

BGRASS, INC. HERITAGE LIST
(1/21/07 draft)
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**Profiles of Cincinnati/Dayton area
individuals of significance in the
history of bluegrass music**

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SEND CORRECTIONS AND ADDITIONS TO
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INDIVIDUALS

ADAMS, BILL (TRADITIONAL GRASS) Bill Adams played bass for the Traditional Grass.

ADAMS, BILL (WYSO) Bill Adams was a DJ at WYSO working the “Rise When the Rooster Crows” show and the “Saturday Night Request Show” off and on for a number of years beginning in 1975. He also was active in OKI, emceeing a lot of their shows.

ADAMS, SCOTT “SCOTTY” Mandolin player and son of Bill Adams of the Traditional Grass, Scotty Adams started young, playing in bluegrass bands around the Dayton area. He appeared with Muddy River, the Allen Brothers, and the Allen-Lilly Band. In recent years he has played and recorded with various bands around the Cincinnati area.

ADKINS, “HOB0” JACK A somewhat mysterious character, “Hobo” Jack Adkins originally recorded for Acme and some small labels of his own in Kentucky. He moved to Cincinnati and started the Adco Record label which was active for several years. He also cut some records for Starday and Nashville.

ALDRIDGE, BRIAN Brian Aldridge is the son of banjo player Howard Aldridge. In 2006 he was singing and playing guitar with the Dry Branch Fire Squad. Prior to joining that band, he played the Dayton area bars and helped found the group Timely Arrival, with which he played for seven years.

ALDRIDGE, HOWARD A highly regarded banjo player from the Springfield, Ohio, area, Howard Aldridge did some fill-in work with Bill Monroe in the 1960s and played with various bands around the Dayton-Springfield area.

ALLEN, ARLEY “RED” (1930-1993) Born near Hazard in Harlan County, Kentucky, Red Allen (christened “Arley” and later known as “Harley”) came to Dayton, Ohio around 1949 or 1950, and with Frank Wakefield and others began playing the West Third Street bars. He had a driving raw lonesome-sounding voice that fit well with bluegrass music, and his rhythm guitar playing was on the money. After recording three singles for Cincinnati’s Kentucky Records, he hooked up with the Osborne Brothers. Through Dayton DJ Tommy Sutton, they secured a recording contract with MGM Records and became members of the WWVA Jamboree in Wheeling, West Virginia. While working there, they developed the high lead style of bluegrass harmony. After Allen and the Osbornes split in 1958, he returned to Dayton and cut a single on Les Bodine’s BMC label with Frank Wakefield and Red Spurlock as the Redheads. He and Frank then moved to the Washington, D.C., area and began performing as Red Allen and the Kentuckians. During this period, he recorded on Starday, Rebel, Melodeon, County,

and Folkways. At one point, he worked with Earl Scruggs , filling in for Lester Flatt for several months. After the Kentuckians broke up, he went to Lexington, Kentucky, and worked with J.D. Crowe and the Kentucky Mountain Boys. Still later, he recorded with his sons, the Allen Brothers, on Lemco, King Bluegrass, and Folkways. In 2005, he was inducted into the IBMA Hall of Honor.

ALLEN, GREG Greg and Harley Allen were probably the most interested in bluegrass of the four sons of Red Allen. They eventually talked the other two into forming the Allen Brothers. Greg is the banjo player.

ALLEN, HARLEY (1956-) Lead singer and guitar player for the Allen Brothers, Harley Allen began his professional career at the age of 16 . Later, he and Mike Lilly organized the Allen-Lilly Band which had a polished and exciting traditional sound. Harley began writing songs and finally moved to Nashville to be closer to the action. The move paid off as he began to get his songs recorded by name country artists like Alan Jackson, Blake Shelton, Garth Brooks, Allison Krauss, and others.

ALLEN, LEE (1946-) A singer firmly entrenched in the Stanley Brothers tradition, Lee Allen performed around Dayton with his band, the Dew Mountain Boys, in the early to mid 1970s, recording two LPs and four singles on Jack Lynch's Jalyn label and two LPs and two singles on Old Homestead. Worthy of note is his tribute to an old friend, "In Memory of Roy Lee Centers," issued on Old Homestead.

ALLEN, NEAL (-1974) Mandolin player for the Allen Brothers when they first started, Neal Allen showed great promise as a songwriter before his untimely death. One of his best songs was "Singer," about the life of his father, Red Allen.

ALLEN, RONNIE The oldest of the Allen Brothers, Ronnie Allen started as a rock musician but changed over to bluegrass at the urging of his brothers when they formed their band. Ronnie plays electric bass.

ALLEN, STEVE Steve Allen was a knowledgeable DJ at WYSO in Yellow Springs in the 1970s, 1980s, and early 1990s.

