

A DOCUMENTATION OF THE VIDEOGRAPHY PROCESS FOR
*MAINTAINING THE MOUNTAINS: THE PRESERVATION OF
APPALACHIAN MUSIC*

A Thesis

Presented to

the Faculty of the Caudill College of Humanities

Morehead State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

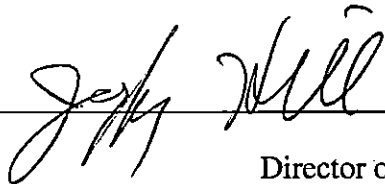
by

Steven O. Middleton

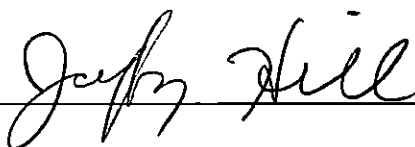
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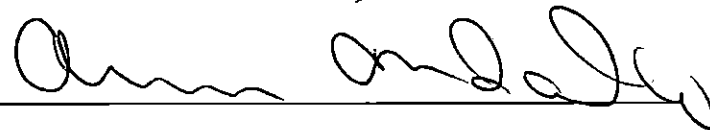
Accepted by the faculty of the Caudill College of Humanities, Morehead State University, in partial fulfillment of the requirements for the Masters of Arts degree.



Director of Thesis

Master's Committee:  _____, Chair





5-15-08


Date

A DOCUMENTATION OF THE VIDEOGRAPHY PROCESS FOR
*MAINTAINING THE MOUNTAINS: THE PRESERVATION OF APPALACHIAN
TRADITIONAL MUSIC*

Steven O. Middleton, M.A.

Morehead State University, 2008

Director of Thesis: _____



The videography process of *Maintaining The Mountains* in the Spring Semester of 2008 posed several challenges. The first challenge of the videography was the limited number of primary sources of scholars and musicians in Eastern Kentucky. This forced the research and the interviews to be done within areas outside of Eastern Kentucky. There was also the challenge faced from having to stray away from my original concept notes and storyboards of the videography process. Upon arriving at the homes of the interview participants many changes had to be made to accommodate the equipment that was used. The areas where the participants lived were very rural. This presented challenges in the use of certain electrical equipment that was brought for the shoots. In one instance, the external light used for the interview production could not be used because of the quality of wiring within the older home. The project also showed me the value of effective communication between the participants interviewed including scheduling and time frame of being

within their homes with a production crew and equipment. The project taught me the importance of effective communication between Producer, Director, and Production Assistants on the production shoots to create a finished video project.

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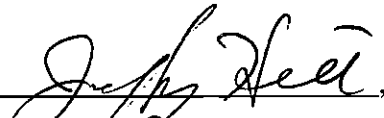
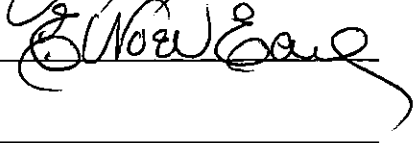

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Chapter 1

INTRODUCTION

Any documentary project has certain requirements that must be developed and carried through by the producer. The story of the documentary is meant to unfold through the eyes of the viewer, with each angle and auditory procedure. The history of Appalachian music is unique and collectively blends styles and traditions from across the globe. This melting pot of culture created a unique blend of sound from the mountain people. Popular media has portrayed Appalachian's as a feuding, lazy, inbred society. The original traditions of mountain culture have been lost and its inhabitants have broken away from the manufactured "hillbilly" stereotype. Traditional Appalachian music as distinctive as it is has slowly been abandoned by its own society to escape the stereotypes the outside world has placed upon it.

This paper addresses the videography process of documenting the preservation of Appalachian mountain music through musicians, scholars, students, and educators of the old music traditions. The directorial concept which was used for the project follows the initial frame work for videography that was developed by the collaboration with selected scholars of Appalachian music preservation. This narrative documents the entire process from the initial storyboarding phase through the final edits, and concludes with an evaluation of the strengths and weakness of the videography choices.

CHAPTER II

HISTORICAL RESEARCH

When settlers first entered Appalachia they brought with them the cultures and styles from their old countries. The European settlers would play fiddle tunes and sing ballads from their native homeland to help the inhabitants weather the harsh terrain and kept their music alive (Olson, 2006). For over fifty years, American television has portrayed mountain musicians as simple and in the harshest of cases, mentally deficient. What was once the motivating factor of the Appalachian people (music) is slowly becoming extinct.

Television's image of Appalachia has long been one of negative proportions. Eric Verschuure, author of *Stumble, Bumble, Mumble: TV's Image of the South* (2000) stated, "The people I saw on television were funny to watch, but God forbid they move next door." Images of "hillbilly" themed television programming from the late 1960s and 70s, including programs such as *Hee-Haw*, had a damaging effect on Appalachian musicians and created an image that was not seen in television up to that point. The program *Hee-Haw* featured skit style comedy surrounding various farm and down-home settings. The skits contained situations in which the men would sit beneath the trees demanding females to serve them, while they played their banjos.

These images were based on long running stereotypes of Appalachia and heritage of mountain music.

Appalachia is an area of the eastern United States that spans from New York state all the way to Mississippi this area has a population over 22 million inhabitants. The stereotypes began as early as the 1850's with the feud between the Hatfield's and McCoy's. The feud received nationwide media exposure of the time, and laid the groundwork to the stereotype that has forever been a stigma to the mountain people (Abramson & Haskel, 2006). In the early 1990s, playwright Robert Schenkkan brought to the stage "*The Kentucky Cycle*" a play based upon the stereotypical Appalachian "hillbilly". The play went on to win a Pulitzer Prize, despite all of the negative connotations of the state and the people. Schenkkan was quoted in the New Yorker in 1993 when describing the stereotypes in his play.

Schenkkan (1993) states:

America needs hillbillies... [Sic] Mountain people are the last group in America that it is acceptable to ridicule. No one would stand for it for a minute if you took any other group Native Americans, African-Americans, Hispanics, and Women and held it up as an example of everything brutal and mean. But somehow it's ok to do this to hillbillies.

Schenkkan's statement raises the question of why is it acceptable to ridicule a genre with the reasoning that, "It's ok because they're just hillbillies?" The history of mountain music in Appalachian is as old as the people themselves. Many folk songs were carried over from the Irish and Scots, the first settlers of Appalachia. The instruments that define Appalachian music have a story to tell as old as the music itself.

The banjo, now a universal symbol of the Appalachian hillbilly, has also a cultural and a symbolic history with the people of Africa (Conway, 2003). The early banjo, dubbed by historians as the gourd banjer or banjer, actually originated in Africa. The instrument was first made from simple animal hides and gourd like vegetables (Epstein, 1975). The natives used the unique instrument to play for social gatherings and other tribal affairs. With the onslaught of the African slave trade, the Africans developed and created banjer's in the American colonies from materials that were similar to what was used in Africa (Olson, 2006). Already heavy with European settlers Appalachia slowly began to see an influx of African descents. According to Conway (2003) the banjer entered into Virginia & Maryland in the 1740's.

Europeans for almost a decade had belted from the hills the old fashioned ballads and tunes from their homelands (Pearson, 2007). The Irish and Scottish settlers from the British Isles brought along their fiddles and played the sounds of the old homesteads. European settlers, often having community gatherings to showcase their tunes, met African descendents who brought along their unique banjer's. A

meshing of the old world sound with the African banjer created a new form of music that was developed in the Appalachian hills (Conway, 2003). Africans soon learned European styles and picked up the fiddle along with mountain ballads. These ballads were performed acapella with no emotion upon the face of the performers, as done within the traditions of the old world. As such, Appalachian music was influenced heavily by African American culture as both white and black settlers swapped songs, themes, and musical instruments.

Until the advent of new technologies, the music of Appalachia remained almost unheard of to inhabitants outside of the Appalachian Mountains. Folklorists entered into the hills of Appalachia to capture and record the unique sounds of the mountain culture. Cecil Sharp and Maud Earpeles, during an outing to Appalachia, discovered that there was little to no change to traditional ballads brought to the mountains by settlers some 170 years before (Scherman, 1985). In the 1920s, the popularity of 78rpm records let people from outside of the hills enjoy the music from Appalachia for the first time. With the affordability of the radio came a fan base for the unique genre, that up until this point, was just a regional past time.

The inhabitants of Appalachia have always been survivors, from settling the rugged frontiers of the Appalachian Mountains to developing cultures and societies unique with the old worlds. The traditions and culture from the old time music was almost extinct in the 1970's and 1980's. Despite the stereotypes present in the media, the music with the help of modern historians has managed to develop a

comeback. With the work of modern archiving technologies, historians can preserve the past and preserve for future generations a piece of the culture from the mountains. Digital technology has allowed the archivist of mountain music to share recordings of artists from over a hundred years with ease (Franz, 2007). Despite its negative exposure, file sharing has allowed many traditional Appalachian tunes to be carried on and rediscovery to a new generation of researchers. This in turn has allowed scholars, historians, and archivists to develop an area of research for the music. This could not have been formed without the help of technology.

A tradition that was almost silenced has now been resurrected. Universities throughout Appalachia now offer degree programs and credit opportunities to study Appalachian mountain music and culture. Morehead State University, East Tennessee State University, and Appalachian State University, all offer courses within Appalachian history and traditional music. These universities contain large and extensive special collections that aid the students in the ability to listen and understand the songs and ballads, which was once almost extinct in the 70s and 80s. The art of traditional Appalachian music cannot be taught with conventional music school requirements. The music must be taught in the same manner of the settlers who first came to the Appalachian region, passed down by word of mouth. The tradition is not written down, but is mimicked and learned from examination and performing.

CHAPTER III

THE DIRECTORIAL CONCEPT

Maintaining The Mountains addresses the issues of preserving Appalachian mountain music and traditions. The original concept art and story boards (Figures 1 thru 4) created were done during a directed research course in the fall semester of 2007. It was at this time when the areas for the shoots were defined and original planning began. Appalachia is a beautiful scenic area of the United States, but not during the winter months. Knowing this, the camera shots chosen all had to be indoors until early spring. With the bulk of the interview shooting done during the winter months, interior shots were chosen. The shots were to incorporate a feel of the past. For this feel, the shots were designed to include artifacts such as banjos, fiddles and for the scholars tape and CD racks (Figures 4 thru 9). Having seen many documentaries about Appalachia the directorial concept created used the imagery that had been produced before but expand upon it and created a more casual sense to the shots.

The participants used in *Maintaining The Mountains* were not brought to a studio nor was a professional production crew used. All shooting and techniques were done on sight at the individual's homes and offices. Original concepts noted (Figures 10 thru 15) that the crews were entering the private homes and offices of

each individual chosen. Many concepts were developed on how to make the participants feel at ease with a production crew inside their homes. Original ideas were to create a very cozy feel to the interviewee's while discussing the topics and not seem to be releasing forced answers to the interviewer.

CHAPTER IV

IDENTIFICATION AND DEVELOPMENT OF VIDEOGRAPHY CHALLENGES

Videography Challenges

A challenge faced with the videography process for *Maintaining The Mountains*, was the decisions of choosing the interview participants. Field research was conducted in the fall semester of 2007 for whom the interviewees were to be chosen. Many of the scholars and historians of Appalachian traditional music had long ago left the Eastern Kentucky area of Appalachia. To locate these primary sources, research was conducted through the Kentucky Center for Traditional Music (KCTM). With advice from the KCTM staff, it was determined that many of the core participants of the project were to be done outside of Appalachia. This created a challenge from the original concepts (Figures 1 thru 4) and story boards (Figures 4 thru 9) which placed everything within the eastern Kentucky region. The concepts were designed to conduct the interviews inside of a pre-determined studio area equipped with state of the art sound, lighting, and video equipment. When it was determined that the shoots would take place outside of the eastern Kentucky region, many ideas from the original concepts were scrapped. Instead of being able to

control the environment that the participants were in it was determined that the environment would have to be simulated in the field.

