janie Trobaugh, a local performer, interview on November 7, 2013. This interview also has some side commentary from Dean Reed.

<u>Topic</u>	<u>Time Frame Within Interview (in minutes)</u>
Her background in the music and how people of the area want to keep the music going	0.10---5.25
	5.34---9.23
Her favorite places to play and how the economy affects the music scene	9.34---11.55
Her favorite piece of music	

Distinctions between Appalachian music, traditional mountain music, old---time, bluegrass, etc.	12.05---18.56
Importance of the kids in the music	19.20---24.00
What keeps the music going in the area (importance of the Reed family)	25.00---26.50
Her thoughts on the Crooked Road (Negative)	27.40---31.00
On being compensated as a musician	31.50---36.00

Bringing The Crooked Road to Montgomery and Giles Counties

James Ohlhaber

Undergraduate Community
Research

APS 4094

Fall 2013

16 DEC 13

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Statement of the Problem

Over the past several months I have been working on meeting with and interviewing people to answer questions about; what the Crooked Road is, does it still have relevance today, what does and doesn't qualify as Crooked Road music, should Montgomery and Giles counties be part of the Crooked Road (and do those who are a part of the community want to be part of it), and what are the economic impacts of both the music scene in these counties and what will it be if the Crooked Road comes to them. Most of my research was done in the form of personal interviews in which I go out to either the interviewees' house or other location chosen by them and discuss with them questions and their thoughts about the local music scene and the Crooked Road. I had learned that people are knowledgeable about the idea of the Crooked Road and nobody whom I have interviewed so far has been against it. I had also learned many things about how music has come to be in this part of Appalachia and the importance of music to the people here. I had also learned about instrument making by some of the people who I have interviewed. I did more research into the instrument side of things as well as more research into the economic impacts of the Crooked Road.

There are multiple things which we were trying to work on and solve with the research from our project. First, do Giles and Montgomery counties (by way of their music and musical traditions) qualify to be part of the crooked road. Secondly, what are the economic impacts of bringing the Crooked Road to these two counties. The economic impacts are expected to come from a combination of the music and its byproducts itself (music, performances, instruments, paraphernalia, and the like) as well as an increase in tourism to these two counties by people who are visiting and traveling along the crooked road (beneficiaries would include the hotels, restaurants, gas stations, and other local venues). Another reason for our research is to learn more about the music scene of the area. Parts of this include; what type of music is played, who the major players are, how the music came about, are the performers interconnected, the history and craftsmanship behind locally made instruments, and even things such as defining what is and isn't considered to be traditional music.

We had multiple partners for this project also. They included Jack Hinshelwood who is one of the coordinators of the Crooked Road project. Another is with the Appalachian Research Commission (ARC) who is a government organization in charge of funding and other such things for "Appalachia". While sharing our findings with Mr. Hinshelwood, we also presented our findings at a conference with over a dozen other colleges and universities near Washington DC earlier in December.

Methods and Methodologies

My methodology was in the category of fieldwork, using both observational methods as well as interviews. Due to a smaller timeframe and the fact that I have other classes and commitments, ethnography was not be a feasible way for me to go about doing the research. Rather I had been both going out to performances and observing not only the music, but also demographic information such as; where we are, who is there, the breakdown of ages and even ethnic groups, how the participants interact (is there a hierarchy of players within the group), how are the observers interacting and what are they doing (standing, sitting, dancing, etc.), and any other observations which may be important for our work. The other part of the field work method I had been doing is going out and interviewing people. This however was not so much a typical media type interview where I have a series of questions and just start asking them one by one, rather I ask about their work with or about the music scene and just let them start talking, just giving guiding questions from time to time as necessary. Finally, I did internet research about how local businesses are more locally economically stimulating than the benefits of chain and national businesses. See Appendix I for a breakdown of where I had been and how much time had been spent with each of these interviews.

Findings

The first person who I met with was Dr. Alan Jabbour. He has had a huge impact on the Crooked Road, and it has had a sizable impact on him as well. His first experiences came when he was a graduate student and was researching traditional music. He decided to visit the mountains in Virginia and learn what he could about traditional mountain music. While driving around he was pointed in the direction of Henry Reed. When he went to Henry's house he was immediately invited in, fed by Henry's wife, and then they started talking. Dr. Jabbour learned to play some tunes from Henry Reed, but his main goal was to record his playing to be used for his research. He continued to return several times a year even after he had finished his studies and developed a great report with the entire Reed family which continues through to today. His love of music even helped to land him a job with the Library of Congress. This gave him the opportunity to share his findings and recordings with the entire country and at that even the entire world. Now everybody can hear his original recordings on the library of Congress website. He continues to come down annually for the Reed family reunion, which is not only a family reunion, but also a huge jam.

Next a group from our class went and attended one of the Jams at the Blacksburg Farmers Market. This was mostly an observational event. We went to listen to this group playing from the outside. Some of the things which we noticed were that they played and sang in a circle, in which people could join in at any time. The group was a mix of males and females, most of which were older (50's and up), the circle also allowed for expansion allowing for others to join the circle. Another thing was that there was no set leader of the group. When they finished playing one song, another person

would start playing whatever it was that they were feeling like playing. Unlike anything that I had seen before, there was plenty of structure without any formal structure as far as how the group was run.

I also met with Reverend Jimmie Price who although he is not so much a key player in the Crooked Road, had a great bit of insight about the road and those who are big players. Much of what he said was repeating what Dr. Jabbour had said to me in the interview, which to many may have seemed as a waste, but in fact the idea that I was getting overlapping information was reassuring in establishing the credibility of my findings. One of the big things that he went over is that many of the key players in the music scene in Giles and Montgomery counties were either self---taught or had learned from the older generations. Another thing which I think may have been hidden up until now is the great influence of African American musicians in the teaching of playing to others as well as in the formation in the styles of the music as well. Commodification is another concept which had come up in both of the interviews in which both Jimmie and Dr. Jabbour had said that the musicians were much more interested in keeping the music tradition alive and passing it along (music was played for entertainment and pleasure) and that most were not interested in making money from it (although a few did go on to have amateur and even professional music careers from what they had learned along the way). One new thing which he had brought in that Dr. Jabbour had not mentioned was the importance of religion and music to the area through the mediums of gospel and soul music. Although these are not the main types of music for which the area is known, they are still important parts of the music scene in not only Montgomery and Giles counties, but also arguably the entire region of Appalachia. Possibly the biggest thing which I got from my meeting with Reverend Jimmie Price was the connection that he made for me with his cousin Clint Smith. He ended up being an incredible asset to our research. Although again Reverend Price was not a major musical player (although he is a self---taught guitarist), he did have good knowledge about the music scene which will greatly help the progression of our research work.