ANDERSON, RAY Ray Anderson was a musician, DJ, songwriter, minister, and label owner. In his early days he recorded on Dixie Jamboree and Cozy Records before coming to Cincinnati and cutting a local hit on Kentucky Records with "Stalin Kicked the Bucket" as well as sacred songs on Kentucky and its sister label, Big 6. He worked as a DJ at WCHO in Washington Court House, Ohio, where he also recorded on the Mountaineer label. He went to WWVA in Wheeling and joined the Osborne Brothers. Although he never appeared on any of the Osborne Brothers records, they did back him on some singles on the Mountaineer label. After leaving the Osborne Brothers, he became a minister and eventually founded G.R.S. Records in Richmond Dale, Ohio, which specialized in gospel recordings.

BAKER, JOHNNY Son of Kentucky fiddler Kenny Baker, Johnny Baker played guitar for the Dry Branch Fire Squad after the departure of Chris Montgomery. He had a lonesome sound that blended well with Ron Thomason on their duets.

BAKER, CLARENCE Clarence Baker has been a guitarist and singer in a lot of bluegrass and country bands around Dayton. Most recently, he has been part of the Legends of Bluegrass. He has a lot of feeling in his voice and a seemingly endless repertoire of old songs.

BARGER, AUDREY (-c. 1992) Audrey Barger was born in Hyden, Kentucky, later coming to Ohio, and eventually living near Oxford in the early 1980s. At that time she was devoting full time to her music, playing shows around the southwestern Ohio area and recording two self-produced LPs as the Audrey Barger Band.

BARTENSTEIN, FRED (1950-) Born in southwestern Virginia, Fred Bartenstein grew up loving bluegrass and mountain style music. He learned to play guitar as a young teenager and selected Harvard for his college education because Boston had an active bluegrass scene. After college he decided to work in Dayton, Ohio, for the same reason. He quickly became immersed in that scene playing with Jack Lynch and later helping to form the Dorsey Harvey Band, that played around Dayton for seven years, with Fred singing lead and playing guitar. Fred exceeded numerous bluegrass festivals and elevated standards of professionalism and punctuality. While still in college, he edited and built the "Muleskinner News" into a great bluegrass magazine. Fred has worked as a bluegrass DJ at stations in the East and at Dayton area stations WYSO, WBZI, and WONE. Since 2002, he has locally produced "Banks of the Ohio: Music From the Homeplace of Bluegrass" for the International Bluegrass Music Museum. The program on bluegrass history is available on broadcast stations, the world wide web, and satellite in Africa, Asia, and Europe. He has done market research on bluegrass, performed organizational work for the IBMA, and developed an analysis of the first 60 years of professional bluegrass recording artists which he calls "Bluegrass Generations." In 2006 he is the Chairman of the Board of Bgrass, Inc., a non-profit corporation dedicated to preserving the history of bluegrass music in southwestern Ohio.

BIRCHFIELD, BENNIE Bennie Birchfield has the reputation of being able to sing all the harmony parts in bluegrass and sing them well. He played or recorded with Earl Taylor, Jim McCall, Paul Mullins, and, most notably, with the Osborne Brothers. When he married country singer Jean Shepherd, he became her band leader and harmony singer and put his solo career on hold.

BLANKENSHIP, BERNIE (1944-2003) Born in West Liberty, Kentucky, Bernie Blankenship was a guitar-playing vocalist in the Stanley Brothers' style. He was living in Dayton, Ohio, in 1980 when he cut an album on Middletown's Central label.

BODINE, LESLIE E. "LES" (c.1910-1969) Les Bodine was a country DJ for 42 years. He worked at WSMK, WHIO, WONE, and WING in Dayton. At country

and bluegrass music's lowest ebb in the late 1950s, after rock and roll hit, Les played the only country and bluegrass music in Dayton, daily from 5:00 a.m. to 6:00 a.m., on WING. He moved to WGIC in Xenia and later turned WBZI-FM in Xenia into an all-country station in 1967. His DJs were local music personalities like Herbie Smith, Jack Bartley, Chad Chester, and Al Freeders. On his early morning show, Les always talked about having his coffee and a cream horn. As a musician, Les was at WONE when it went on the air in 1948, playing with Lew Wampler and the Midwesterners. Later, he had his own band and did barn-dance-type shows on WING and at the Labor Temple on Wayne Avenue. In the 1950s, Les had a music store in Dayton and started his own record label, BMC Records, that recorded Red Allen, Red Spurlock, and Frank Wakefield as "The Redheads" and also Glenn and Vivian Watson.