The first shoot was done on January 17, 2008, in the field and home of Jesse Wells (Figure 10). The shoot revealed many caveats to entering individual's homes with camera and field equipment. After a closer look of the footage, I noted that many of the desired field production effects and techniques were going to have to be sacrificed to be able to make the interview participants seem more comfortable and open up with their answers. A rough breakdown was created of ways to quickly set up the shots and configure the lighting. This was detrimental in the forthcoming shoots, which contained a large number of miles logged to reach the destination. Because many changes were going to have to be made on location in the homes of the participants, causing the mood and answers given from a tired interview subject to be less desirable for use in the documentary.

In the decision making process of altering the original concepts and ideas, the first decisions made was to have a smaller production crew on the shoots. The original shooting plans contained four people (one including the interviewer and three production assistants). It became very cumbersome being inside the homes of the participants which were relatively small with four individuals trying to place and move equipment. For the second shoot, which took place on January 24, 2008 at Berea College, (Figure 11) there were only two people used for the crew (one for asking the participants the question, and the other for audio and camera work). The

change was noticed almost instantly. The set up was very fast and the process of getting the talent ready was cut from the first shoot of 90 minutes down to less than 60 minutes of prep time. Upon looking at the differences in the footage shot, the change was renowned and the new techniques were used in the remaining four shoots.

Another change that had to be considered was that the homes of many participants were in very rural country settings. Their homes, albeit modern, were at times very unaccommodating for the production crew to set up. A shoot on January 31, 2008 in Owenton Kentucky featured many problems with getting the lighting gear in working order in result from old wiring within the home. The rifa light which was used for all shoots was having problems powering due to the older homes wiring. Adjustments had to be made by plugging the light into a home made dimmer and back in the wall. This allowed the electricity to be converted to a working strength for the older wiring. This change was noted and adapters were included from every shoot past January 31, 2008 shoot.

Editing Challenges

For most documentary projects, a crew is also used in the post production processes. For my creative thesis, I was the solitaire editor and post production coordinator. The challenges of editing is first sifting through all of the footage

collected and decided what to use and what to leave on the editing room floor. When the final count was tallied I had over 4 hours of footage shot, this had to be whittled down to fit a 12-15 minute documentary video. From the challenges poised of getting proper lighting equipment in the rural areas some the footage was under exposed. This made the editing process even more challenging. Video effects had to be added to the media to enhance its overall look to match that of the other shoots. Many hours were spent on working through and finding a proper working effect. The editing software used for post production Adobe Premiere Pro 2.0 has many different video effect options. Many weeks were spent in trial and error processing of the correct effects to use to supplement the video.

The editing process was done solely by one person. A lot of traveling and contacting various individuals throughout Appalachia had to be done to locate and procure working B-Roll to use in the editing of the project. Securing the rights to use and show selected artists, TV programs, and concerts was a very difficult and grueling process. Royalty-free television footage was acquired from a public domain vender Ron Hall at Festival Films. Proper documentation had to be conducted to procure the rights to show the heavily pop culture images of Andy Griffith, The Beverly Hillbillies, and Lil' Abner. Working with the KCTM B-Roll archival footage was donated to my project. The KCTM archive has over 1000 hours of footage. It took three days to sift through footage and determine what was usable for the project.

Time Management

The production's overall schedule was 14 weeks. This started when the spring 2008 semester began at Morehead State University. Time for the project was very tight and many challenges were presented in fitting the project within the allotted time frame. January 17, 2008 was when the first shoot was completed, February 28, 2008 was when the final shoot was completed, thus giving me only 5 weeks to finish the project in post production. Time management became a major issue for me as the videographer. I felt the first three shoots received an ample amount of pre-production. The last two shoots were rushed to make up for lost time when a shoot had to be rescheduled due to inclement weather in the region.

Major problems with the shoots were because of the absent mindedness of crew members; this led to an executive decision to be made of removing certain members of the crew to continue on with a smaller crew. This had many consequences in time management. Working with a smaller crew was faster and more efficient for working in small areas of the participants' homes, but it led to more time being spent on the transportation of the equipment and the manual labor of just two individuals moving and establishing the scene. Extra hands albeit cumbersome came in very handy when large objects needed to be moved, as well as the transportation of the equipment to and from the shoots in more than one vehicle.

The overall function of the managing the time of the project was that of the videographer. Finding supplementary B-Roll was a very time sensitive area. Finding the appropriate B-Roll after the shooting was over limited the actual editing time. Two weeks were spent both sifting and transferring various B-Roll found on the topic to hard drives and digital video files to coincide with the specifications of the software used to edited the project. Legendary traditional music figure Hazel Dickens was playing a university sponsored event in February of 2008 in Morehead. This led to many days trying to secure the right to interview her and use her images and music in the project. After completing the collecting of the B-Roll, this left only three weeks to compile the video and develop a working cut by April of 2008.

CHAPTER V

NARRATIVE OF THE VIDEOGRAPHY PROCESS

In August of 2007, I made the decision to take a directed research course in order to do primary setup and opening procedures to prepare a thesis project in the spring of 2008. My first step was to go to local musicians and observe the rituals associated with Appalachian music. This allowed me to get a better feel for the topic and to become acquainted with the Appalachian music society that is alive and well inside of Eastern Kentucky. The initial process began with the purchase of Michael Rabiger's text *Directing the Documentary*. Using this text as a veritable hand guide I began doing the techniques inside my directed study research. This opened up so many doors and allowed me to develop a better understanding of the past and knowledge of how to properly produce a project.

I started researching previous video work done in Appalachia on the same topic I had chosen for my thesis. The Camden-Carroll Libraries Appalachian collection contains documentaries produced through Appalachian education program *Appalshop*. This allowed me to develop a sense of the story I was going to tell and the topics and questions I needed to include in my research.

Throughout the fall semester, weekly meetings were kept between Professor Hill and me. I began doing preliminary shoots to get a feel for what I wanted the

project to envision. At this time, working in conjunction with the KCTM, a list of possible interview subjects for the spring project began. The initial list contained nearly ten participants. This was eventually narrowed to 5 within a 300 mile radius of the project center here at Morehead State University. A series of phone calls and emails ensued to discuss with the participants the specifications of the project. After the initial contact came the scheduling process.

Original concept storyboards (Figures 1 thru 9) and location ideas were now being created in mid-November which allowed me two months to prepare for the first day of shooting commencing on January 17, 2008. After receiving confirmation from the five participants chosen for the research, I sent them a number of dates to officially schedule a shooting day. Locations were originally planned to have been on the campus of Morehead State University inside of Breckinridge Hall in the TV Studios. Many ideas of props and set design were figured into the early shot concepts. This was changed, however, when it was determined that a number of the participants couldn't make it to University. This turned the project into a field documentary project; a crew went out on location and shot the participants in their home and native settings.

In late December of 2007, clearance was given to the project and I was granted to use University approved production equipment. The equipment included 1 Sony PD-150 DV Cam, 1 Rifa Light, with an assortment of audio and lighting gear for a field shoot. This caused the original storyboards to be scratched and re-drawn.

The second set of concept storyboards (Figure 1 thru 9) were heavily featured with on location placement of Appalachian based art and instruments in the shot. Upon returning to the University in mid January, I had my first shoot scheduled and ready to go.

The first shoot was at the home of the KCTM's Jesse Wells (Figure 10). The original crew included five people. This was narrowed down to just two crew members after the first shoot. The large number of crew members was very cumbersome inside the walls of the individuals being interviewed homes and offices. This shoot was very important because a lot of initial changes were made from the lessons learned from the production. When entering into individual's homes and offices, it was very hard for the home owners to allow a group of relative strangers to pick up and move what could be very valuable and sentimental objects. From this shoot forward, it was prominent that the shots were to be determined based upon the location.

The second and third shoots were done during the same week of January 23, 2008 and January 25, 2008. Traveling was done to Berea College (Figure 11), then onto Owenton, Kentucky (Figure 12) the following day. The traveling was an opportunity for me to create a better understanding of the rural feel to the music and the scholarly notions that the music brings to itself. Doing two shoots close together allowed the scholars to have a very influential feel on the remaining two shoots. The third shoot was conducted on February 1, 2008. Two and half hours of drive time

was done to reach the home of Appalachian artist John Haywood (Figure 13) whose home was on the outskirts of Louisville, Kentucky. Because of research the last day of shooting was on February 28, 2008 resulting from a string of rescheduling, of the final participant Appalachian historian and collector Don Rogers (Figure 14).

When the final shoot was completed the editing process began with the capturing of the footage. When all footage was captured, transcriptions were made of each interview. The transcriptions (Figures thru 20) were read over and areas of strong detail were highlighted and shot naming and logging began for editing.

Working with the KCTM and Jesse Wells, over 4 hours of video footage of Appalachian historians, musicians, and scholars were donated to my project. This resulted in several weeks' worth of transferring and digitizing video. In February of 2008, legendary Appalachian traditional musicians Hazel Dickens came to Morehead State University to perform for a pre-scheduled event. With no previous planning of doing a shoot, I contacted her representatives and authorities over the concert. After several days of emails and phone calls I received clearance to interview the legendary performer and add her music and sound bytes to the B-Roll and video.

Editing began on March 6, 2008 and ended with a finished project on April 7, 2008. Clearly showing how the music influenced myself and the editing of the video.

CHAPTER VI

SELF EVALUATION

After having some time to reflect on the entire videography process through my storyboards and original directorial concepts (Figures 1 thru 9), I have realized my growth both as a student of electronic media and as a director. I started my M.A. creative thesis project with a moderate amount of experience in producing and directing video pieces. My background knowledge of electronic media helped me to identify the core areas that needed to be addressed to make the project flow and progress in the time frame of the semester. However, I was unaware of the amount of communication that existed between producer, camera operator, and production hands.

The years before my creative thesis project, I had worked mainly alone in the process of shooting and editing video. The amount of communication that occurred during the shooting process was very crucial. During the shoots, I found it very difficult to translate to my crew exactly what I was thinking and envisioning for the production. I underestimated my crew and the amount of proper communication to teach the crew members the exact visions of my original shot sketches. I was very satisfied with the final collaborative efforts for the production and felt the crew and I worked through and conquered various communication problems.

All of the shoots, that originally frustrated me turned out wonderful. In the end, the camera operator did a great job. My only regret is not spending enough time to build the scenes with more elaborates at the locations. Many of the shoots the crew was very limited to small areas which did not supplement our equipment very well. If the shoots could be redone with an infinite amount of time a more elaborate “rustic” look would be developed to accompany the rural subject and lifestyles of the participants. The interview participants were extremely pleased with the outcome, and so was I. For an educational documentary, I believe the production crew pushed each other as far as we could go. Taken as a whole I am enormously delighted with the videography, I believe that my role of producer and director for this project to be inimitable in style and competition.