A few weeks ago we were able to participate in (attend) the dedication of the Blacksburg Farmers Market as an official part of the Crooked Road. It was started by a group playing a few sets of music, followed by the dedication ceremony, and then there was a full out jam. Those who came to the dedication were mostly older white people (individuals and couples), although there were a few families and college students (including ourselves), and I did see a few middle eastern and Asians who came to listen to the music as well. While the music was being played there were a few older couples as well as a group of college students who were dancing along to the music in the back of the market square. It was interesting to witness the contrast between the first group who played and had a structured set as to what they would play and who was leading and then the shift to the traditional jam style after the dedication which was just like the one we had attended a few weeks prior in which all were allowed to play and nobody in particular lead the music, it just flowed naturally as people were moved and drawn to play.

Undoubtedly the greatest interview which I had yet was with Clint Smith, the cousin of Reverend Jimmie Price. He is a master craftsman who he made everything from furniture to instruments, to even his own house. Although he is about to turn 80 years old he will not stop building things (mostly footstools and end tables), because "hell I don't know what else I'd do with my time and I enjoy it" (Clint Smith). Throughout his life, Clint made many instruments including a few mandolins, but his true love

and passion was making fiddles. He attempted to make his first one unsuccessfully when he was in his late teens. However, he was drafted into the Army and had to spend 18 months away from home and during that time was unable to do any major crafting work (although he did make his wedding bands out of 2 half dollars, a spoon, and his pocket knife). When he returned he still had a great desire to make instruments (especially the fiddle) and so he borrowed a fiddle making book from one of his neighbors and started learning all of the techniques used and the tools needed for making fiddles. He eventually ordered his own guidebook and made over 300 fiddles during his time. This however was much more of a hobby for him, as he worked at the power plant at Virginia Tech to support himself and his family (he worked the night shift so that he could spend the days with his family and also had more available light to work on his handy work including building his house. He has now started selling off some of his fiddles and furniture pieces to help him continue to buy supplies to make more and to help support himself in retirement. He would still be making fiddles today, however he said his eyesight is too bad and his hands are too unstable for the fine craftsman work that needs to be performed in order to make these pieces right. He said "if you can't make it perfect, ain't no sense in doing it at all"! I was surprised to learn from him towards the end of my time with him that he is a completely self--taught wood worker, his father died when he was young and he just started playing around with his father's tools and it sparked an interest in him! This goes along with the theme of many of the musicians who were also self--taught, but you would never know it by looking at everything that he has done and made.

Looking at local businesses was very important to the economy of the local region. Some of my research showed that the national chains only keep about 43% of the money which they make in the local community, as opposed to 68% in local businesses. This makes locally owned businesses critical to building the economy of this local region. This is done through a few ways. First, they do not have to pay franchise fees to their big chain offices. Secondly, they are much more likely to hire local employees and not bring in workers from other places. Third, as they are not bound by the rules of their franchise partner, they are able to buy and sell locally made and grown items. Finally, as the owners of a locally owned business have a much greater vested interest in keeping money in and growing their local community and establishing relationships with community members. This often leads to things such as allowing more fundraisers for local community organizations to keep more money in the local area.

Significance

My main focused as mentioned above my main focus is on the economic impacts of bringing the Crooked Road to Giles and Montgomery counties as well as if they were to be made official stops along the Crooked Road. This relates to the final project, because one of the goals (although not the primary) of the Crooked Road is to bring economic benefit and prosperity to the counties which are a part of the Crooked Road. Therefore, my research will help to determine if the Crooked Road will be finically beneficial to the region or not. These results will be important, because if this helps to bring the Crooked Road (and potentially the subsequent financial benefits) to Montgomery and Giles counties,

then that will be a great benefit to the local economies. The state will benefit from the increase in tax revenues and the chain hotels and such will benefit on a macroeconomic level.

Recommendations

I have two recommendations for the Crooked Road itself. First, is that it gathers more information from the local communities as to if and what they want on the kiosks as well as seeking more information about local and traditional music of Montgomery and Giles Counties. My second is to include both on the website and on the kiosks information about local venues, restaurants, and inns. This will again help to keep money in the local area, which is at least one of the stated goals of the Crooked Road.

As far as the ARC is considered, I would still suggest that they have the conference in part of Appalachia itself instead of near DC. It both helps to keep the focus on Appalachia and would be much more cost effective (keeps more of the money in Appalachia too!).

To the board of supervisors, they need to consider and weigh how increased tourism will help and hurt their local counties. They should also take into greater account the desires of their local community members as to whether or not they want the kiosk and how and where to involve it in the community.

To Dr. Puckett, as far as moving forward goes, I think it would be great to continue working with project, especially in respect to the kiosks themselves. My only warning is to make sure it isn't just a repeat of this year's project, like it seemed was the case for a few of the schools at the conference this year. Otherwise, it was great and I very much enjoyed being a part of the project!

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Appendix I

Interviewee	Location	Date	Drive time	Interview time
Dr. Jabbour	Reed House	9/13/2013	1.8	2.5
Farmers Market Jam	Farmers Market	9/18/2013	0	1.5
Jimmie Price	Church	9/26/2013	0.5	1.75
Dedication	Farmers Market		0	2
Music	Due South BBQ	10/4/2013	0.75	1.5
Clint Smith	Home	10/10/2013	0.75	4.5
Online Research	Varies	Continuous		10
Totals			3.8	23.75

Transcript

JP Ohlaver 0.04

We are here with, uh do you go by pastor or reverend

Jimmie Price 0.09

Pastor

JP 0.10

Pastor Jimmie Price. Today's date is September 24th 2013. And we're going to talk about different types of traditional music, especially, uh, as you've experienced. So, uh, I guess if you just want to give kind of a brief introduction about yourself, a little bit about your background. Both how it relates to music and how it doesn't. Maybe how you got in to being a pastor and such.