BOSWELL, TERRY (c.1953-1999) Terry Boswell was highly thought of by the musicians around Cincinnati during the 1990s. She could play both rhythm and lead guitar and sing lead or harmony. A great example is her harmony with Eddie Cunningham on "He Will Set Your Fields On Fire" on the CD "Bluegrass Sunday: Live At the Comet." She made a lot of appearances as a single around Cincinnati and also worked in various configurations with Katie Laur.

BOWMAN, REBECCA ISAACS "BECKY" (c.1975-) Becky is the youngest of the three Isaacs children. She sings, writes songs, and plays rhythm guitar with the group.

BOYD, TOMMY Tommy Boyd is best known for his very tasteful resonator guitar and banjo playing and harmony work with Larry Sparks, from the mid 1970s into the early 1980s. He appeared on some of Larry's best LPs on King Bluegrass, County, Lesco, Rebel, Acoustic Revival, and June Apple. He played on sessions around the Dayton, Columbus, and Cincinnati areas with Mac Wiseman, the Allen Brothers, Jack Casey, and others. After disappearing from high visibility for several years to pursue a financial career in Chicago, he resurfaced in the mid 2000s as banjoist with the Dry Branch Fire Squad.

BRACKETT, NEAL Neal Brackett played bass for Larry Sparks in the early 1970s, appearing on at least one of Larry's Old Homestead LPs.

BRADEN, PAUL F. Founder and long-time owner of radio station WPFB in Middletown, Paul Braden always had a place for bluegrass and traditional country music on his station, both live and recorded. The station's call letters were his initials, although Paul Mullins jokingly said that they stood for "We Play For Briars."

BRADLEY, RUSSELL Russell Bradley was Sheriff of Greene County, Ohio, for 30 years, from 1957-1987. He and his deputies would have a fund-raiser each year for the benefit of the Greene County Youth Activity Fund. It took the form of a country and/or bluegrass show at the Greene County Fairgrounds, featuring bands such as the

Country Gentlemen and the Johnson Mountain Boys. The old Sheriff knew who his constituents were, and he packed the grandstand for his shows.

BRANDENBURG, RAY Ray Brandenburg made his home in Indiana and played banjo on the recordings of Joe “Cannonball” Lewis which were made in Cincinnati.

BROCK, CARLOS (1934-) Born in Hyden, Kentucky, Carlos Brock came to Dayton, Ohio, in 1950 with his family. With his brother Lonnie, he put together a band with Noah Crase and began playing the Dayton bars in 1952 as the Brock Brothers. Carlos was also in a band with Sonny Osborne and Enos Johnson that recorded around 50 songs for Gateway and Kentucky Records in Cincinnati. Later, Carlos, Lonnie, and Sonny played around Dayton as the Brock Brothers and Sonny Osborne. In 1954, Noah Crase and Carlos got jobs playing with Bill Monroe, where Carlos stayed until late 1955. He then joined the Country Partners, with Bill Price and Bobby Simpson, and cut some records for RCA Victor before going into the Army. After his release from service, he and his brother went into construction in Florida. Later on, he and Lonnie and their brother Bobby and sister Greta performed as the Brocks. In more recent years, Carlos has performed with Vince Combs and with the Legends of Bluegrass.

BROCK, LONNIE Carlos Brock’s older brother, Lonnie Brock played banjo and performed in the Dayton bar scene with Carlos as the Brock Brothers, and later on with their sister Greta and brother Bobby as the Brocks.

BROWN, FRANK “HYLO” (1922-2003) Hylo Brown acquired his nickname from Smokey Ward at WPFB in Middletown because of his wide vocal range, which he demonstrated by singing “The Prisoner’s Song” in two separate octaves. He was born in Johnson County, Kentucky, and came north to Springfield, Ohio, when his father got a job in a factory there. Hylo got a job working in Bradley Kincaid’s band at WWSO, a station Kincaid owned, in Springfield. Apparently both DJ Tommy Sutton and Bradley Kincaid liked a song that Hylo had written, and as a result Hylo got a contract with Capitol Records. At his first session in 1954, he recorded “Lost To a Stranger,” a moderate hit and Hylo’s signature song. He joined the WWVA Jamboree in Wheeling and later became a featured singer in the Flatt and Scruggs show which eventually led to his own show for Martha White Mills including his band, the Timberliners. In addition to Capitol, he also recorded for Starday, Rural Rhythm, Jessup, Atteiram, Vetco, Newland, Rome, and K-Ark before retiring in 1980.