APPENDIX A

ORIGINAL CONCEPT ART

Figure 1: "Mountain Home" intro concept art

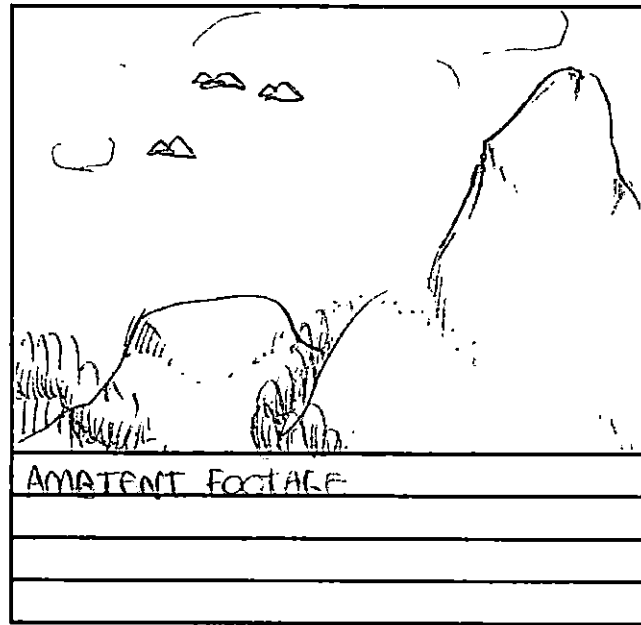


Figure 2: "Country Cabin" intro concept art

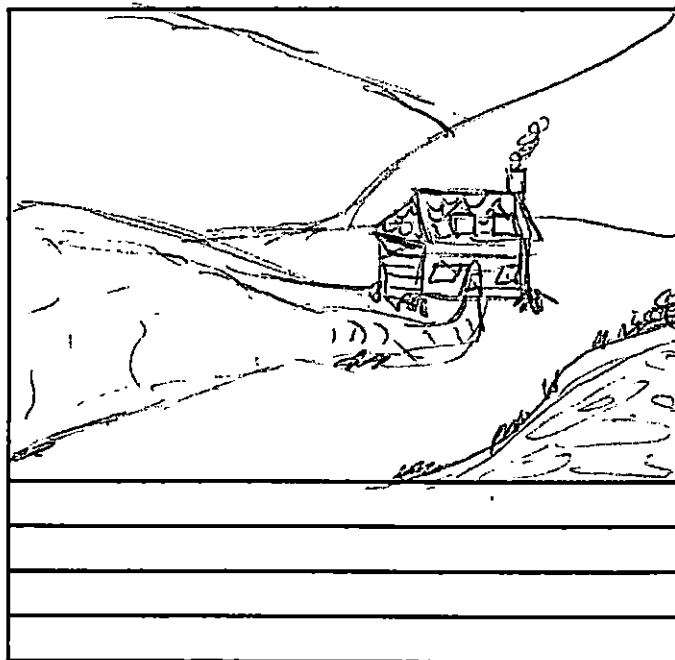


Figure 3: "Appalachian landscape"

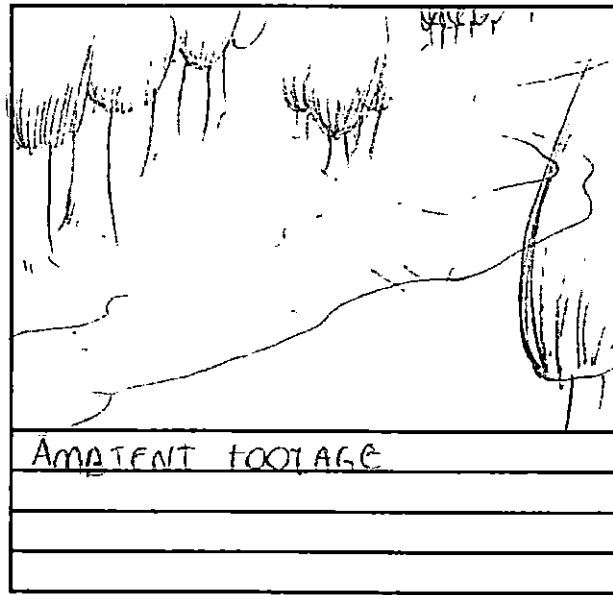


Figure 4: "Traditional Appalachian porch"

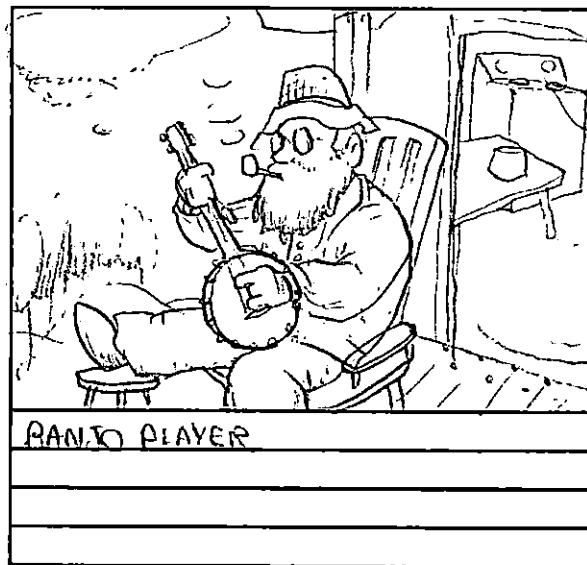


Figure 5: Jesse Wells KCTM office/studio Concept Art

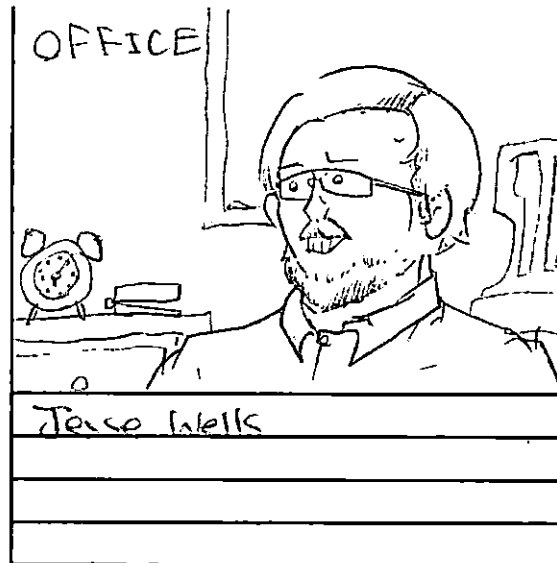


Figure 6: Harry Rice Berea College/archive

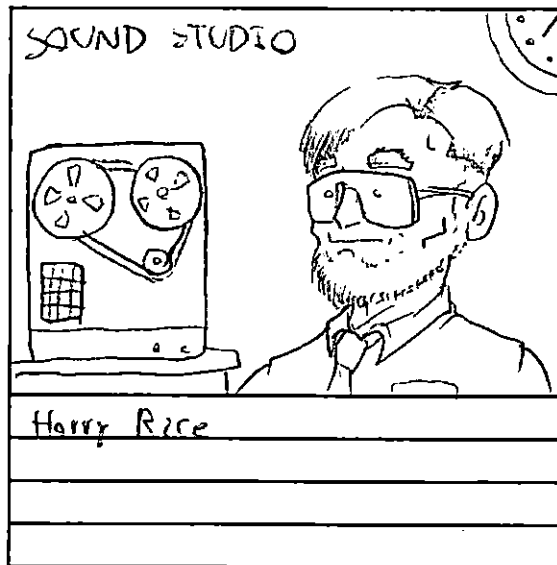


Figure 7: John Harrod Appalachian archivist home concept art

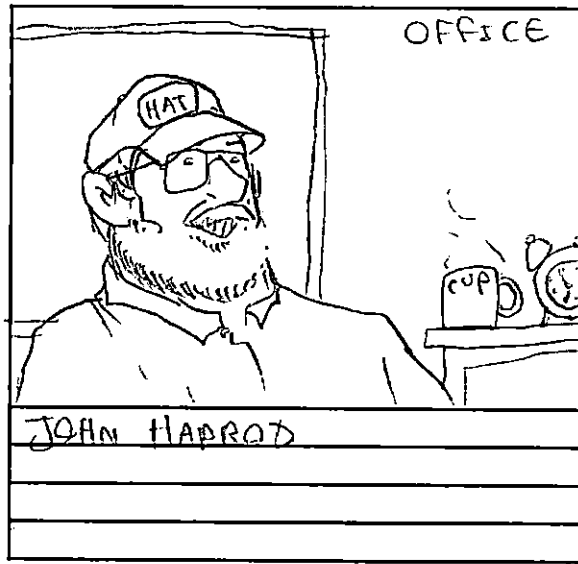


Figure 8: John Haywood Appalachian artist concept art

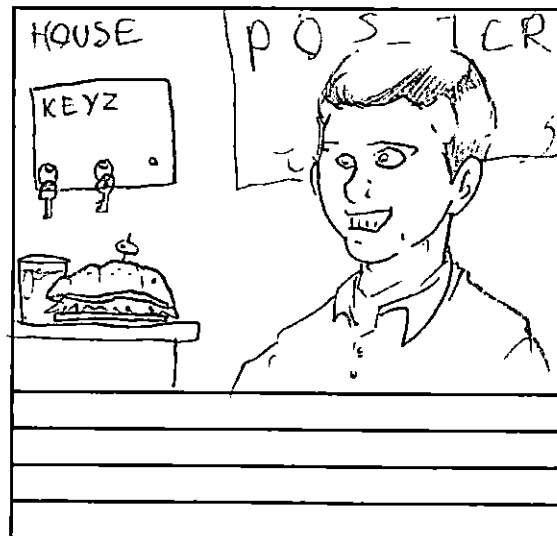


Figure 9: Don Rogers Appalachian music historian concept art

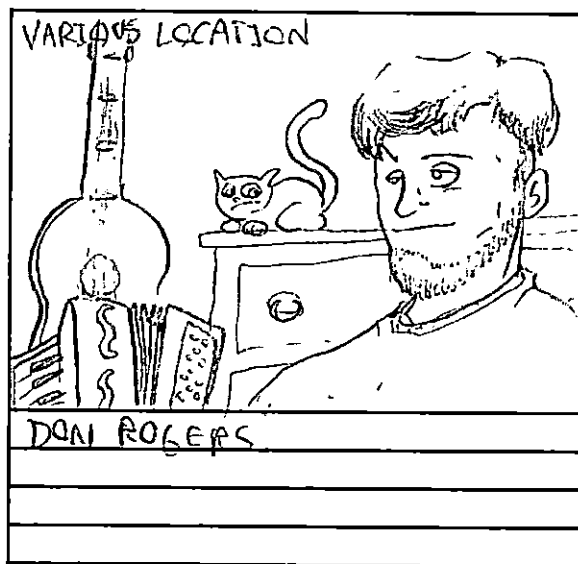


Figure 10: Jesse Wells actual shoot



Figure 11: Harry Rice actual shoot



Figure 12: John Harrod actual shoot

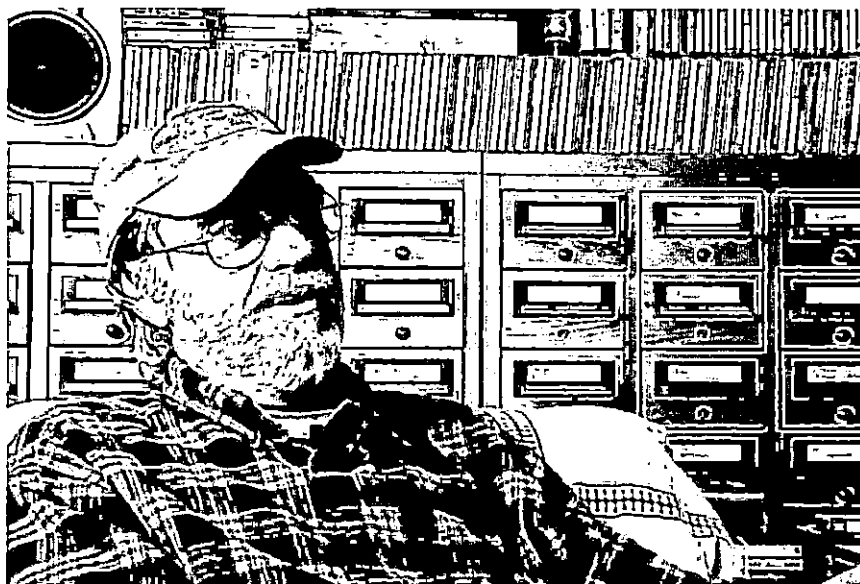


Figure 13: John Haywood actual shoot



Figure 14: Don Rogers actual shoot



APPENDIX C

TRANSCRIPTIONS OF INTERVIEWS

Figure 15: Interview 1- Jesse Wells

1. What type of music do you play; Traditional, Folk, Country, Old time?

Jesse: Well now days sticking mainly with old fiddle tunes. Mainly Kentucky fiddle tunes.