Jimmie 0.49

Ok, I was born in 1940. On 9/11 1940 and I'm 73 years old. I'm one of 6 sons of a coal miner Henry E. Price and his wife Evelyn was my mother. And, uh, coal mining has been a generational thing in my family. My dad mined for 38 years up here in Brush Mountain. And he finished his working years as a custodian at Virginia Tech. In fact I was his first kid. I grew up in church, Pentecostal Holiness Church, about 5 or 6 miles west of Blacksburg, Virginia. And I was experimenting with Christian music there. Different kinds of instruments being played, I was exposed to a traditional southern gospel. The music that white people practiced as part of their music expression. And I was exposed to integrated services, between black and white Christians all my life. I was taken to a black church when I was a baby, and a child and we were a forced community here in Montgomery County and I learned the various types of musical styles and learned about instruments and really learned to appreciate music was basically in church as a youngster. And I learned to appreciate the musical gifts that other people had, black or white, and we had one older black lady that came to our services and we went to her home. She had church services in her home, and she was a black, female, Pentecostal preacher. In the 1930's and 40's and 50's where women didn't get up in the pulpit much and she was sought after, and was requested to come as far as West Virginia to preach to white congregations because she was such a spiritual person, such a loving person, and such a blessing to people and she played piano and sang. She had such a rich voice and a wealth of songs and she touched a lot of lives and influenced a great many of us with her preaching and so I'm glad that I've been exposed to that background and as you and I talked earlier. Here at this church we are nondenominational, we have people from various backgrounds here and different musical styles they bring to this church. So, I do believe that musical expression and lots of other expression, is a expression of our spirituality. That I like to believe that music comes from the soul, I'm sure painting does as well and other artistic expressions that people have. But, I'm especially convinced that what we have in our souls, our innermost beings is a lot about who we are, what we are experiencing at the moment, what we have been, what we're going through, what we've gone through and then what we've become as a product of life. Based on our experience and how it's affected us. And so one day feel like singing the blues and the next day we feel like up tempo blue grass tune or maybe just a soulful church song. Like Sister Katie Pierce I told you would sing and play so she had a beautiful way of preaching. It was kinda like a musical style of preaching that she would have a, I don't want to call it a sing song kind of preaching style, but it wasn't a chant. It was a musical way of talking and it was a spiritual sending forth of herself and her soul in such a beautiful manner that I've heard since I was a child. She has of course passed on, but I loved her preaching, and I loved her singing, and she had so much love for people, that it was beautiful to hear her to either to talk or to sing. And she left her mark on me as far as appreciating other styles and other people whose styles were not my own. So I guess kind of a musical tolerance crept in there for me and I started to listen to a lot of different styles.

JP 6.42

So, um, you play music yourself?

Jimmie 6.45

I play guitar a little bit, I play a little rhythm guitar. My wife and I sang together for many years and I own 3 or 4 guitars. I never got into any fancy stuff, just rhythm.

JP 7.02

When did you start to pick it up, or who did you learn it from?

Jimmie 7.09

I, my family didn't, didn't really play a lot. I had an uncle and cousins who played musical instruments and sang. Mom sang in church, in the Pentecostal church. She led and sang in the Pentecostal church. And dad was musical, he sang while he worked, he was one of those work singers. And singing in the field, singing while you are feeding the animals and all that, and singing in the house. So, I learned to love music and wanted to play it for a long time and just never dared to pick up an instrument. But, when we were around home, dad would, he'd get us on his knee, he would bounce on his knee and sing or hum and he would slap his thigh (slapping sound) in time to what he was singing. And he would tap his foot and slap his thigh in a rhythm with his singing, and then he, it was common in this area of Appalachia for people to use a plain pocket comb and a sheet of paper, and to hum into that combination of a comb pressed up against a sheet of plain notebook paper and you'd hum against the teeth of that with a sheet of paper in the background, and it made kind of a vibration and it was a musical vibration. Plus, you know, you had the musical vibration of the humming and that's something dad did, and other people did around here. We didn't have an instrument at the time. Then later, dad saved his money and bought an old banjo and he learned to beat on and play on that banjo some. So, we were exposed to that. Then, like I said the piano and some stringed instruments in the church where we attended. Then, we went to the black church, sometimes they used piano, sometimes. You know black people don't really need music, I mean let's face black people are so gifted with that rich harmony and sense of rhythm, to where they can take it or leave it. And then Sister Kate Pierce, the black minister I was telling you about. She played the piano and played it real well and in the black church style. But, at times they, they, didn't start off with music the way you and I did and announce the song. We'd be sitting there and Sister Kate or somebody else in the congregation, it was a black congregation, would simply start a song. I mean just accapela. Over in the corner, against the window and the wall, she was feeling music in her soul. Maybe about what she experienced that week, or based on her work for the week or whatever. But, but, one person would usually start a song and sing a few bars or sing a few lines and everybody sitting around her that knew it would join in, and you'd get that rich harmony without any leader, without anybody directing upfront. Somebody sitting down in the pew, and their voice was the leader, and I learned by that, and music from the soul is a blessing to everyone who hears it. Whatever your style is, and it exposed me to a spirituality of music that I already had, but that, that, black church took me to another level. And enriched what I knew about music certainly. But, these are

musical styles that I think of as home style music. Not, home spun, if you want to talk about a type of music that I think itself is an early genre of music. Before commercial music. This was a home style of music where families and individuals provided home music, because they couldn't afford record playing machines, could afford instruments early on. They used these very simple means like the comb and the sheet of paper, or slipping somebody's thigh, or patting your coal mining shoe on an old rough mountain wood floor. The rhythm was there, the music was already in the soul, based on how life had touched the person in recent days and it was coming out either happy, or sad, or mournful, or whatever. And it had to have an outlet, so it took the form of this home style music as I would describe it.

JP 13.11

So, when you began to play yourself, was it mainly in church congregations, or when you were playing the guitar did you just mainly play it for the church or did you play it elsewhere? When and where would you play?

Jimmie 13.25

I mainly, you know wanted to play for myself. (I) took a year, maybe a year and a half learning to play at home before I dared to take it to church. And I had cousins who played as I had said earlier and I would travel to their place and they would start playing and they'd teach me the chords, the finger positions on my guitar and I'd try and follow along. I'd miss a chord every now and then, because they were you know well versed, but I'd sometimes wait in one position until they came back to that position and I'd cheat a little bit. But I, I did learn from them the chords and of course most of that being self---taught is hard work alone, at home. That's what I'd say, this is a home style music, its uh, its developed at home. And a lot of people in this area, New River Valley, and Appalachia, we're self---taught, and I call them the old self taughters, because by the time I knew them, they were older people and either their parents played, or else they listened to the Grand Ole Opry Saturday night on the radio. And they would have an old instrument, and they would try and imitate those sounds and keep fiddlin around on the fiddle or keyboard until you could, you know, repeat that sound. So it was tough going for self---taught musicians, but many of them became very accomplished and in several instruments. I know, there's a man across the river in Pulaski County, Hubert Tickle, and he was the coal camp fiddler, for the great valley coal mine camp at McCoy. Hubert Tickle, he lived in the coal camp at the time, he was from across the river, and in that coal camp they would choose someone from that mines cottage, move their furniture out on the front yard, roll up the carpet, or the old linoleum rug and clear out a room for dancing. And they would send for Hubert Tickle, and he'd come sometimes just himself and that fiddle, playing dance the hoops and they would dance until late in the night in somebody's mining house, and Hubert Tickle passed away a few years ago in the early 2000's and he, I interviewed him, I had him on a video tape and, but he was more or less self---taught, sometimes somebody would accompany him on the guitar, or something like that. But mainly, Hubert Tickle would fiddle that by himself and that was a type of this home style music by self---taught musicians. Which is a interesting thing for me.