BURKHARDT, CARL Carl Burkhardt was the owner of Rite Records in Cincinnati, the parent company for Kentucky, Gateway, Big 4, Big 6, Arc, Deresco, Worthmore, and others. The operation started as a radio repair shop and record store at 3930 Spring Grove Avenue in the Knowlton’s Corner area of Cincinnati in 1940. They began pressing records there but eventually moved to the Evendale area, where their building was across Interstate 75 from the GE Plant and could be seen from the highway. In this location they added a studio, pressing plant, and printing presses, so they could do

everything in house. In 1955 a custom pressing division was opened to manufacture records for anyone who wanted to record and had the money to pay for it. This continued until 1985, and in that span of time, Rite did custom pressing on approximately 21,000 different singles, most of which were country, bluegrass, or gospel. During its existence, Rite produced 78 rpms, 45 rpms, and some LPs.

BURNS, ARKENISE

BURNS, ARTHUR

BURNS, JESSE “JUNIOR” The Burns Brothers played around the Dayton/Cincinnati area in the late 1950s and early 1960s. Arthur sang lead and played guitar, Jesse played bass, and Arkenise was a banjo player. They had their own band and also worked with Jack Lynch. They recorded with Estel Lee on Ark, with Harley Gabbard on Arvis, and as the Burns Brothers on Jalyn and Sunshine.

CADE, DANNY Danny Cade was ahead of his time for Dayton bluegrass, where he was best known as the fiddle player for Muddy River. He marched to his own drummer and studied licks and styles outside of bluegrass and incorporated them into his playing.

CAMPBELL, SID (-1987) Lead singer, guitar player, radio broadcaster, songwriter, Sid Campbell was headquartered in Columbus, Ohio, for many years. Sid may have been best known for his long stint as the DJ on WOSU’s “Bluegrass Ramble,” which piped bluegrass into the area in an era when it was really scarce on the radio. However, he also worked with Reno & Smiley, Don Reno, Red Allen, Earl Taylor, and the Nu-Grass Pickers, and fronted the house band at the Astro Inn in Columbus. He wrote “This Morning At Nine” for the Country Gentlemen and “Unfaithful One” for Don Reno and Red Smiley. His version of “Teardrops Falling In the Snow” on K & B Records rivals the original version by Molly O’Day.

CAMPBELL, TOM HARLEY Tom Harley Campbell of Dayton, Ohio, was an early bass player for the Hotmud Family.

CASEY, (CASEBOLT) JACK (-1999) Born in Virgie, Kentucky, Jack Casey began his career as a guitar-playing bluegrass lead singer, but an auto accident forced him to give up the road. In order to stay in the music business, he established Rome Recording Studio at 1414 East Broad Street in Columbus. He engineered independent sessions but also started his own record labels: Rome and Starr. He was able to attract name bluegrass musicians to Rome, including the Country Gentlemen, Hylo Brown, Eddie Adcock and II Generation, Reno & Smiley and Bill Harrell, and Lawrence Lane. He also engineered sessions using southwestern Ohio musicians which were released on Rural Rhythm Records of California. Jack Casey had an album of his own on Rural Rhythm and a handful of singles on Rome, Starr, Tag, Nugget, Early Bird, and Starday. The Dry Branch Fire Squad recorded material released

on Rounder at Rome Studio, which was relocated to 3970 South High Street, Columbus, in 1991.

CENTERS, DANIEL BOONE Roy Lee Centers' brother, Kentuckian Daniel Boone Centers played the Dayton, Ohio bars with Roy Lee and Fred Spencer in the mid-to-late 1960s. They recorded a single on Wizard Records in 1966 as the Centers Brothers and Fred Spencer. He also appeared on Jack Lynch's Jalyn album and on the Vetco LP "Roy Lee Centers: The Early Years, Volume 1."

CENTERS, ROY LEE (1944-1974) Heavily influenced by the Stanley Brothers sound, Roy Lee Centers (he went by his middle name in the Lee Brothers) could sing almost like Carter and play banjo in Ralph's style. Originally from Kentucky, he came to Dayton and played in the East Side bars with Fred Spencer and Junior and Liz McIntyre as the Easterners. He and Fred recorded on Jalyn with Jack Lynch as Jack Lynch and the Lee Brothers in addition to backing up other bluegrass artists on Jalyn. He realized a dream in 1970 when Ralph Stanley hired him as his lead singer, but the dream was cut short by Roy Lee's murder four years later in Jackson, Kentucky.

CLARK, MANUEL D. Jr. "OLD JOE" also "SPEEDY" (1922-1998)

Old Joe Clark was born in Tennessee. He started in the entertainment business as a ballad singer in the tradition of Bradley Kincaid, but was best known as an old man comedian/banjo player akin to Grandpa Jones' act. In 1946 he went to Renfro Valley with a group called the Lonesome Pine Boys, but ended up being the only one of the band that John Lair kept. He worked as a DJ on WRVK in Renfro Valley and on the Renfro Valley Barn Dance. In 1949, he came to WPFB in Middletown, Ohio and performed with Smokey Ward for about a year before leaving to work with Bill Monroe for two years and finally returning in 1952 to Renfro Valley, where he stayed until his death. He recorded an LP on Cincinnati's Vetco label and a 45 rpm EP and a single on the Ark label in Cincinnati, as well as singles on Lexington, Kentucky labels Sun-Ray and Rem.