So I guess you would call it old time music, specifically old time Kentucky music.

Those are just labels mainly. You could call it folk music its music played by common folk, music that has been passed down from generations. I've learned a lot of this music from my dad so...that's been a big source for me for what I do, and the oral traditions. I uh play string band music with the Clack Mountain String Band, trying to carry on that little more commercial side of traditional music. I enjoy playing bluegrass music. I love it all!

2. *How did you start?*

Jesse: I got into this music through my dad first and when I was a little kid. I was always interested in the instruments lying around the house and he and his brothers were always playing music so I was always exposed to it. He played in a string band when I was kid five or six years old and I just wanted to pick up an instrument. He had a mandolin lying around, it was small enough that I felt comfortable enough fitting my fingers around it so I started there picking up tunes. He would play his fiddle and I would try to follow along. We would go to square dances, or concerts that he and his band... he had a band called the bottom of the barrel bunch. A bunch of high school teachers from Magoffin County. He was an English teacher from Johnson County. They had a band and played around the region made a couple of recordings. They had square dances very regularly over in Magoffin Country at uh it

was John Salyer's old cabin. Legendary old Magoffin County fiddler so and they was a lot fun, a lot of late nights.

Jesse: It was funny I picked up the mandolin and started playing it before I wanted to play the guitar, but it was too big and uncomfortable for me as a kid and about Middle school I started picking up that guitar and playing. Well of course that rebellious young teenager came out. Dad bought me an electric guitar which was probably a big mistake which is what he always says now, but I'm sure he doesn't truly feel that way. (I) Got into rock and roll and just tried to fit in high school more than anything else. I always played mandolin in high school but just slowly pushed that aside. I was still interested in it and played with dad and we would go to the applshop a lot to jam sessions to play and I was still playing guitar mainly. Then right after High School I picked up the banjo, which was a big turning point. After high school after I left home I kind of began to identify more the roots and I think being away from home was a big part of that. I think it was freshmen year of college I was playing with dad a lot and I went to U of L for a semester and studied classical and jazz guitar. I slowly learned that's not what I wanted to do, so that's when I came to Morehead. Coming to Morehead was a lot closer to home so I would go home a lot and play tunes with dad. He had an old fretless banjo so I started playing and then through the banjo and learning fiddle tunes. I had played a fiddle since I was probably eight or nine year old. Dad tried to convince me to play the fiddle. It was a big turnaround coming back home, which it wasn't that far from home in Louisville but it was far enough.

3. *Who was a major inspiration? Why?*

Jesse: For me it was my dad and mom. My mom & dad have always been good to me. Playing music so its been my career now. Even growing up, as a kid there never forced it on me it was always an open thing in the household and they just left it up to me to teach myself. Dad was really my biggest trainer as a kid. He showed me tunes, and scales, and different ways to move around on an instrument but his brothers my uncle David and my uncle Robby were very inspirational to me. They showed me a lot specially me getting into the guitar. He was always a real hot picker and my uncle David played guitar and banjo. He showed me tunes and licks. Then people I was always around, I've always been around great people wonderful musicians, but just even better people. Dad's band members when I was growing up, they were always open to showing me things and playing with me. They would always play with me. They would never tell me too go outside and play and don't

stand next to me while we're picking. It was kind of interesting to see being in that kind of environment was very open for me too tag along.

4. What is your favorite thing about the music; Musicians, Lifestyle, Traveling?

Jesse: For me the people, and the culture that comes along with it. It's a very (pause) very conducive of people getting together and playing music and fixing food and dancing. It's more of a social kind of music than a performance kind of music. Even just last night anytime the family gets together we always play music its just a great way of communication and more of a celebration than anything else.

5. *Would you say at one point this music was disappearing?*

Jesse: That's tough because some people felt that way in the 60's and 70's. When a lot of the researchers did some of their biggest work they felt it wasn't as commercial as it was in the 20's and 30's and 40's. That was probably the hey day commercially for it. There were still a lot of people who played. Even today a lot of the older generations are dying off but it seems to kind of be reborn every few years. My father's generation was like that. You look back even deeper to see that musicians that did play. I think it just takes its spell. Social aspects of the day affect that too. That's probably the reason why I like it. I love this music so much its just keeping that alive and you kind of feel that you have a hand in that.

6. *Where in your opinion is traditional music going?*

Jesse: It's never going to be a commercially successful music. Its not going to sell millions of albums naturally but it's a music that can hopefully pass on our past, family history. With the digital age as it I feel it may be a little stronger as it is. Some of the traditions will be learning tunes are different today than five years ago. With media as accessible as it is uh people learn tunes from all different parts of the world. People can learn some of the best fiddle tunes from some of the world's best players. The material is available now so I know a lot of people learn their tunes from just going to a website. Which is great cause their getting the true sources of the tune and but I think they loose a lot of that personal interaction that you get from the way the tunes used be learned. In a lot of ways you lose the personal identification traits that make it a tune from a certain source.

7. *Has media exploits and stereotypes of hillbillies altered the music?*

Jesse: Oh year I think that might be why I approached this music a little bit late. Anytime when I would have a mandolin I would get everybody calling it a Banjo. It was just that stereotype of the imagery that you would get from this instruments that I think. You get it today I uh think its funny cause I think the older we got in this culture the more people start to relate to their heritage and I see a lot of the students, college age students be attracted to that idea. That their kind of embracing those pasts and you still do get a lot of people who of that age, who don't want anything to do with that except to make fun of it so.

8. *How is digital sharing and digital techniques affecting the evolution of music?*

Jesse: There are a lot of different discussions of the shelf life of a lot of the archival techniques that people are using and what format is the best to use. There's a lot of you know arguments within those camps but its so much easier to access music today. Like a hard drive full of tunes where you could easily search for one tune or find all the artists who did that particular song. Where you know any kind of hand written archival means is tough to sift through. That's really great but just labeling items have become so much easier today through digital archives. I know a lot of people use the digital library of Appalachia. You do just the same thing you have a search engine for tunes and artists. You can access them anywhere around the world. Its very neat, it's a very unique situation for people learning this music, which are kind of the sights I have from an musicians stand point. What are the quickest ways for musicians to access the materials?

9. *If not for Digital archiving techniques would the music have been lost?*

Jesse: These collectors John Harrod, Mark Wilson, Gus Meade, and all these guys who did the bulk of the field work in the 70's and 80's they have been very gracious donating their material and letting universities such as Morehead, Berea, U of L have access to these and digitizing them and preserving them. A lot of those collectors know that their not prices less in the commercial world but know they are priceless in the world of history aspect and for the music's sake. It's been wonderful working with John Harrod. He's a wonderful musician himself of course but he'd done these collections and has had his hands so open us to sifting though as collectors. Most of the collections were done on a cassette tape and about ever 100 tapes I go through at least one or two break. So it's just the shelf life of these materials is getting shorter and shorter so its pretty time sensitive for media attention.

10. *What had this music given to you?*

Jesse: I never dreamt of playing with Dirk Powell. I mean he's kind of been a catalyst behind all of this getting these gigs with him. He's been a huge hero of mine for along time. He's the guy who got us into old time and now we're playing with him and traveling its really cool its fun to out go out into the world and to see the responses. There's really a great love especially on the west coast now for Appalachian traditions. So what better way to bring the music and cultures to them than through the music?

Figure 16: Interview 2- Harry Rice

1. *What exactly is inside of Berea's special collections?*

Harry: Well, at Berea in the library for audio materials our collections will date back to the late 1950's and the early 1960's. A variety of programs on campus have collected or generated audio recordings and music. The colleges Appalachian center back in 1972 begin an annually celebration of traditional music. This continues to the present day, which brings musicians of a wide variety of genres and performing styles from Kentucky and the central Appalachian region in general. So that material, audio material, and video material form a major part of our regional music collections. A lot of that music was recorded on reel to reel audio tape. It presents a challenge as times goes on on how best to preserve it. Another part a major part of

our traditional music audio and video materials were recordings made by a variety of scholars and historians. Including Bruce Greene, John Harrod, Barbara Cunkle, and Steve Rice. Especially, each one of those folks focused a lot on Kentucky fiddlers and banjo players as well as singers. They collectively documented a major or at least the eastern half of the state, in terms of traditional musicians. A bit smaller portion of our audio collections are the work of scholars such as Jeff Titen at Brown University and William Telmidge who has yet passed on who was part of our faculty here (Berea). They were very interested in the unaccompanied singing and preaching of the old regular Baptists groups of south eastern Kentucky.

2. *Why was the special collections started only in the late 1950's and early 1960's?*

Harry: the interest that these folks had grew out of the realization that a number of musicians were getting up in years. And these were the folks who the term often times get thrown around a bit who were tradition bearers. Who had learned their music fiddle music for instance in the early 1900's. From elderly or up in age individuals. Which means you had some musicians some fiddlers some banjo players who were learning tunes that were common in the early 1800's. Therefore puts a lot of pressure at that time at not just the endangered musical abilities of the individuals of the 1960's and 70's but these individuals would have taken to the grave these tunes that were being played much much earlier in our country and our regions history. There was a particular interest in point to the individual fiddlers themselves and the repertoire that they carried with them.

3. *You mentioned the scholars donating their work to Berea. Why did they choose Berea and how are they represented here now?*

Harry: There were associated with the college in a variety of ways. Through the celebration for traditional music they performed at the celebration at various times. They identified musicians who they help come to get here. It was a combination of circumstances. They began and got to know Berea as the relationship developed they were encouraged too deposit recordings with us, at first with the Appalachian center then later the Library.

4. *Now Berea has one of the largest digital special collections in Appalachia.*

When was it made notice of that the change needed to be made?

Harry: We might need to make a preliminary step back a bit it was that during several years time, especially during the early 1990's about preservation and access issues. The first generation of preservation we went through was transferring from reel to reel tape to audio cassettes. The audio cassettes made it a lot easier for folks in the library situation to listen to and therefore kept having to run reel to reel tape back and forth which reduced the amount of wear and tear. So we have been for several years prior to digitations been working at preserving things and making it accessible. Our concentrated focused digitations efforts began about 3 yrs ago and we were able to focus very sharply on that kind of work with a small grant from the Anne Ray Charitable Trust which allowed us to hire full time perseveration specialist and to purchase equipment; hardware, software, high end play back equipment for reel to reel tape and cassette tape. Since that time we have been focusing and had to set priorities as to time, but we have focused very sharply on the oldest recordings; first

digitizing the earliest reel to reel tape for instance and we have a good bit of that done in terms of technical standards. We are digitizing and saving that material in high resolution wav files that over the long run will be best suited for a number of possible uses that technology hasn't developed yet. Technology is still in a development stage so we are digitizing now perhaps more in file size bit depth and sample rates more than some equipment can play back at this point. With the anticipation that sometime in the future these higher resolution files will be able to be utilized and sounds preserved that at this point we are not able to reproduce with existing equipment. We are also looking at with regard to access, storage, perseveration, getting away from using compact disc as a data storage medium, is still been pretty clear that the jury is still out on the life expectancy of CDs. Technology is developing to a point that hard discs types of server kinds of options are becoming much less expensive. So we have been moving with in the last 3yrs to server storage of our perseveration master copies. Of course we still use CDs for listening purposes.