JP 17.18

There anybody else like Hubert Tickle who you knew who, either still performs or used to perform in the local area?

Jimmie 17.28

Uh, well we had one man. He lived locally here, he passed away a few years ago, Bill Orange. Bill, was a self---taught musician. He was the son of a coal miner and he could play several different instruments. His mother played a banjo. His father played a mandolin and fiddle and his dad had a fiddle hung on the wall. It was precious because he couldn't buy another and those instruments were off limits to the children. But, when the mother would go someplace and the dad would go to the coal mine, Bill Orange got a chair, got up on the wall, and got that fiddle there and fiddled with it until he learned how to play it. And, he did the same with the guitar and the banjo and taught himself, and he was someone he told me he would listen to Grand Ole Opry on Saturday night and he would also try to imitate those sounds. He would listen to Bill Monroe on the Grand Ole Opry and would learn to make chords at that time, and he would accompany Bill Monroe on the Grand Ole Opry, and became more expert at playing his instruments. But I tell ya, Bill, he knew, he said he probably knew a couple hundred songs and never needed a written words, a great recall, good singer. His children, most of his children sang with him as a family group, and two of his sons sing here in this church. One of them plays a harp, so you see how it's been a generational thing with our mountain people, to make their own music. That's what Bill Orange called it , making music, you know being creative, and developing your own style, and he had what he called a band---tar. It was a combination of a guitar and a banjo, where he would take a guitar body and put banjo strings on it and play and sing with his band---tar. He could work on instruments, he could repair them and tune them. He had never been formally trained, in music, so Bill Orange is one of the last what I would call the self---taughters. Time 20.25

Interview Breakdown

Jimmie Price Interview Breakdown

<u>Topic</u>	<u>Time Frame</u>
Introduction	0.49---6.42
Personal Experience	6.45—17.18
Bill Orange	17.28---22.00
Continuation of Mountain Music	22.28---23.58
Influential people	24.00---28.45

Crooked Road 28.55---32.25

Instrument making 32.3---34.35

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Music Traditions in Montgomery and Giles Counties and The Crooked Road

APS 4094: Appalachian Community Research

Fall 2013

Dr. Puckett

13 December 2012

statSubmitted by Devon Johnson

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Statement of Problem

The purpose of this research, according to our IRB certification package, is to “classify, and analyze documented, oral historical, performative, and interview data on the history and significance of traditional music in Giles and Montgomery Counties, Virginia.” In addition to researching music traditions, we also examined the impact the Crooked Road has had in South West Virginia and made suggestions for further research in the area. The major goal of our project was to assist our community partner, The Crooked Road, by gathering preliminary research on music traditions in Montgomery and Giles counties.

I contributed to this project by participating in the research gathering process and focusing on the “cultural preservation” mission of The Crooked Road. The Crooked Road has two purposes. It is a way of generating tourism in the region and it is a way of documenting and preserving the region’s musical heritage. By bringing music tourists to South West Virginia, tourism-based industries will profit, thereby increasing the economic prosperity of the region. But the Crooked Road is also meant to serve as a unique way of preserving a rich cultural heritage through historical research and oral histories. In theory, the Crooked Road will benefit the communities it transverses both economically and by preserving and celebrating a shared cultural heritage. Its purpose isn’t to attract millions of tourists or build an exclusively tourism-based economy—The Crooked Road seems to want to make information on music heritage available for those who care to learn and, importantly, to celebrate music traditions within communities.

My specific piece of research involved analyzing how music traditions functioned naturally within bluegrass/old time music communities of practice, and how this natural incarnation of “tradition” aligns with The Crooked Road; my research focuses on the secondary mission of The Crooked Road: cultural preservation.

The Crooked Road proposes to preserve culture by making it a viable commodity; however, there are some inherent difficulties with commodifying an immaterial music tradition, as discussed in the “Straightening the Crooked Road” by Ryan Chaney. Music traditions are immaterial in that they don’t constitute a physical object; because there is no physical object to sell (as with regional material craft traditions), The Crooked Road attracts tourists by advertising a place-based music tradition and offering venues where visitors might see music performed. Therefore, this resource can be used to attract tourists, without (because of its immaterial nature) being depleted (Chaney 7). However, I think “depletion” is relative and modifying this music resource to fit into a model more appropriate for tourists (like a formal performance) is just as destructive as “depleting” a material commodity, as one might deplete a coal reserve. By commodifying tradition and trying to use it to create a tourism-based economy, The Crooked Road modifies the natural function of bluegrass and old time music.

In addition to these problems, I also addressed the question of “tradition” in my research. I (along with my fellow researchers) assumed some element of “tradition” was inherent in the music communities of practice we investigated this semester. Henry Reed is a particularly good example of this region’s music history; it is doubtless that prominent figures in the history of old time and bluegrass music have originated in this region, if not in Montgomery and Giles

specifically (“Fiddle”). In many places, the strength of regional bluegrass/old time music is linked to the geographic landscape--place. Indeed, The Crooked Road capitalizes on this connection to place; if “place” weren’t an integral part of the music, The Crooked Road wouldn’t be economically viable. Without place, regional music could be recorded and sold in far-away regions and the physical “road” aspect of The Crooked Road would be irrelevant (Chaney 8). In my research, I endeavored to determine the connection between modern bluegrass/old time music and historical significance and “place.”

Materials and Methodologies

Data collection for this project was done by three main methods. personal interviews, observation of community music performances, and historical research. Personal interviews were conducted with those who have historical knowledge of music traditions or communities in Montgomery or Giles Counties, with those who are current performers/musicians functioning as part of traditional music communities, and with those who have knowledge of the Virginia Crooked Road and its impact on communities and music history.

We conducted personal interviews with individuals who were identified (primarily by other contacts) as being knowledgeable about either the history of music in Montgomery and Giles counties or the current music communities in these counties. We attended a variety of music performances, such as informal jam sessions, square dances, and formal performances, as well as the Blacksburg Farmers Market Jam dedication ceremony. Because we collected data primarily by interviewing musicians and observing music performances, we didn’t collect much statistical data on economic impacts or numbers of musicians in the area. This information might’ve been helpful when considering the effects of The Crooked Road and analyzing data.

In conducting research, I think both group communication and practices for conducting oral histories were problematic for our group. In terms of communication, we struggled to organize and coordinate interviews so that more than one of us could participate. We also struggled with contacting and setting up interviews. I think the Google doc helped with this process, however not everyone used it consistently, and as a result, some participants were contacted for interviews on multiple occasions. I think class discussion of the Google doc and proper procedure for using it might’ve helped alleviate this problem. In addition to our communication problems, I think we also struggled with conducting oral histories. This kind of research can be intimidating, and I think the only way to solve this problem in the future is by practicing interview techniques and listening to interview recordings from previous years.