CLYBURN, WAYNE Wayne is an engineer, banjo player, and co-host with Katie Laur of WNKU's "Music From the Hills of Home." Wayne keeps Katie on her toes and provides a lot of bluegrass trivia that comes from his long-time love of bluegrass music. He played banjo in Katie's first band along with Don Parker and Tom Nutini but had to drop out because of his day job when Katie went full-time on the festival circuit. Wayne was a member of the Walker Street Band in the late 1970s and early 1980s with Mark Rader, Bill LaWarre, and Joe Brashear. Wayne is on the Board of Directors of Bgrass, Inc.

COMBS, VINCE (1934-) A mandolin player and high lead singer in the Bill Monroe style, Vince Combs was born in Knott County in eastern Kentucky and came to Dayton, Ohio, in 1955. He organized a band in 1975 called the Miami Valley Boys (not the Jack Lynch group), who worked with Hylo Brown for about a year and a half beginning in 1979. After that, Vince hooked up with a Cincinnati group called the Shade Tree Express. When that group broke up, Vince organized his own group and

named it Vince Combs and the Shadetree Bluegrass. At one time that band included Vince on mandolin, Noah Crase on banjo, Art Stamper on fiddle, Red Spurlock on bass, and Carlos Brock on guitar. Vince promoted an annual bluegrass festival at the Greene County Fairgrounds in Xenia for quite a few years, but that festival has since moved to Bean Blossom, Indiana.

COX, DAVID Born in Wolfe County, Kentucky, David Cox came to Ohio when his family moved to Middletown. He played mandolin in Larry Sparks first band after Larry left Ralph Stanley and was included on Larry's first LP on Hamilton-based Pine Tree Records. He later played with an early and great lineup of the Appalachian Grass that also included Jim McCall, Vernon "Junior" McIntyre, and Katie Laur.

CRASE, NOAH The pioneer five-string banjo player in the southwestern Ohio area, Noah Crase played a lot of the bars around Dayton as well as appearing at some of the outdoor bluegrass shows with Paul "Moon" Mullins. Early on he recorded with Dave Woolum and was one of Bill Monroe's Bluegrass Boys in the early 1950s. He was later a member of the Valley Ramblers, the Nu-Grass Pickers, the Boys from Indiana, and the Legends of Bluegrass.

CROWE, J.D. (1937-) While still in high school, banjo legend J.D. Crowe served a summer apprenticeship with Jimmy Martin at WPFB in Middletown. After he graduated he went with Jimmy full time for five years and was part of one of the tightest bluegrass bands ever. His banjo style is crisp, clear, and intricate. After leaving Jimmy, he played for several years in the Red Slipper Lounge at the Holiday Inn in Lexington, Kentucky, a pretty upscale location for bluegrass at the time. His bands, the Kentucky Mountain Boys and the New South, have been a training ground for the bluegrass elite, musicians such as Doyle Lawson, Red Allen, Tony and Larry Rice, Ricky Skaggs, Keith Whitley, Jerry Douglas, Jimmy Gaudreau, Bobby Slone, and Dwight McCall. His first Rounder album, "The New South," is one of the most influential bluegrass albums of all time. He was part of the all-star Bluegrass Album Band and has been elected to the IBMA Hall of Honor.

CUNNINGHAM, EDDIE Eddie Cunningham is equally at home with country and bluegrass music. He has played bluegrass with the Ohio Valley Rounders and the Comet Bluegrass All-Stars and country with the New Radio Cowboys. He helped to start "Bluegrass Sundays" at the Comet in Cincinnati, which grew in popularity until it spawned a CD featuring a lot of bluegrass performers from the Cincinnati area. He also had a DJ show on WNKU called "Torch and Twang".

DALY, RANNY Ranny Daly was the program director at WPFB in Middletown in the late 1940s and early 1950s, and was responsible for all the great live bluegrass and country music heard on the station.

DAVIDSON, KEN Ken Davidson is a record company owner and producer, and a native of West Virginia, as you might deduce from the names of two of his record

labels: Kanawha and Poca River. He began documenting old-time music in West Virginia in the early 1960s with records on Kanawha by Clark Kessinger, Billy Cox, Franklin George and others. He also issued an LP by Ohio State Champion Fiddler Curly Herdman. In the early 1970s he moved to Dayton and began issuing some local bluegrass material by Ron Thomason, the Hagan Brothers, Dorsey Harvey, and Chris Montgomery. In the 2000s, he started issuing CDs on the Tri-Agle-Far label, reprising some of the Kanawha material as well as some new things.