5. *Was the choice to digitize the special collections a difficult one?*

Harry: For several years there is still a lot of debate at the technological level, about what is the most appropriate, most effective, long lasting way of preserving and migrating audio files from obsolete formats to something else. For many years the standards, the library of congress for example was to simply relatively simply re-record magnetic tape material to new magnetic tape. The difficulty with that as time has past is the availability of high end broadcast quality playback equipment and the reel to reel realm, and the availability of tape stock. Fewer and fewer manufacturers in 2008 develop reel to reel tape. A number of individuals and some audio engineering standards organization have pretty well accepted the inevitability of moving away with analogue preservation efforts. So this is the direction we have chosen from outside consulting advice to take here.

6. *Now with the library's archive going digital is the music preserved forever?*

Harry: Well it's just a matter of long term. Having the right kind of playback equipment becomes less, and less viable. The kind of common sense approach that you got to take in situation with a limited amount of resources for a relatively unlimited amount of material that needs to be preserved is too do the best job of preservation that you are able to pay for. Digitization is fast becoming the standard for preserving, transforming obsolete media to something more permanent.

7. *Do you feel that yourself and your colleagues here at Berea has preserved the past of Appalachian music and heritages?*

Harry: Well that's obviously the object of all of this activity and it's difficult for most folk to think beyond their lifetimes. It's hard sometimes for us to think that anyone a few hundred years from now will be listening to music that I think is important. That's the perspective we've tried to take is to preserve for an indefinite period of time with the idea that as time goes on this information can be used in ways that we don't imagine at this point. So preserving things as they are today or as they have been is what we're doing. We are letting the next generations decide what meaning there going to find within it and how they will use it.

8. *How easy for potential scholars or musicians is it to access this material for research here at Berea?*

Harry: Well that's certainly one aspect that's sort of the other side of the preservation coin.

We give equal importance in our program here at Hutchins library here at Berea equal importance to preservation and access. In a lot of way there wouldn't be a use to preserve materials that know one can get top. That's a very important part of our work. We do this in a number of ways one is a very detailed search capability on Hutchins library website within allows one on the World Wide Web to search for the contents of our music collection. If you want to search for tune names, song names, performer names, location for instance if you want to search for musicians by county for instance its very easy on our database on Kentucky in a search for Kentucky counties. Another part of the access there are several thousand possible performance that can be searched for in our catalogue. On that same web page we have a sampling of audio files that can be actually listened too. We have found that those two search capabilities have meant a lot of great improvement of our ability to make

the material accessible. Folks listening at home or class room settings or if they don't hear or don't find the audio material they may be looking for, there's the title and performer search capabilities which often times leads to phone or mail request for copies to be made, then arrangements for people to come visit to listen to a large amount of materials.

Figure 17: Interview 3- John Harrod

1. *How did you get started?*

John: Well I was playing with a couple of guys we were doing bluegrass, then I went to college and kept playing a little bit, then I went to England for a bit and heard a lot of interesting music over their. Then I got back from there, I was still kind of playing mostly bluegrass you can say. Then I met an old black fiddler from this county Bill Ivers and he became the reason why I moved to Owen County. He was an older tenant farmer who lived up north of Owenton he played the fiddle. He played a lot of older stuff from his family tradition his uncles and grandfather were fiddlers and used to play a lot around Kentucky. He played a lot of breakdowns that he learned from his family. He played white country music and he played blues. Me and a couple of younger guys we kind of made a band with him and played all over Kentucky and the surrounding states. Traveling around with him I begin to meet

other musicians and old time fiddlers. This is in the 1970's and 80's a lot of that generation I mean the generation that learned that style and how to play before the radios and phonographs came out so that kind of separated that generation. Those people were alive in the 70's and 80's so that was a very fortunate time to be traveling around and meeting those people. I really didn't know that much of that stuff existed. My dad used to talk about an old fiddler by the name of Andy Palmer from Shelby County where I grew up. Andy had played all through that area; later on through my friend Gus Meade I found out that Andy had made a couple of records with a bunch of guys from Carrollton (Kentucky) with Jeannette Records up in Richmond, Indiana in the 1930's. That was part of that big collection of Kentucky musicians that were recorded by Jeannette in the 1930's. I never realized there was that much of the music still around until I was going around with Bill Ivers. Then this band the Bill Ivers band, we went through a couple of name changes some personnel changes. We stayed together up until Bill Ivers died in the 70's and 80's and along the way we met up with Lilly May Ledford who was living up in Lexington. She hadn't been playing too much we got her to come out and play with us. We were playing at this bar on Broadway near the railroad station called the Station House. It later burned down we played there a few years every Friday and Saturday night. We would do a set with ourselves, a set with Bill Ivers, and a set with Lilly May and that was an interesting time so you know that was all this evolution going on. I got an artist in the schools job up in Wolfe County and met this old fiddler named Darly Fultz. Who took me right back to the 19th century and beyond he knew more old time stuff than anyone. He would say every time I would go to see him John I thought of something I haven't thought of in forty years he was always saying stuff like that. Interestingly he played blues he played horn pipes, he played shotisies, he played waltz's it wasn't just break downs. I probably learned

more from him than anyone. Then I moved over to Estill County and took another artist in the schools residency back then the lasted the whole year. Back then they lasted a whole year so you had time to get introduced to everyone in the community. I met Asa Martin and he introduced me to the old Doc Roberts recordings. Then there was a group of old guys in Estill County that Asa sort of revived and they were playing music. I was going to three different nights of music a week with these old timers. There was a ton of music still at that time in Estill County. On Saturday afternoon there was still congregate in the yard at the courthouse. Then at almost anytime you could go downtown you could find an old time fiddle and banjo being played in the stores. It was almost like the stuff you heard about the 1930's and 40's and a lot of those things were still there in the 70's and 80's.

2. *What was your major inspiration to continue on these traditions of old time music?*

John: My initial discovery of this music kind of below the radar but it just kept evolving. I kept meeting more people, and I kept learning more and more I played with several different bands along the way that were kind of inspired by this stuff. I think I'm most amazed by the longevity of it. It grabs certain people. I was always drawn to it and the people who did it. Once the connection is made you learn more than just music. For me it was kind of like establishing serious contact with the generation of my grand parents. This was broader this was sort of going back to that whole generation that lived through the depression and sharing their lives and living with them and being in their homes a lot. It was interesting when the first year I went up to Wolfe County in 1976 to that first artist in the schools gig. I lived out there along the red river gorge it was pretty isolated. I wasn't married and for a whole year most of that year I spent my time with 5th graders and younger and people in their upper 70's and 80's. So I was sort of cut off from my generation and all my contacts were young people old people. That really had an effect on me. I was able to separate

myself from my self centeredness and concerns of my generation and see a much broader picture of life with change and continuity.

3. *You are known as one of the foremost archivist and scholars in the state for old time music. What made you want to get involved on that level? I mean separate from just being a musician?*

John: Well basically it was my want to learn this stuff. Also I started realizing that there was something special and at the time it was below the radar and it's still not main stream. Bluegrass has gone main stream and I think that's hurt bluegrass. When I started following it was kind of people's music and some people were making good money at it but it wasn't this big business that it is now. I mean it's gotten too big and there is too much money involved with it. You know the politics change and that leads to corruptness. I recognized that very few people were doing this. I was acquainted with Bruce Greene and knew the recordings that he was doing and I became aware of the archive down at Western Kentucky University. I met Gus Meade who was a serious researcher and discographer who was from Kentucky but at the time working up in (Washington) D.C. with the general services administration. Gus and Mark Wilson were doing these recordings for Rounder (records) in the early days of Rounder they did the J.P. Fraley the Buddy Douglas, the Wilson Douglass, Asa Martin, and the first Ed Fraley discs. I got acquainted

with Gus and so I had already been recording everybody I could on a cassette recorder because know one else was paying attention to it. I didn't really think it was going to disappear but I thought it was pretty important that somebody better be getting it I mean those people were going to die because they were all old. I didn't think it was going to disappear so I thought it was important for somebody there who knew about it to make sure it was all kept. My main reason about the fiddle was I was trying to learn to play the fiddle the way they played it. I mean meeting Bill Ivers and then Darly Fultz this old fiddler from Wolfe County, then hearing Doc Roberts for the first time. I had already heard a lot of fiddler music from other places but I knew this was totally different from what was going on here. After you know studying three fiddle players very closely I knew this was something different. That inspired me even more to get on this and not just something generic. At that time a lot of the college kids and eastern kids, it was kind of like the folk revival on the 60's where people kind of went off in a more roots direction. A lot of people began traveling in a more roots direction a lot of people started traveling to West Virginia, North Carolina looking for this music it was kind of like this Tommy Jarrell thing was taken over a lot of younger people were playing that. I mean I liked but it was just so different from what I was hearing around here. What I heard from West Virginia was very similar to what I heard in Kentucky. So I can see a connection here. I could never see a connection from what was happening in the Piedmont in North Carolina. For a lot of reasons I think the Blue Ridge was like a big barrier. It was like one set of styles evolved west of the Blue Ridge but east of the Blue Ridge it went its own way.

4. *John I was down at Berea yesterday and they spoke about the role the scholars have had in preserving this music. Those same scholars said that this old time music was dead how does that make you feel?*

John: I've had a very contentious relationship with the scholars over the years. I appreciate and value all the scholarship and value within the music done by whether by folklorists or ethno musicologist. From my perspective those people never quit get there, to actually be there in the communities with the people on the same levels with them (musicians). When they go into those situations if they do field work at all I mean the fact that they call it field work there kind of a problem there. They I recognize they do valuable work but it's not as important as the actual music being passed down. It's not as important as they actual music being passed down. It's not as important as the things the people do themselves that people do to rejuvenated the music in general. The Scholars were always outsiders. No matter how they love their subject they always have one eye on their resume and one eye on their paychecks, one eye on the bureaucracy on the institution they work for. Their kind of comprised by their basic position, but at the same time I saw what they experienced. They sort of look down on and dismiss people like me. They are willing to take and use our work we don't have the training and the understanding. So we need them to interrupt everything. I've had some head to head. I was born in Kentucky and lived here for all but two years of my life. My motive was always to

learn to play the fiddle the way they did. You know any money I've made from that is negligible I've spent far more of my time and my money to sort of help these things along than I have ever made money off of it. It's a different perspective you know from the scholars.

5. *Has the role of media stereotypes affecting the music? Shows like Hee Haw, The Andy Griffith Show, The Beverly Hillbillies have they hurt the music's legacy?*

John: Here's what I think I know about all the sensitivity on all that stuff. Hee Haw's biggest audience was country people and you know you go to Hillbilly Days at Pikeville theirs all the stereotypes parading the streets proudly. They've taken on the stereotypes and it's like their laughing at themselves and having fun with it. Who am I to laugh at that, I mean I think it's curious and it's funny. As weird as it seems to be I think those stereotypes have helped the music, I mean it may be stupid and it may be stereotyped but it makes people laugh. I can see how somebody sort of can be exposed to the stereotype then exposed to the music but after a while be drawn into it. Then there not laughing at it anymore and their whole perspective changes and they aren't laughing anymore and they start to take it seriously then learn something about the culture.