Findings

Everyone I interviewed for this project agreed that there is a network of practicing musicians in Montgomery and Giles counties. These musicians congregate at local jam sessions, conventions, and performances (as well as countless other events and venues). It does not seem that there is one overarching community of musicians, but rather a variety of smaller communities of practice that are tied together by common friends or overlapping membership.

The interviews I conducted provided somewhat different accounts of local music traditions, but they’ve all agreed that music creates a focused culture and preserves musical traditions. Mr. Olin Gardner, in particular, linked the preservation of musical traditions in the area to the preservation of “mountain culture” as a whole; all of my other interviewees suggested this was the case.

Mr. Gardner indicated that music was (and is) a personal way of identifying one's self with mountain culture—for him, this music is representative of place, and playing traditional music is an index of belonging to this place. He referred to himself as a "mountain man" and used possessive nouns when describing the regional culture that gave rise to this music; he self identifies as a person of this place, and links his experiences with music in Blacksburg to the culture of this place. Mr. Gardner also provided historical information about music in Blacksburg through the 1960s and 70s. He described his membership in the Blacksburg JCs and recounted the story of a 1970 bluegrass concert event he organized to take place in Burruss Hall, which was unpopular with Blacksburg townspeople. He said that, in his experience, Virginia Tech has been hostile to people wanting to promote traditional mountain culture, but noted that music exists in the community in spite of this.

Blacksburg and Virginia Tech

Mr. Richardson also lamented Virginia Tech's lack of positive involvement in the community saying that Virginia Tech is governed by a "top down approach" and the people at the top don't want to embrace regional cultural roots. Mr. Benfield also suggested that Virginia Tech—both the administration and the students—weren't eager to embrace traditional, local music. He said that in the 1980s, there were more students who played music and wanted to jam together than there are today. Both of these participants moved to the area, are associated with Virginia Tech, and live locally in Blacksburg. From my interviews, it seems that local Blacksburg residents have different attitudes towards traditional music than do non---Blacksburg residents of Giles/Montgomery counties. Residents of Blacksburg who moved here and began playing traditional music seemed more concerned with the "authenticity" of the music than either Mr. Elbertson or Mr. Gardner, who were not residents of Blacksburg (Richardson).

I think, for both residents of Blacksburg and members of the surrounding community, music has become symbolic of a fading Appalachian way of life. For people born elsewhere, who have adopted this culture as their own, preservation and authenticity are extremely important—hence the desire of Blacksburg participants to ensure "authenticity." By playing heritage music in these counties, people are choosing to meet their artistic needs through tradition, memory, and social connection. I think that shows, more than anything else, that people are singularly important here. Making art with your community and helping the next generation make the same art your grandpa made unites people, and the social network it creates ensures that this art will continue, and thus, the culture it represents will continue.

Learning Music

All of my interviewees were taught to play bluegrass music by other musicians, and they all acted as though this knowledge was well known and obvious. Many of my interviewees also said that they have taught new musicians, both children and adults. Mr. Gardner even taught banjo and guitar classes at New River Valley Community College for a period of time in the 1990s. Mr. Gardner and Mr. Elbertson both talked about meeting very talented children who are interested in playing bluegrass; Mr. Gardner described a bluegrass band made up of local middle school students, who we later watched perform at the October 3 Ralph Stanley concert. Everyone agreed that bringing new musicians into the

community is the only way to preserve the culture. They did not cite historical documentation or scholarly research as being important for the culture to continue—the next generation will inherit and preserve music traditions and the culture they represent.

The Crooked Road

When asked what they thought was needed for music to continue to thrive in the area, none of my interviewees cited kiosks or formal performances as important ways of preserving tradition. Participants often responded to this question by describing groups of local children learning to play traditional music (Gardner, Elbertson). Participants did, however, consistently have material mementos of their music careers or other important events, which they would pull out to show me. Mr. Benfield had an entire binder of pamphlets, advertisements, and pictures documenting his involvement with the Virginia Tech bluegrass club in the 1980s. Mr. Gardner had a similar cache of photographs, and he showed me, in particular, an old vinyl recording he and his wife made during their time as professional musicians. So it seems that, even though participants didn't forthrightly say they thought kiosks or museums were important to preserve tradition, participants felt that the documents and photographs they'd saved were important enough to show me and to keep after many years. I think the fact that participants consistently had these materials illustrates the significance of music in people's lives, and, whether participants explicitly stated it or not, this documentary material is an important record of the past that might help preserve music traditions in the future.

When asked if they thought The Crooked Road was doing a good job, all of my participants agreed that The Crooked Road was a good thing, and many of them cited, specifically, the kiosks as being interesting and educational. When asked if The Crooked Road could do anything differently, Mr. Elbertson lamented the lack of performance schedules and said that he never knew what venues were having jams/performances on a particular day. Participants also drew attention to the lack of venues for playing music in Blacksburg. Mr. Richardson, Ms. Wagner, and Mr. Benfield all talked about the decline of the Blacksburg jam and the Ooh Rah Cloggers and said that the lack of available practice/performance space was a contributing factor. They noted, however, that the farmer's market jam location has really helped revitalize the Blacksburg jam.

Significance

I have identified a few different sources (the personal collections of Mr. Gardner, Mr. Elbertson, and Mr. Benfield) of photographs, advertisements, and other documents that might be helpful in the construction of a wayside kiosk.

It seems that the Crooked Road is an etic way of preserving and celebrating an emic music tradition. The Crooked Road appears to be doing a good job of collecting historical information and compiling it-----but is this the best way to "preserve" the music culture? Based on the interviews I conducted, it seems that participating in local jams, teaching children, and generally participating in local music communities is the most authentic way to "preserve" the music traditions. It's noble to want to collect, organize, identify, and analyze this area's music history, but this is an etic understanding of preservation; however, documentary materials do exist in abundance in personal collections, so there is clearly some sentimental and historical value in transforming this information into a kiosk (or a museum exhibit).

By endeavoring to formalize music traditions so that they might be incorporated to The Crooked Road seems a lot like “depleting” those traditions and packaging them into a more easily commodifiable form. You are taking what is traditional—functioning naturally in a community—and changing it to fit an unnatural standard. I think The Crooked Road needs to be careful not to commodify this tradition, instead focusing on helping to preserve tradition naturally (e.g. by helping children learn music and providing venues for jams and performances).

Recommendations

1) The Crooked Road

I think The Crooked Road could do a better job of stimulating and enhancing the social value of local music by making information about The Crooked Road easily available to local residents, by supporting mentoring programs that bring together adult musicians and children, and by providing places for musicians to gather, regardless of their potential economic benefits.