DAVIS, GUSSIE L. (1863-1899) Born in Dayton, Gussie Davis was one of the first African-Americans to achieve success as a writer of popular songs. He worked as a janitor at the Cincinnati Conservatory of Music and listened in to classes there although he wasn't allowed to enroll. He wrote what were known as "parlor songs" in their day that were picked up years later by old-time country and bluegrass musicians. Some of his best known songs were "Maple On the Hill," "In the Baggage Coach Ahead," "Footprints in the Snow," and "Goodnight Irene."

DEARTH, GREGORY M. "GREG"

Greg Dearth was born in Dayton and was involved in the resurgence of bluegrass and old-time music in the Dayton area during the 1970s and early 1980s. He played old-time and bluegrass fiddle with the Hotmud Family, the Hagan Brothers, and the Hutchinson Brothers and recorded with Bill Lowe. During the early 1970s he was teaching fiddle at Dayton's Living Arts Center. He wrote a well-known instrumental "Empty Pocket Blues" which was recorded by the Hutchison Brothers and later made popular by the nationally known group Hot Rize. In later years he got into other types of music with the Rugcutters, Rhythm In Shoes, and in 2007 is a part of the Dayton group Dave Greer's Classic Jazz Stompers where he plays fiddle, clarinet, sax, banjo, and guitar and does the occasional vocal. He is an artist/illustrator whose work has appeared in books and in advertising for Fortune 500 companies. In 2007 he was living in Franklin, Ohio and working as a portrait artist. On the other side of the artistic coin, he drew a wonderful cartoon for the back cover of the Hotmud Family's live LP on Flying Fish Records which depicted a bar scene showing the conflicting thoughts of the band and various bar patrons.

DECKER, PARIS Southwestern Ohio mandolin player and bluegrass gospel pioneer, Paris Decker partnered with Dave Woolum to cut two bluegrass gospel albums on Hamilton, Ohio's Pine Tree label in the early 1970s. Decker's son-in-law Sherrill Jennings is a bluegrass banjo player and gospel songwriter.

DELMORE, ALTON (1908-1964) Alton did most of the lead singing and played standard guitar for the Delmore Brothers. He did the bulk of the songwriting and also wrote a partial autobiography "Truth Is Stranger Than Publicity." He wrote or co-wrote "Beautiful Brown Eyes," "Brown's Ferry Blues," "Gonna Lay Down My Old Guitar," and "Freight Train Boogie." The Brothers recorded extensively at Cincinnati's King Records in the 1940s.

DELMORE, RABON (1916-1952) Rabon played four-string tenor guitar and sang most of the harmony for the Delmore Brothers. He wrote “Hillbilly Boogie,” which heavily influenced the later rockabilly movement.

DOOLEY, BOB Bob Dooley was one of the early bluegrass musicians in the Dayton area. A fiddle player, he played the West Third Street bars in the 1950s along with the Brock Brothers, Red Allen, Frank Wakefield, Johnnie McKee, and others. In 1971, he was working with Jedd Raleigh and the Country Cutups who were active around Dayton at the time. They cut a single on Jalyn with Bob featured on one side of the record with his composition “Dooley’s Breakdown.” In 1978, he was playing with Paul Arrwood and the Sundown Travelers at the Oak Club at 1301 Wayne Avenue.

DUFFEE, DAN

DUFFEE, JIM

DUFFEE, TOM The three Duffey brothers pretty much held the WYSO DJ shows together in the early days. They also had a band and played some live music around the Dayton area. Tom Duffee plays banjo with the old-time band The Corn Drinkers.

DUNCAN, GLEN CARLTON (1955-) Glen Duncan was born in Columbus, Indiana. His parents were both musical and he learned several different instruments growing up, but settled on the fiddle as his primary instrument. He played around central and eastern Indiana with Buck’s Stove and Range Company, with the Russell Brothers and recorded with Larry Sparks on three of Larry’s albums. He was in The Boys From Indiana for a while, with Bill Monroe, Jim & Jesse, the Kendalls, Lonesome Standard Time, and others, including the super group Longview. He started doing session work in Cincinnati, and eventually moved to Nashville.

EDMUNDSON, DAVE Dave Edmundson was one of the founders of the Hotmud Family and was with the group until it disbanded in the early 1980s. He sang and played guitar, fiddle, and mandolin. Later he was a member of the Dry Branch Fire Squad.