6. *When you did your field recordings what type of equipment was used?*

John: Gus Meade and the guys would get a hold of some good equipment. He would take all of his vacation time and come and we would record these people. You know I wasn't thinking that I wanted to record these people to put on a record. As time went on I thought we could do that if I had time and back then I didn't have much time. Those anthologies didn't come out until Gus had past away. Mark Wilson and I got together and made some new recordings and put these anthologies out. We had a lot of different stuff from a lot of different fiddlers apart from those main ones that they did these whole records of. I think Gus always wanted to do that but he died before we could get that done. So Mark and I continued on.

Sometimes we used a Nogra or a Stellavox you know something that a newspaper reporter would carry around. We always had pretty good microphones we did mostly stereo but sometime mono. We got good quality recordings although we thought we had good quality tape back then we realized that by the time we got those tapes out and produce them some of the tapes were deteriorating. Mark had to give them to the guys at Rounder to digitally fill in the holes in the recordings. So we had to actually have them restore some of those recordings. My old cheap cassettes have held up better than the reel to reel tape that we used. All of my Kentucky field

recordings have been used by Jesse (KCTM) for digitizing and getting them on CD for me. Then I have another batch that I've copied from Gus's 78 collections. I copied everything out there that took my fancy and now I need to get that stuff on CD.

7. *Has digital archiving techniques saved the music?*

John: Hmmm well yeah but it seems its going to make it harder for people to sell their CD's. I'm always too busy and too old to go back and learn stuff. That's why I rely on people of your generation to rely on to establish the connection with that world. It does seem like Rounder and all the recording companies are having a hard time now. Just selling CD's that is. I think it will be good for getting archival field recordings around. You know the band I don't rely on the band for income I admire the people who are trying to make it with traditional music. I would like for them to be able to sell their music on CD and have a go at it.

8. *I have heard you say several times before that you see preserving more in people not in digital recordings. Why is that?*

John: Yeah I mean if you were out there spending time with the people you are trying to learn from that's a totally different experience then listening to a recording whether its on a tape, LP, CD, Online. I wondered at the time that it seems that a lot of people are learning this stuff from recordings and it seemed they were missing a lot. Music is inevitably going to change and evolve you don't want to stay exactly the same but somehow I want the evolution to maintain the connection from the old stuff. I don't want to see the music go off and connect with something that doesn't have a relation to it. I don't really know how it may be impossible to sustain that connection just through technology.

9. *Has digital media helped to revive the music?*

John: Definitely I mean this is the second wave of the so called big folk scare. The first was in the 60's in a lot of ways it may be stronger but it's further removed from time from the sources. What I see is most of the people now are learning from each other, not from the primary sources. There is probably more of this music going on now than there was now then in the 1960's. I think back in the first wave people were learning directly from the sources and now learning from each other or learning from some of the people who may or may not have learned from the sources. Its several steps removed. None of the writers of the New Testament ever spoke to Jesus. By the time they got around to writing it Jesus had long been gone. It was a lot of word of mouth stuff and that's kind of where we are. The original sources are there in archives and a few of the original guys are still there; theirs Paul Smith, and Clyde Davenport which is a direct link to Snake Chapman. West Virginia still has Lester McCumbers and North Carolina still has Vinton McFlippin but the originals are long gone.

10. *Where will the music be in 20, 30, even 50 years from now?*

John: (Laughing) man 20, 30, 50 years from now first question is will we be here. Will we be a police state or have we achieved a sustainable democracy at that time. I think what we are doing is more fun and more accessible and can done in a less sustainable way with less electricity and less travel. If society evolves the way that it has to I mean traditional community based music is the perfect fit. I hope this is kind of the world that I hope it evolves too. I don't see that evolving back to the past but more to evolving to values and a sustainable society, something brand new.

11. *What is the importance in keeping this music alive? Is it solely in preservation in digital media?*

John: Yeah but I feel better about the teaching that Jesse does, and the teaching that I do and Paul you know the archive is great when it can supplement a person to person thing. I invite people to come here all the time to come copy stuff, I don't want to loan stuff out obviously. I kind of use this old stuff that I have recorded to sort of help along the people that I am trying to teach. The archive stuff by itself isn't going to do anything. I am most excited about the teaching and stuff that Jesse does at Morehead and Cowen Creek and all these school programs. These young people growing up and getting serious about this old time stuff as opposed to bluegrass, young people have been jumping into bluegrass. A lot of young people have been jumping into bluegrass for some time now and that's good. It seems like this funny thing it seems that no sooner than their exposed to it all turns into this professional commercial typed thing. People are pushing contracts at them and trying to act like the pros. It's like wait a minute stop and have some fun and come back down to earth do you really want to do that. Jesse and Brett can talk a lot about this for sure. The bluegrass world and the old time world are diverging on what is the purpose of music. On what it should be and what kind of thing it can be. It's like the difference between professionalism, capitalism, and the kind of community values and sharing that sort of enhancement of real life instead of the non real life that those people are getting riding around and those big fancy busses riding around getting 20, 50'000 a night.

12. *What you would you tell any young musicians or anyone wanting to get to know and learn this music?*

John: Come to Cowen Creek it couldn't be a better way to start. If there's not something going on in your school and you can't find someone else to play with. Sometimes younger people need to the young folks to play with kids have to run in flocks. A lot of colleges are following up with these things, East Tennessee State, Morehead, and Berea they have these music programs and all those music programs will recognize both the old time and the bluegrass and that's good. You got to have a certain drive and a certain fire to do it because it takes a long time even when kids are young to take as I did. For those people who are not the musicians those people were the dancers. So if you take in the socializing and that aspect anybody can dance.

Figure 18: Interview 4- John Haywood

1. *What type of music do you play?*

John: It's all that really, it is folk music cause it's traditionally handed down. It's

Appalachian because that's seems to be my primary focus. I like a lot of old time music from a lot of different places. My main focus has been eastern Kentucky. A lot of times we just call it hillbilly music. Old time and what's funny about all those categories a lot of people don't know what you mean by saying old time. A lot of people don't know what your saying when you say folk music. It's funny how the general public doesn't even know what it was or is.

2. *How did you start to get involved in this music?*

John: I've played music ever since I was eleven years old. I begged my dad for years to buy me an electric guitar. I listened to a lot of heavy metal stuff or whatever I could find on television. That's been gosh I've almost been playing music for thirty years. I've played guitar in several punk bands/heavy metal kind of bands. From there I learned to play bass and would play bass for anybody who needed me. We had a lot of shows from here and there. The appalshop let us play shows over there which was pretty cool. A lot of people started getting involved with that stuff. I mostly played guitar and bass and then one of my friends I played music with needed a drummer. So I learned to play drums I was in this band when I was living in Morehead called Marcus Brown and I actually got to be a pretty good drummer we went on tour had CDs and all that stuff. Then when I moved here (Louisville) I had another rock n roll, punkish band which made me get into the banjo. It's funny nowadays I aint as fond of the city but I came here with a lot of enthusiasm. I owe coming to the city I think with my rediscovery of the old mountain music. A lot of the music we were playing was very I guess melody inspired and stuff. Then when I started listening to a lot of old fiddle stuff. How it happened really was my wife Kelly, and there was a guy who used to run a music store right up here. It was called lonesome town records he had a booth at the Morehead fiddle convention. My wife Kelly went in there and said I'm from Letcher County southeastern Kentucky and I'm looking for something that sounds like back home, so he gave her a roscoe Holcomb CD. So she brought it home to me to listen too and at first she liked it more than I did. It was weird because the more I listened to it the more I liked it. To me banjo picking was bluegrass just bluegrass. The music is similar but at the same times its different world, the people who listen to bluegrass and the people who play it. So the more I

listened to that Roscoe Holcomb the more I wanted to explore this music, even more when I realized how much of that was in what we were doing at the time anyway. Then started listening to more fiddle music the more I loved it. The simplicity of the music, the drive of it, it was almost hard to believe it was country folk who played that music. So I started playing the banjo not long after I moved here. So around six years or something, I basically live and breathe it. I've sold all my electric guitars to play banjos, I've sold amplifiers, and you know it's kind of weird. Apart of me feel's like am I becoming an old foggy getting rid of my rock n rolling stuff. I don't think so we still have the same attitudes that I had back then. I've noticed that I seem to be more in tune with this Appalachian culture more than anything else.

3. *What was your major inspiration to get involved with Appalachian music?*

John: For me there weren't a whole lot of primary resources to go to, people who play music like I wanted to hear. Louisville is a big bluegrass town, also if you like old time it's a big Irish town. There is kind of an Appalachian thing here. If it aint bluegrass here it leans to Celtic music. There is a lot of good musicians around here who play old time music. The only contacts to this music to me here was the little record shop. I would go up to the music store up here. I would say Glenn could you get me some more of this music? He would say sure and call me in a couple of weeks. There was another boxed set that turned me onto Lee Sexton, and Banjo Bill Cornett, with Lee Sexton from Letcher County and Bill Cornett being from Knott County. What I began to like about it was that the entire banjo playing didn't all sound the same. They would play the same songs but play them all different. It wasn't like bluegrass that kind of had a formula for all the songs they kicked out. So they were kind of my first inspirations, because I played by myself I listened and played like all of these solo banjo players. There is also Doc Boggs who I listened to a lot back in those days and I fell on love with the whole single performer. Then when is started to go to fiddle convention I started playing with fiddlers and stuff. Right now my primary influence playing the banjo is a guy you might know about his name is George Gibson. He's one of the oldest living traditional banjo players from Knott County. He still plays in the style of the way they did in Knott County. I have been fascinated with that style of banjo playing because it was the style of Bill Cornett. My family was originally from Knott County then moved to Floyd County. So I was always just interested and trying to get first hand that music. So George has been somebody who knows so much, just when you think you're good. Last time me

and George were together we were in a motel room. I was at an art fair and he was there to just play music and he played me this song called Southern Texas. It just blew me away and I couldn't play I got so nervous. He's just one of those guys that just when you think you're good he shows you more.

4. *What is your favorite thing about being a part of old time Appalachian music?*

John: I would say the lifestyle you know and the music in general the way it sounds. The instruments are fun to play too. There are a lot of different types of people. I know you interviewed John Harrod and he says a real old time musicians have day jobs. So that says a lot about the culture and that also shows a lot about someone who would just give up all they got to play music as a career and playing it full time. The other thing that I liked about the lifestyle was it presented a culture that was opposite from urban culture. I thought I would like the urban culture when I moved here. So I guess you can't change a country boy. I found myself the more I listened to it I wanted to move to some where that I could grow a garden again. You know when I was a kid my family raised a garden that seemed to me to be as big as a football field. Mountain music represents that to me. Living off the land, sharing stuff; another thing I liked there wasn't a lot of ownership. Like you know you can't play that I wrote that with another band. When I got into this music I was writing a lot of music. I would make up something every once and a while. I think you can't beat those old songs.