2) The Appalachian Regional Commission

It seems like the primary goal of The Crooked Road is to stimulate economic revenue; I think the Appalachian Regional Commission could try to support the non---economic goals of The Crooked Road (and other heritage or community development projects). I think the social value of music communities is just as important as the economic revenue they might stimulate.

3) Montgomery and Giles Boards of Supervisors

A lot of my participants talked about how difficult it is to play music without a consistent venue to meet, jam, or rehearse. Participants talked about restaurants in Blacksburg that used to allot space for jams or have stages for performances, but have since been replaced by less music---friendly establishments. I think providing space for musicians to get together and jam (like the Blacksburg farmer’s market) is an important way that we could help “preserve” tradition.

4) Dr. Puckett

I think it might’ve been helpful if we had spent more time talking about how to perform oral histories and conduct interviews with people. I felt like I was doing incorrectly and kind of just “winging it” as I went along. I also think it would’ve been helpful to discuss what we learned after each interview as a class and talk about conclusions or ideas we were forming throughout the course of the class. More group discussion would’ve been helpful.

Works Cited

Chaney, Ryan. "Straightening the Crooked Road." *Ethnography* 14.4 (2012): 387---411. *SAGE Journals*. SAGE, 22 Nov. 2012. Web. 12 Dec. 2013.

"Fiddle Tunes of the Old Frontier: The Henry Reed Collection." *The Library of Congress: American Memory*. Library of Congress. Web. 12 Dec. 2013.

Appendix A: Log of hours

Date	Time	Name	Purpose	Hours
9/4/2013	7:00-9:00 p.m.	Reed Interview in class	To learn about Henry Reed	2
9/25/2013	2:00-3:00 p.m.	Lewis Elbertson Interview	To interview Lewis Elbertson	1.25
9/30/2013	5:15-6:30 p.m.	Bill Richardson Interview	To interview Bill Richardson	1.25
9/4/2013	9:30-10:15	Blacksburg Farmer's Market Jam	To observe jam session	0.75
9/25/2013	7:30-9:30	Blacksburg Farmer's Market Jam/Dedication	Observe jam dedication ceremony	2
10/10/2013	4:30-6:10	Olin Gardner Interview	To interview Olin Gardner	2.5
10/29/2013	4:00-5:30	Fred Benfield Interview	To interview Fed Benfield	1.5
10/31/2013	4:30-6:30	Ginger Wagner interview	To interview Ginger Wagner	2
10/11/2013	2:00-3:30	Lisa Bleakley interview	To interview Lisa Bleakley	1.5
11/2/2013	7:30-11:30	Blacksburg Square dance	Observe/participate in Blacksburg square dance	4
11/1/2013	8:00-9:00	Square dance research (online	To read about the history of Blacksburg square dance	1
10/10/2013	10:00-2:00, 5:00-10:00 ~	Interview transcriptions (Elbertson, Richardson, Gardner)	To transcribe interview recordings	9
10/5/2013, 11/2/2013	9:00-11:00	Listening to Floyd radio show (4 programs)	To observe Floyd radio show recordings	4
9/18/2013	7:00-9:30	Jack Hinshelwood interview in class	To interview Jack Hinshelwood	2.5
10/11/2013	6:00-11:00	Ralph Stanley Concert	To observe Ralph Stanley Concert	5
			TOTAL.	40.25

Appendix B: Field Notes

Lewis Elbertson Interview

Setting

Trailer Park in Dublin VA, right off exit for Claytor lake state park “over a hill” and past a truck stop.

Convertible PT cruiser and classic car in driveway (which came from Ralph Stanley?) Garden out front... reminiscent of British landscape school—unkempt (although purposefully maintained) and colorful. Lawn ornaments and signs and such.)

Inside of the house was very nice—three electric guitars on a stand in prominent place in the living room, large flat-screen TV, cat

I sit in a big lazyboy chair, LE sits in matching one next to me.

Participants

Devon, Lewis Elbertson, Ms. Elbertson. Ms. Elbertson sits quietly and plays with iphone for duration of interview, unless Mr. Elbertson addresses her. She doesn't speak much then either.

Ends

Interview, so I want to get answers to my questions. Mr. Elbertson seems to want to assist. He has important information and he wants to communicate it to me. He talks to get me to understand community/history.

Acts

I ask questions; Mr. Elbertson answers them without going into tangents or unsolicited stories. Interruptions when he speaks to his wife.

Key

Informal. Mr. Elbertson shows me pictures and gestures to instruments around room.

Instruments

Informal. I think Mr. Elbertson was trying to use proper English.

Norms

I give a lot of feedback; this was my first interview and I feel it is awkward on my part. Never met him before. I don't like being associated with Tech... I feel like it makes people intimidated.

Genres

Informal. Interview.

Field Notes: Bill Richardson Interview

Setting

His office on campus. Multiple computers, we sit at a round table in middle of room. Office has glass wall looking outside. Its some kind of agricultural office. Recorder on table. Hes standing at computer when I come in.

Participants

Devon, Bill Richardson

Ends

Interview, so I want my questions answered. At some point the ends change; I want to listen to Mr. Richardson talk about dance and moving to Blacksburg etc. I think he wants to tell me that just for my own enrichment; hes not super invested in answering questions. Maybe because he works for tech and isn't intimidated. We're both associated with tech.

Acts

I come in, hes working. We sit down. We talk about things. When we talk about the Floyd country store I say I cant flat foot and I have no timing and he gets up to demonstrate how to bounce twice on each foot. He also goes to put on wuvt when I ask what "woovit" is.

Key

Radio. Informal, he demonstrates dance moves.

Instruments

Informal... we're both associated with tech, so we're in our natural environment, dialect etc.

Norms

Just normal. We're both associated with tech. I feel like im talking to a professor.

Genre

Again, informal. Kind of metaphorical and more academic and artsy than normal. We talk about place and why bburg is better than pw county

Field Notes: Olin Gardner Interview

Setting

His workshop. In the bottom of his house. Wrought iron screen door, door stays open. Wall of instrument racks, lined up guitar to uke. Smells of laquer. He has laquer on his thumb. Mandolin standing up as laquer dries... I think he was laquering before I got there. We sit on chairs facing each other in middle of room. No table. He sets up chair for himself, I take one already there

Participants

Devon and Olin Gardner. Also, cat.

Ends

Interview. I want to get question answers. I think he wants to tell me about his contribution to Blacksburg music. He has things he wants me to hear.

Acts

I get there. He sees me through window, waves. He lets me in. asks me about major and if I want to teach English. Doesn't mention his own education? We sit down. I take out notebook. We talk. He goes to get record. Also gets pictures and shows me instruments.

Key

Informal; he gestures and leans around in chair. He also looks off into distance when telling stories. Leans forward into recorded when saying something important.