ELLIS, PAUL ANTHONY “TONY” (1939-) Tony Ellis was born in North Carolina but has resided in Ohio in recent years, first in Chillicothe and later in Circleville. He plays both banjo and fiddle, and worked for Bill Monroe and also for Mac Wiseman in the early 1960s. After tiring of working in road bands, he settled in Chillicothe and began playing on weekends with his neighbor, Lonnie Seymour, who was a renowned Ohio old-time fiddler and who had once performed in a group on radio called the Ross County Farmers in the late 1940s. The Ross County Farmers were revived in 1983 by Tony, Lonnie, and Jeff Goehring to play at the National Folk Festival, held in Akron that year. Their music is preserved in a cassette titled “Farmer’s Frolic” issued by Marimac Recordings in 1987. Tony also had an LP on Flying Fish Records and a series of CDs. He has represented Ohio folk music on international tours and has served as a master artist in several traditional arts apprenticeships. In 2003 he was

honored as an Ohio Heritage Fellow at the Cityfolk Festival in Dayton.

EPSTEIN, HOWARD Howard Epstein is a Miami University professor who has been the driving force in organizing and presenting the bluegrass concerts that are part of the Miami University Hamilton Artist Series at Parrish Auditorium. He seems to have a knack for booking cutting-edge bands just before they break out nationally.

EPSTEIN, LOU (c. 1924-1963) Lou Epstein was majority owner of the Jimmie Skinner Music Center. He managed the store and also managed Jimmie's career during Jimmie's most successful years. He started the Radio Artist record label in 1947 to record WLW artists and eventually used it as a tool to promote Jimmie Skinner exclusively, releasing 11 records by Jimmie which led to Jimmie getting signed by Capitol Records.

EVANS, DAVE (1950-) Dave Evans played banjo for Larry Sparks, eventually starting his own band, River Bend, and recording some of the most soulful vocals ever in Southwestern Ohio bluegrass. He recorded for Vetco and Rebel. His "One Loaf Of Bread" is a classic.

EVANS, GERALD JR. (1959-) Son of a professional fiddle player, Gerald Evans grew up in Portsmouth, Ohio, learning to play both fiddle and mandolin. He worked with the Goins Brothers, Dave Evans, Wayne Lewis, and the Traditional Grass. In addition to the recordings he did with the Traditional Grass as a group, he and Joe Mullins cut a fiddle and banjo album in the old-time style. After the Traditional Grass quit the road, Gerald formed his own band, Paradise, based out of Cincinnati.

EWING, THOMAS DOLLISON RALSTON "TOM" (1946-) Tom Ewing was born in Columbus, Ohio, to a father who had aspirations of being a mainstream pop singer and who encouraged Tom when he began to show an interest in music, first folk and then bluegrass. After high school, Tom played guitar and sang in the country bars around Columbus before landing a job with Earl Taylor's Stoney Mountain Boys in Cincinnati in 1973 and working as a DJ on WOSU's "Bluegrass Ramble." A great fan of Bill Monroe, he got his chance to work as Bill's lead singer and guitar player from 1986 to 1996. After Monroe's death, he began writing "30 Years Ago This Month" for Bluegrass Unlimited and in 2000 he edited "The Bill Monroe Reader" for the University of Illinois Press.

FARLEY, TAYLOR JR. (c.1953-) Taylor Farley was born and grew up in the rough and tumble atmosphere of then wide-open Newport, Kentucky. His father had come from Clay County, Kentucky and along with his uncle and other Kentucky friends and relatives operated several gambling clubs in Newport. In a dispute with the rival syndicate, Taylor's father and uncle were gunned down. His father survived and later evened the score. As a kid, Taylor would stand outside the Newport clubs and make up to \$80 a night running errands for winning gamblers. His life turned around when he was 10 years old and he heard Earl Scruggs play "Foggy Mountain Breakdown" for the

first time. After that all he could think about was the banjo and he eventually began playing professionally around the Cincinnati-Northern Kentucky area. In 1987 he organized the group Blue Rock whose name comes from the fact that they mix bluegrass and rock and roll in much the same way as the Earl Scruggs Revue had done. In 2007 the band consisted of Taylor on banjo, Taylor's son Spud on acoustic lead and rhythm guitar, Mike Reese on electric lead and rhythm guitar, Jerry Clutter on upright electric bass, and Eddie Napier on drums and percussion. They have one CD out entitled "Beat This!". In 2000 Taylor won an award for "Best Folk/Bluegrass Instrumentalist at Cincinnati's Cammy Awards show, which annually honors Cincinnati musicians in all fields of music.

FARMER, COY Coy Farmer worked with Joe "Cannonball" Lewis, playing rhythm guitar on his bluegrass-flavored recordings and hot lead guitar on his more country recordings.