5. *Do you feel at one point this music was disappearing and becoming extinct?*

John: Yeah and here's why. I grew up in a place that should've been rich and full of it because where I grew up the place was named after my family. It was a little place between Martin and David. Stephens's branch road connected Martin to where David is. Right now the fiddle I'm working on is my grandmothers, as well as that autoharp. I have a banjo that belonged to my aunt, there's a banjo hanging up here on the wall from my sister in laws family. It's all left over from another time. My mom and dad and my aunts and uncles didn't play music they were all into sports. The closest thing to me to traditional music being preserved was my grandfather. He was an old regular Baptist singer. He was in a church who didn't believe with music being in the church they lined out all their hymns. That was the closest thing that I had to the past besides bluegrass. The old time music is funny I didn't think eastern Kentucky could produce many good things. As a kid you were liked there's nothing to do here, and wonder why people would want to come here. Then you find out about people like Rufus Crisp people like that from Allen Kentucky. Roscoe Holcomb was from around hazard. At one time it seemed that it was very rich with all the music but now I agree that it has died. For example my dad like's rock and my father and law likes rock. Even churches my parents went to a Baptist church and they sang a lot of the old songs but it's done with a piano and its done almost classical like. Almost as if I think its getting away from traditional music I think people are afraid of that negative hillbilly stereotype. That music represents that to a lot of people. Too me if you see negative or positive it's really up to the person. I like the hillbilly stereotype it makes me proud to think be from a place to be like that. When all the world or America what ever seems to be going in one direction its nice

to think that's there's still a place that were still people still do certain things. They raise gardens, people waive at you and certain things. And you go home and play the banjo and you get the same comments that you would get anywhere else these days. They want to hear you play the theme song from *deliverance* and something you just don't care anything about.

6. *Did media stereotypes like Andy Griffith, Beverly Hillbillies, or lil abner make the music more stereotyped?*

John: I guess it did yeah it did. There is no question that it did its pretty evident. Because you still hear about it. I think it did stuff on different levels. A movie like *deliverance* was a little more negative. *The Beverly Hillbillies*, I like that show I like the shows from that era like *the Andy Griffith Show*. Sure they promote a certain stereotype. So do shows like *Sanford and Son* and *Good Times*. Again it goes back to what you see as negative. Hee Haw for instance I love Hee Haw I watch it every time I can get my hands on an episode. I've always been a fan of difference. I don't like for all things to be the same. As a country we are heading towards that. Everyone listens to the same music and everyone shops at the same store. So now the *Beverly Hillbillies* and *Hee Haw* help preserve a specific culture. Regardless of these sort of stereotypical jokes are in there. Like calling an in ground swimming pool a cement pond like they have never seen one before. For me I make my living as an artist and I've been questioned if I am perpetuating a negative stereotypes. Sometimes I do like to put inside jokes and poke fun at hillbillies. To me it's preserving the culture and showing how things are different and preserving the things that are there.

7. *Is your art challenging certain stereotypes of Appalachia?*

John: Sometimes I think that maybe I am confronting it I guess. Its funny I never think in terms of stereotypes when I'm doing it. I don't think of that but someone will look at that and it always brings it up. I think more about what is unique about Appalachia that I can put in a painting. I think about what is different about it. That comes with good things and bad things. To really get to the heart of things you just can't focus on positive stuff. You can't just focus on doing positive and leaving out the bad. It doesn't paint a real picture; it doesn't show a real story. Brett my friend Brett Ratliff called me and he was staying at Mike Seeger's house for the weekend. I like Mike a lot he sang a song for my daughter and signed her CD and stuff. I like him of all the Seeger's he's my favorite. I liked what he did for old time music. When I called Brett I called to say that the guy who did the Jessco movies is doing a third and wanting to have me in it. So Brett had been playing wash tub bass in this band I got a little fiddle. So I called to tell him about and wanted to see if he wanted to be in it. A lot of people think of Jessco White they see it as painting a very negative stereotype. I never saw it in that way. To me it paints a very real stereotype it turns out that Mike Seeger had the video and they went to watch it. There is a scene their where Jessco is dressed as Elvis and sitting there and talking about getting a double super buzz. Take a hit of gas and take a hit of lighter fluid. At that point Mike was like do we really have to watch this anymore. So I guess they turned it off that was it. Last summer someone questioned me why I painted a picture of Jessco he's so stupid he gave West Virginia a bad name. If I thought he was giving West Virginia a bad name I wouldn't have painted him. I think more of I'm painting reality. When I first heard of Jessco it reminded me so much of where I

came from. That's a real picture, that's a real story a real dude that has real problems.

8. *Do you feel that your art is preserving the old time traditions of Appalachia?*

John: yes, all the time. Even the music too is a way of preserving it, mainly because where we're getting. In the 80s or the 90s CBS had a show called 48 hours. They came to my hometown of Floyd County and made a video. It showed what everybody considered the bad stuff. Everyone said why didn't they go downtown and video the nice houses? Why did they have to show all this bad stuff? Why did they just show this poverty and all this stuff? For me it's sad to say a majority of the culture that is the goal. It's not really said but it seems that a lot of people want Appalachia to be just like everybody else. That's where my art comes in and says we're not. We can try and try all day I tried. I tried years of my life away trying to fit in the city, to try to get involved with a more acceptable culture. I had my fair share of it being made fun of because of the way I talked, I heard plenty of where's your shoes, using the bathroom outdoors. I heard all of that stuff and it used to make me ashamed too. To the point where you didn't want to admit where you were from. You would try to play it off like you weren't from the country. There is something horribly wrong with that. I think that's important to accept just what you are. If you're poor it's easy to just accept it. You know if you're from a struggling community there's a certain comfort that comes from just accepting things. I'm not saying that your not to better yourself. There's a part to that that is bettering you, I think that by exploring my culture, the reality of it the uniqueness of it I have been more true to myself, thus I can accept it.

9. *Where do you see the music going in 20, 30, even 50 years from now?*

John: 20 or 30 years I don't know it may have already ran its cycle. Nowadays stuff tends to run an average five to ten years cycle. It's definitely a revival time for old time music right now. Maybe that's how I got into it maybe I caught onto this revival I don't know. I don't foresee it ever going away. I got into this music because it's the kind of music that I could be playing when I'm sixty years old lord willing. I could very much see myself still playing this music. There's something that's just not right to me seeing these old dudes trying to still play rock n roll. I think it's a revival time because I have sold a lot of my old time inspired art work to people from California, people from New England their really into it. Brett was telling me they went out to Oregon and they went out to play for a few thousand people. We have a fiddler's convention in South East Kentucky where this music kind of took on its form and how many people do we have come out 50 or something? Its weird it's definitely getting a lot of attention from a lot of people.

10. *What would your advice be to anyone wanting to get involved with this music and this culture?*

John: I think a lot of this stuff starts out finding like minded people. If you're like me and you're kind of lost in urban society and suddenly have a hankering for it. It basically started out in libraries researching, looking up stuff about the culture about the music. Then going from there because there is only so much a book can tell you. I would like to think that people who have a yearning to get in touch with there roots from where they came from. I would like to think that people weren't just getting into Appalachian culture because they think it's cool. They try to get in there and try to be that you know. My thing is I think you need to stay true to who you are. There is nothing wrong with trying to learn from other cultures. You should try to be true to yourself don't be something your not. If you're not from Appalachia don't try to pretend like you are. There's nothing wrong with trying to learn. It's a tough thing to give advice for. You have to follow your heart. You may realize that you want to go to a place that there's Cajun music and your in Kentucky and seeing how people in old time music may make you inspired to get back into the music from where you came from. A big part of it is respect for your elders. Having respect for your elders will allow you to have a better understanding of your culture. So many time young people don't have respect for their elders. It goes back to that kind of thing with George where you think you're good and he sits down with the banjo. He's got it you know I'm the student and he's the master. It's important to know that there is always someone to learn from.

Figure 19: Interview 5 – Don Rogers

1. What type of music do you play? Is it traditional? Appalachian? Old time?

Don: I play traditional regional old time music; I play Jazz, String music, bluegrass a little bit of everything as it would be described by the world that cuts music up into different categories. I don't know if the more I play the less I like too divide music up into different categories. There is really two types of music in my opinion there's good music and there's bad music.

2. *How did you get started in traditional music?*

Don: I learned a few guitar chords when I was probably 11 or 12 years old and didn't do much with that. I did take some banjo, bluegrass banjo lessons when I was about 15 for a year or two. A guy there in Winchester was a very good banjo player. I took that fairly seriously I didn't have anybody to play with so I kind of put that down as I got more involved in other things that you get so wrapped up in at that age. Then I didn't take a serious stab at playing music until I was in college. I was well into college actually I started taking it up and I was playing a lot of guitar stuff at that time.

3. *Who were some of your major influences within this music?*

Don: There have been so many different parts to that I have loved music, very moved by music. Before I could play I passionately liked and listened to music. The main influence has probably been my dad. My dad has a lot of stories about his family who played music. His father and all his father's brothers and most of his father's sisters, my dad's brother's they all played and they died. My dad's dad died when he was twelve when he was a kid along with a lot of those uncles. They were quite a bit old to be just one generation separation than my dad. That whole generation died off, I think my dad spent a lot of his adulthood trying to collect stories and try to remember all he could remember about them. My dad happened to be a great story teller, and he would drag us around as kids to getting these old people to tell stories about my family. They were pretty well known around central Kentucky as kind of local entertainers before radio. They would play several nights a week for barn dancers and whatever. They played everything they came from Estill County and moved to Clark Country when they were young. They old time style which we assumed they learned or heard a lot of when they were young. Then they played whatever else they heard that they liked. They played a lot of blues like a lot of central Kentucky fiddle players at that time were into. Then up into the 20's 30's and 40's they played a lot of popular stuff what they liked and what other people liked. So my dad would tell a lot of stories and I was fascinated at the thought of living your life as a musician and these people were directly related to me. That did more to me for planting a seed in wanting to play the music.

4. *In your opinion was traditional at one time dead?*

Don: I think that is maybe a simplified way of looking at folk music. In some ways everything that happened musical before anyone who made recordings is dead. We don't know what the recordings sound like in the mid 1800's in Appalachia. We have good guesses because we have people who have heard that music that we have recordings of. We don't really know, some of what was going on back then is the depths of history is dead and gone. It has undergone some change and some way of responding to the changes in history globally. That type of music was hit really hard when the gates were swung wide open to the world with the recordings and radio that came along. You could hear stuff on radio that you had a very slim chance of hearing before that. A lot of these old folks that play that we label as regional artists I think they probably over estimate how over isolated they were. I think a lot of those folks had a lot more influences on them that we want to fantasize that is probably true. This music got over shadowed by the recordings and the radio. In some ways it died and in some ways it didn't. I was thinking earlier of some examples like fiddle players like Paul David Smith, Jimmy McCowan, Art Stamper some of these fiddle players were great bluegrass players. They also played old time tunes, old very obscure regional tunes that his dad played. Before he died he made a lot of recordings that the old time communities have embraced.

5. *Has the perpetuated stereotype of the hillbilly left a lot of younger generations to stay away from this music?*

Don: One of the reasons that bluegrass was successful was that the first generation of bluegrassers made a much focused attempt to not present that way. Whenever Bill Monroe came out on the Grand Ole Opry they were decked out to the hilt, like the jazz musicians of that day. I've read that he really did that on purpose to steer people away from the stereotype of the hillbilly. There still are a lot of bluegrass bands today that do that they want you to not look slouchy. I have pictures of my family in the 20's and 30's and they always dressed nice. There was no hillbilly look to them yet they were all uneducated and fit every other stereotype. They were all heavy drinkers and not very well educated and I heard stories of them busting instruments over each others heads and that kind of thing, but they dressed nice so they tried to appear as something different than that stereotype.

6. *Has the roles of TV shows such as Hee Haw, The Andy Griffith Show, The Beverly Hillbillies stereotyped the music?*

Don: I think that stuff came along after the popularization of hillbilly music in the 60's and 70's. I know my own experience growing up in a central Kentucky town that was in the 80's when that sort of pop culture of that era was set in. People at school that kind of music wasn't even on their map, there wasn't even that many people who listened to country radio. I don't know if it's a product of that point in your life in middle school and high school or the product of culture at large. There was a very low acceptance of anything that was hillbilly or country for that matter. I do feel strongly about is that we have missed several opportunities to have our culture as eastern Kentucky , or southern Appalachian culture, rural culture we have missed several opportunities to enhance it so many ways. We have written off a lot of the good things about rural life. The music has stood and that's one thing that distinguishes this culture. There is a lot of things of people in this area who's family lived in this area don't know anything about. Like killing a hog, or how to take care of yourself, and each other, and all kinds of self sufficient things. One of the things that I have tried to do is reclaim some of that myself.