Instruments

Lots of talking and visual. Shows me lots of things. Pictures, record, instruments. Also... I guess religion. He talks to me about god and preaching and such so spiritual commonalities?

Norms

Im the young kid talking to the experienced adult. He has 12 great grand children. I like him a lot. I wish he was my grandpa and he could teach me to make banjos. So... he might've picked up on my reverence.

Genre

Interview. tells lots of stories. Again, religion. Not *informal*, but not formal. Like talking to my grandparents. In retrospect, im not sure if everything he said was true... I might need to fact check.

Appendix C: Transcription

Olin Gardner—10 October 2013

Interviewed by Devon Johnson

Setting: Conducted at his house, in his basement workshop surrounded by instruments in various states of repair/manufacture.

Notes: Mr. Gardner is from Fancy Gap Virginia and grew up on a farm. He says they made everything through his childhood, and that's how he started making instruments. He ended up in the area in the 1960s after a series of events; he credits God with having guided him here. He taught music and organized music events in Blacksburg/surrounding areas until recently and still makes/repairs instruments.

[0.00]

(Discussion of cursive writing in schools while Gardner signs consent form)

[0.40]

OG. Weell a lotta things scare me, a trends and things that goes on. I'm afraid that individual identity is going to loose out
Devon. Yeah, me too, that's why I like doin folklore, this kinda stuff. Its important

[1.05]

(Devon explains purpose of the project, crooked road, etc.)

[1.43]

Gardner. There has been something goin on over there; one night bout 3 years ago got a call from a man and he he said he wanted permission to use my pictures and some a my history and wanted to ask me few questions and he said ..a books is gonna be published about, a ima just gazin right how, and he said he who said 'theres lotta people in this area that credit you with bringin that culture into Blacksburg. I dunno who it was. And I'm gonna tell you this, I usda be, this may be completely off the subject a what your interested in, I usda be in the Blacksburg JCs, I used to live over there. I was connected with the college I lived over there and a I got he Blacksburg jcs interested in this kinda music and at that time a this woulda been in the late 60s and early70s. uh I was the director of music for the world champion fiddlers convention. A I did that for 12 yrs. 68-79. And I got those jcs who'd never seen or heard anything about mountain music or bluegrass music or anthing goin with me to that festival every week-end, and now those people are retired as lawyers and bankers, j price was one of em, he was a banker, but ya had to get outa the jcs when you was 30 years old. A. and ah. I booked programs at Virginia tech, I wish I had some a the old posters, but a I used burrus hall, but I had a the jcs which is a public a mean a you know club as a vehicle to get in there. Printed these newspapers and advertisements and all over 'banjos will ring in burrus hall'. I bet cha never seen one of em, they don't even exist. But uh, brought doc Watson up and did a show with doc, and in the mean time they somebody rebelled over there the firedepartment or something wanted parta our proceeds or something. The president at that wtime was t marshall Hahn, and ah everything had been worked out, all the

advertisement had been done, all the paperwork all the moneyd been spent and everything, and suddenly, t marshall Hahn was in a meeting in Washington dc, and suddenly they come up and say 'you cant use burruss hall' and I got tmh outa meeting there in washington dc and everything to override their a ... but there was a resentment against folk music, it was like almost a like a cultural...

[4.41]

Devon. huh, the university didn't like it?

OG. oh no I had a terrible argument with t marshall Hahn, I don't expect you ta... but a not at the meeting in Washington, he approved it, cuz he knew that it was the only honorable thing ta do cuz we'd already agreed on it and had everything ready. Anyway, he kinda thumbed his nose at a a mountain music and traditional music and stuff. And I said I said well ill tell ya, ive never read a history book that I didn't think was politically slanted, everybody's got an axe to grind. And a I said, in that sense I said, these a ballads, coal mining ballads, ballads outa the mountains, a brings in a truth thata is probably more accurate than any history book, course I was bein a little facicious, any history book you have here in your library, probably. And he said what do ya mean? And I said, well I said, 'hardships and coal mines and hard economic times a a people out in the mountains a they wrote songs out form the heart there was a true expression, and I said you don't find that in a history books. Theyre slanted. Politically slanted. And he proba just looked at me with a blank expression a. but that was the attitude, the general attitude over there a at Virginia tech and in Blacksburg, mountain men like me didn't have any place over thre a you know.

[6.28]

Devon. a I that's a shame...

[6.31]

OG. It may be hard for you to perceieve now. That was in a oh well say 1970, take that as the median, that was 40 some years ago. Things have changed over there. But a things have changed a lot over there. But I suppose, things like that, me fightin for this kinda folk music... I brought a I brought the winners out of the world championship up here and put on presentations here in burruss hall. And it was filled with people, you know, but it wasn't the kinda people ah Blacksburg folks a all saw every day. So a. and I. we kinda let it slip on by.i got 30 years old and wasn't in the jcs anymore and you know moved, But a for a period a time I really did promote... and when dr jean speare came in, you probably head a her, I worked with her a lot.

[7.10]

Devon. I haven't hearda her

[7.12]

OG. She was a predecasor of Dr. Puckett Devon. Oh, I'll write that down

[7.14]

[7.15]

OG. an an anyway, she was was a an now shes at east Tennessee state, I know shes still there. Her last names not speare anymore, shes remarried. I dunno what her last name is. She worked with me right good. We did lotsa things over there at the y and ya had something goin on all the time, and its all faded away. And I suppose, something outa that area's what made that man call me that said some people said I brought the culture to Blacksburg. And I don't know who he was, don't know anything bout him, he just called one night. Didn't tell me what the book was

[7.52]

Devon. it's a shame he didn't tell you what the book was called...

[7.53]

OG. Well I don't know, he he would have I would've forgotten I guess. So I I have had influence over there. And people ive brought in. buddy Pendleton, world champion fiddler. I had him over there lotsa times. Robin's dad. And all kinds a people. A ah ab doc Watson. Oh all kinds a people. Even brought some down form boston. But they had come down here and picked up the culture, it was still our culture, yah. All kinds a. I got photographs and stuff I got documentation. But yeah banjos will ring in buruss hall. Oh Everybody went around saying that.

[8.37]

Devon. Hmm that's hard to imagine... now

[8.38]

OG. haha I bet it would be. Anyway, you gonna have to get me to hush and and get me ta talk about what you want ta talk about.

[8.50]

Devon. Well that's kinda the information that we're lookin for

[8.53]

OG. Oh it is? We can talk about me just sittin here blowing my own horn bout anything. But it was my culture and I loved it and I wanted ta take it places.

[9.03]

[history of OG's life; childhood in Fancy Gap, Frank Beamer was his neighbor, preaching, work in machine shops, Eliot church]

[15.29]

OG. When I united with the church down there in fancy gap, I joined a quartet, with a base, skyline quartet. And I got rid of my banjos and things and stayed away ten years. And then I started building banjos and things and that was an element I guess that brought me back into the circulation of the music.