7. *What does living this old time lifestyle do for you?*

Don: I feel pretty strongly that I don't want to go and relive the lives of these old timers; I don't want to do that. I want to have my own life that includes a lot of the positive things that these folks have. I know from my experiences and stories and things I've read that I want to take that and do something and have my own rural life.

8. *How has digital technology of sharing and archiving the music changed the preservation of it?*

Don: What it will do to this music I don't know. I have spent a lot of time thinking about that. I got some music from Jesse Wells recently that probably came close to doubling my collection which was already pretty large. Within an instance I have a large slice of Kentucky history music wise. It really boggles my mind of what it will do to the entire process. There is going to have to be a saturation point because you can't digest all of that and spit it back out in any way that suggests that it really did any thing to you eternally. On the surface it seems to me like that we have hit a barrier on time. If I set down and listen to all that stuff back to back there is no way I could listen to all of that stuff.

9. *If not for digital techniques would the music have been lost?*

Don: yeah there is a paradox in this whole thing that the technology of recording put a major blow to the handing down of music process; it really ruined that in some ways. It ruined the purity of that, but the only thing that has saved us from that stuff being gone is having recordings and guys like Gus Meade, John Harrod, Nancy McClellan, Jamie Wells. All of these guys who went around and collected I'm sure John told you he went around and caught these guys the last of these guys who learned from pre radio and recorded them. Not these big figures that like Alan Lomax got in the 30's. It was tiny slice of the extremely isolated pockets. What John was looking for was, and what Gus Meade was looking for was common people that had learned music that a little bit of talent and some originality to their music. That's really where the heart of the traditional art process that is where it really means something. In those people who aren't playing on Grand Ole Opry, Renfro Valley playing on the big stages and radio. It was these people who were in the 70s still left of people who did this in their own homes.

10. *Where is traditional music going?*

Don: I'm really kind of surprised that it has remerged in the last 10-15 years. There have been these almost super groups that play old time music. They're energetic type bands that had done something that know one else was doing. What I hope that happens is that there is more of an attempt that reflects their own experience of life. To step outside of the traditional Appalachian world the same problem is already happening in the world of rock n roll. You had these giants that started this stuff, and now you're stuck with this generation that is just stuck.

11. What would your advice be new musicians and fans of traditional Appalachia music.

Don: It's almost like learning a whole language really. It's like this I'm sure with anything you get into. There is so many different ways of talking about this stuff, and you will never be able to get in this conversation unless you get involved with this stuff. There's probably more access to these old recordings now then there has ever been. Don't forget what you already know. Don't forget how you were influenced by pop culture and try to blend all of these forces that mean something. There is going to be lots of people like Harry Rice and Ron Pen who preserve this stuff. The music is to have a moving feeling on you instead of an intellectual reason. That's one thing I've learned from John Harrod, the thing that soothed by was that John was an intellectual, a roads scholar, he's very well read. It has never changed how John Harrod talks to you, how he listens to music. He is truly deeply moved by this music. He's like a kid in a candy store he generally loves this music that makes him different than most scholar lies which makes the music mean something more than just being tucked away in a library some where.

Figure 20: Interview 6 – Hazel Dickens

1. *How did you get started and involved with traditional Appalachian music?*

Hazel: I grew up with it and that's all I knew from the time that I was born it was all around me and the people in my family sang, my father sang. I grew up just naturally singing. There was no effort on anybody's part to teach they didn't have people to teach them. They were really learning from the masters but and I did, but we didn't call it that nobody then took lessons like they do now. You just learned it naturally from your kin folks. As far back as I can remember I always sang and I always loved it.

2. ***Who were your major influences while getting started in the music?***

Hazel: I think probably it started out being my family because there were eleven of us. If you ran out of one there was always another to pair yourself up with and sang with I never ran out of singing partners. Then a big influence was the radio, local bands that played and I taught a lot of songs that way and of course the Grand Ole Opry we always listened to that. The kind of mind that I had I could remember things. If there was a song Roy Acuff did or Ernest Tubb, Bill Monroe that I liked by the second time around I could all the verses. Sometimes I could it all on the first verses so I studied that way by just learning different things that I didn't learn at home.

3. *At one time was this music dyeing?*

Hazel: It sort of did quiet down after a while I think what it did was a lot of people needing to make a living. Then there were people who didn't look upon as an artistic endeavor. I know when my father started preaching he didn't let anyone on the outside know that he did because he wasn't supposed too. He would get out the old banjo, he played the old time banjo and play for us kids and make us laugh. He would play Arkansas Traveler and all the songs like that, that he knew. There was always conflicts within those people I think he could have been a very could banjer player like another Uncle Dave Macon.

4. *Did the negative Appalachian stereotype hurt the music?*

Hazel: As times changed and when people got out in the world people got more exposed to what was going on out there. There was a negative connotation around old time music and banjer picking, but among some people there was not. They always kept it around and that was kind of funny when some of the collectors started getting out and doing field work they found that they were still people out there on their back porches still playing. There were lots and lots of people still collecting they were surprised how many songs these people still knew. Unless you're singing that you probably can't remember all those words unless you're still singing. I knew when we visited the Hammond family up in the mountains of West Virginia everyone in that family knew songs and could bring out these old ballads that you have never heard in your life.

5. *Through all your travels and journeys with traditional music did you ever feel stereotype as a hillbilly by the people you met?*

Hazel: A lot of people probably did. There was a real period there after Elvis came in and the rock started people got mesmerized by that. People can get sidetracked when something gets more popular they'll jump on that band wagon. What we are seeing more and more is that there seems to be some sort of turn around. There are a lot of young people who are coming back to the music. What they're doing is they've started with some old time and liked it, then the graduate to Bluegrass and like bluegrass. I played to some of them in New York and I was afraid to go onstage and the place was packed. It was just an amazing audience these were young people. I said how old do you think these people are and one of the producers said oh about 28. So we have that in our pocket and there are a lot of young people coming back.

APPENDIX D

Release Forms

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Figure 21: Jesse Wells release form

Personal Release Form

I Jesse Wells HEREBY GIVE MY PERMISSION TO

Steve Middleton, AND GIVE MY UNRESTRICTED PERMISSION TO
DISTRIBUTE AND SHOW MY IMAGE,

PHOTOGRAPH, VIDEO RECORDING, AND SOUND

RECORDING TAKEN OF ME FOR THE MASTER'S THESIS PROJECT OF

STEVEN MIDDLETON ON Jan. 20 2008.

SIGNED 

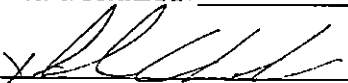
NAME (PLEASE PRINT) Jesse R. Wells

ADDRESS 385 Old Hilda Rd.

Morehead, KY 40351

DATE Jan. 20 2008

SIGNATURE OF PARENT/GUARDIAN _____

WITNESSED BY 

DATE 1-20-08

Office use

Figure 22: Harry Rice release form

Personal Release Form

I HARRY RICE HEREBY GIVE MY PERMISSION TO STEVEN MIDDLETON AND GIVE MY UNRESTRICTED PERMISSION TO DISTRIBUTE AND SHOW MY IMAGE,

PHOTOGRAPH, VIDEO RECORDING, AND SOUND

RECORDING TAKEN OF ME FOR THE MASTER'S THESIS PROJECT OF

STEVEN MIDDLETON ON 1-24 2008.

SIGNED Harry S. Rice

NAME (PLEASE PRINT) HARRY RICE

ADDRESS 321 CENTER ST
BEREA, Ky 40403

DATE 1-24-2008

SIGNATURE OF PARENT/GUARDIAN _____

WITNESSED BY Christina Esty

DATE 1-24-08

Office use

Figure 23: John Harrod release form

Personal Release Form

I John Harrod HEREBY GIVE MY PERMISSION TO
Steve Middleton AND GIVE MY UNRESTRICTED PERMISSION TO
 DISTRIBUTE AND SHOW MY IMAGE,

PHOTOGRAPH, VIDEO RECORDING, AND SOUND

RECORDING TAKEN OF ME FOR THE MASTER'S THESIS PROJECT OF
 STEVEN MIDDLETON ON Jan 25, 2008 2008.

SIGNED John Harrod
 NAME (PLEASE PRINT) John Harrod
 ADDRESS 1860 Kays Branch Rd.
Owenton, Ky 40359
 DATE Jan. 25, 2008
 SIGNATURE OF PARENT/GUARDIAN _____

WITNESSED BY Summer Copley
 DATE 1-25-08

Office use

Figure 24: John Haywood release form

Personal Release Form

I John Haywood HEREBY GIVE MY PERMISSION TO Steven Middleton AND GIVE MY UNRESTRICTED PERMISSION TO DISTRIBUTE AND SHOW MY IMAGE,

PHOTOGRAPH, VIDEO RECORDING, AND SOUND

RECORDING TAKEN OF ME FOR THE MASTER'S THESIS PROJECT OF

STEVEN MIDDLETON ON Feb 2nd 2008.

SIGNED [Signature]

NAME (PLEASE PRINT) John Haywood

ADDRESS 1798 Mellwood Ave
~~Manchester~~ Louisville, KY 40206

DATE 2-2-08

SIGNATURE OF PARENT/GUARDIAN _____

WITNESSED BY [Signature]

DATE 2-2-08

Office use

Figure 25: Don Rogers release form

Personal Release Form

I Don Rogers HEREBY GIVE MY PERMISSION TO
~~Steven Middleton~~, AND GIVE MY UNRESTRICTED PERMISSION TO
 DISTRIBUTE AND SHOW MY IMAGE,

PHOTOGRAPH, VIDEO RECORDING, AND SOUND

RECORDING TAKEN OF ME FOR THE MASTER'S THESIS PROJECT OF
 STEVEN MIDDLETON ON February 23, 2008.

SIGNED Don Rogers

NAME (PLEASE PRINT) Don Rogers

ADDRESS 740 Flatbottom Rd

Owingsville KY 40360

DATE 2/23/08

SIGNATURE OF PARENT/GUARDIAN _____

WITNESSED BY [Signature]

DATE 2-23-08

Office use

Figure 26: Hazel Dickens release form

Participant Video Release Form

I hereby acknowledge my participation in the video

Hazel Dickens
Traditional Music

I hereby authorize you to use my name and likeness as displayed within the program and grant all rights to said production owner to use such recordings, in whole or in part for submission to video competitions, festivals, presentations, and broadcasts.

You may also use my name, likeness, and/or biography for publicity and promotion as deemed necessary.

Produced by Steve Middleton

Hazel Dickens
Signature of participant

Hazel Dickens
(Please print participant's full name here)

4020 Beecher St. N.W.
Address

Washington, DC 20007
City, State, Country, Zip

540-462-7212
Telephone

No
Email

Feb 18 2008
Date

APPENDIX D
GLOSSARY OF FILM TERMINOLOGY

B-Roll – Clips and images collected after main shoot that transition to imagery and objects of relevance in the video

Editing – The process of cutting and building the final process

Pre-production- Preplanning, scouting, scheduling of everything associated with the production

Post-production- The process of editing, collecting B-roll, and building the project

Shoot – The actual processing of filming

Rifa Light – Portable production light that can quickly be assembled

Sony PD-150 Camera- DV cam that was used for the production

Underexposure – results in the video when there is low light causing effects to be added to the video in editing to correct the under exposure on the tape.

APPENDIX D

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