Devon. howd you start doin that?

OG. well first I didn't have money to buy a good banjo, and second there wasn't any good banjos that you .could buy and so I started building.. good banjos for people.

Devon. did you just get like a book? Or how did you learn da .da do it?

OG. My people, my brothers. I watched them make banjos in the house, cuz we didn't have a garage in wintertime and then id make violens, most people call em fiddles. But ah banjos, and later I got into guitars. Then I went to work for martin guitar company and I do now, and id restore uh repair and and I don't build many.

Devon. do you still make banjos?

OG. Casionally.

[16.58]

[Discussion of venues he plays at and group; gospel churches, Floyd country store once a month.]

[17.53]

[How he met his wife; she had a beautiful voice, didn't know it. Recordings, singing. Gets a record to show me. Where the record picture was taken, Francis (wife) is popular in New Zealand, California.]

[25.53]

OG. But uh. The culture now, is uh is a strange thing. Today, And I uh taught banjo and guitar both for 18 years at night up here at uh, the college center college, it was called adult education classes, but a lota people brought their kids. And that is so different to what it was when I grew up it was kinda look down upon when I grew up. Uh lemme tell ya a couple a quick stories about that..

[26.37]

[Stories of childhood, father's death, brothers played in their own styles. Story about how he wanted a banjo with frets. How to teach children to play instruments (don't give them bad instruments)]

[31.54]

[Story of when he toured with Charlie Monroe. Never got recognition.]

[35.51]

[How he thinks music scene has changed; nobody had incentive to learn music themselves. Kid at Auburn Middle school who plays Banjo, his parents buy him everything]

[40.54]

[Culture, heritage. People at Floyd store searching for heritage. "Social lubricant"]

[41.40]

OG. When I was a kid we played square dances in barns, ya know at people's houses. And uh that brought people together.

[42.14]

[hes glad people are interested; apt Monday with Canadians for interview. When people want something they find a way to accomplish what their goal is.]

[43.14]

[How he started playing music professionally; Charlie Monroe heard him and advertised on the radio saying "Olin Gardner come down here," toured with Charlie]

[46.03]

[When he went back to making instruments; used machinist shop at polyscientific. He just sold them to individuals, never stores. There's 12 guitars for every one banjo in the country. Shows me instruments and talks about inlay, materials etc.]

[55.47]

[How he thinks school curriculums aren't good, mostly indistinguishable. He helped kids decide what college to go to as a high school teacher. His greatest pride is his former students]

[1.05.44]

[Ask about Crooked Road, shows me a picture of young Jack Hinshelwood.]

1.06.21

OG. Entities is one word they use, that's how many communities or towns or anything is involved okay? And uh I think this bothers Jack he won't comment when I say this, the quest for tourism has created a competitiveness amongst many of the entities because they have lost employment, manufacturing employment and other kinds of employment, in their looking for tourism to uh replace that and they can't be there over 50 entities not, tourism, well the world economy is not real good right now anyway, but you have a few rich people who travel, and and and I talk to some of these, I told ya, at the Floyd store, it's created a competitiveness. Now I don't say competitiveness always bad. Without competitiveness we wouldn't have sports or anything, but it's created a competitiveness and I think a uh somea somea these entities have derived at a superficial expectation that somehow this is going to bring enough money in they can operate the way they planning on. And it's not the crooked roads fault... it's just a result of the the... let me give you an example

[example of mt. Airy NC and Andy Griffith]

1.15.42

OG. and to me that's an example of all these towns thinking we can pull people. And we done well. Over here in Floyd, well they got a lot of federal money too. And I tell Jack this and he doesn't want to hear it cuz he loves his job, and he loves music and it seems like the politics has not got him. But I think the politics is there. The competitiveness between them. It may not cause any problems I don't know. But I do think, uh, at least, until the economy gets better. World economy I'm talking about now, that uh... some of the localities might be expecting too much out of it. And I say this kindly, and very concerned

1.16.51

[how playing styles have changed; young ladies playing classical violin and have techniques. Kids at middle school]

1.21.01

[Story about elvis Presley 1956 Winston Salem. Charlie Monroe jealous of Elvis. They both drove pink Cadillac limos. Bible tells us not to judge, hard to know yourself]

1.24.26

[okay to contact him for info/pictures.]

Appendix D: Inventory of interview

Lewis Elbertson, 9/10/13.

[0.03]

[how he got started in music; family taught him, auditioned for “dick clark caravan of stars,” played bass with them 4 years, started bluegrass when he moved to VA]

[2.58]

[had a friend from Wytheville who taught him bluegrass, asked him to move here]

[4.48]

[Virginia music community/tradition is different here; Dr. Ralph Stanley gave him a Lincoln, met a lot of people at jams, festivals, hes played at big walker lookout mountain in Wytheville, gets me picture]

[10.06]

[He likes to play bluegrass; plays old rock and roll songs at his house, likes to watch songs of the mountain]

[11.15]

[What he considers bluegrass music; came from Celtic music, sound has changed. Today, acid grass, bands taking old rock songs and turning them into rock songs, “Celtic music improved”]

[12.41]

[meeting people and learning music]

[13.38]

[Important people in bluegrass music, Wayne Henderson, Ralph Stanley]

[14.56---16.44]

[How music impacts the community]

[16.45]

[It's a family thing; no alcohol allowed, family oriented music, discussion of how you inherit music]

[19.34]

[how the music scene has changed; new bands turning music into bluegrass, demographics--- mid 30s to older, his neighbor used to play Metallica and now plays bluegrass]

[24.24]

[Next generation of musicians; children at festivals, kids hear music and want to play it, you can't force a kid to like the music]

[28.30]

[Music differences in area; people like country, rock and roll, anywhere you go you find different music than bluegrass, like Tomato Tomato, Patty Loveless, record sales, BRF radio station in Galax, other radio stations]

[33.14]

[His thoughts on CR and how educational it is]

[34.46]

[His thoughts on crooked road, could they be doing more; could add more people, so many more places that could be added]

[35.32]

[people he knows who make instruments; wayne Henderson, Gerald Anderson mandolins, Stan Scott mandolins, Michael creisic (from florida) makes violins]

[37.19]

[he wishes the CR would make a schedule]

[39.24]

[its okay if we contact him for more questions, hell meet us]

Endnotes

¹ This percentage is inflated because of the Virginia Tech student population, but the non-university percentage is also high. While exact percentages are unavailable, Prices Fork Elementary, for example, which has very few students who are children of low-income Virginia Tech parents, has a subsidized school lunch rate of 60% for its 300+ students.

² One very well done student report has been omitted because it is simply too long at 47 pages to include. It is certainly available upon request.