FLATT, LESTER (1914-1979) Guitarist and lead singer Lester Flatt was born in Sparta, Tennessee. He appeared with Charlie Monroe's Kentucky Partners before joining Bill Monroe & the Blue Grass Boys in 1945, the year that all the elements of modern bluegrass came together in that band. Three years later, Flatt and another member of the band, Earl Scruggs, struck off to form their own group, the Foggy Mountain Boys, which made their first 16 recordings for Mercury in Cincinnati. After splitting from Earl Scruggs in 1968, Flatt continued to tour and record bluegrass until his death, with his band The Nashville Grass.

FOSTER, JEREMY A folk music buff, Jeremy Foster attended Antioch College, where he met his future wife, Alice Gerrard. He turned Alice on to folk music and especially Appalachian-style mountain music. The two of them presented the Osborne Brothers in the first bluegrass concert on a college campus at Antioch's Kelly Hall in March of 1960. Soon after they brought in the Stanley Brothers, and later the Country Gentlemen.

FOX, ARNIM LeROY "CURLY" (1910-1995) Curly Fox was born in Tennessee and became an outstanding fiddle player and showman. He was at Cincinnati's WLW on the Boone County Jamboree in the early 1940s and later on the WSM Grand Ole Opry with his wife, "Texas Ruby" Owens. In the 1930s, he recorded with the Shelton Brothers in a "hot" fiddle style that influenced the early recipe for bluegrass. Curly recorded fiddle tunes on King and he and Texas Ruby recorded on Columbia and Starday. He does a great version of "Fire On the Mountain" on King and his in-person versions of "Listen To the Mocking Bird" and "Johnson's Old Gray Mule" were something to see and hear.

FOX, JON Jon Fox was a knowledgeable and enthusiastic DJ at WYSO in the 1970s. He relocated to San Francisco and has done some writing on music in recent years as Jon Hartley Fox, including a book on the history of King Records.

FRIEDMAN, MILTON A. "LITTLE MICKEY" Milton Friedman was known as "Little Mickey" because he was one of the little people. However, he never let his size slow him down. He was a professional photographer, owned bars in Dayton, and promoted professional wrestling and music shows. His bluegrass connection came when he purchased the Friendly Inn on West Third Street, renamed it Little Mickey's, and continued to feature bluegrass music. Friedman concluded his career as proprietor of several adult bookstores near downtown Dayton.

GABBARD, HARLEY (1935-2003) Harley had an unmistakable style on the dobro and an equally recognizable deep voice. He worked and/or recorded with Johnny Cash, the Osborne Brothers, Aubrey Holt, Bennie Birchfield, Jim McCall, the Burns Brothers, and as a solo. His greatest success was when he and his nephews, Aubrey and Jerry Holt, organized the Boys From Indiana and traveled the festival circuit in the 1970s and 1980s.

GADD, PAM (1960-) Pam Gadd played banjo for Muddy River. She was an early member of the New Coon Creek Girls and later became part of the nationally known all-female country band Wild Rose. She worked as a harmony singer with Patty Loveless and had a solo career of her own. Most recently, she has done a duet album with Porter Wagoner.

GERRARD (FOSTER), ALICE Alice Gerrard is well-known nationally as one-half of the duo Hazel and Alice, as a member of the Strange Creek Singers and the Harmony Sisters, and as the editor of the Old-Time Herald for 16 years. Her connection to the Dayton area dates to her college career at Antioch College in Yellow Springs where she and her late husband, Jeremy Foster, organized the first bluegrass concert on a college campus when they brought in the Osborne Brothers on March 5, 1960.

GILBERT, BOBBY Bobby Gilbert played bass and sang tenor with the Valley Ramblers on both of their Jalyn LPs.

GINTER, OTTO "OTT" Ott Ginter was a motivated fan and listener to WPFB in Middletown, Ohio, where he was able to get Bobby Osborne on radio for the first time. Later he offered to record Bobby, Sonny, and their sister Louise on his Kitty Records label, which was based in Miamisburg, Ohio. In July of 1951, the recordings were done on Ginter's tape recorder in the Osborne farm house on Olt Road near Dayton, Ohio. From that session Ginter released two 78 rpm singles on Kitty. Peter Kuykendall purchased one, "New Freedom Bell," in Cincinnati, and played it for the Country Gentlemen, who made it a bluegrass standard later in the 1950s.

GODBAY, FRANK

GODBAY, MARTY The Godbays are a husband and wife team living in Lexington, Kentucky, where Frank is employed with the University of Kentucky. Both have been active in the Ohio-Kentucky bluegrass scene for many years. Frank is a

mandolin player who has played and filled in with bands in the central and southwestern Ohio area. Marty is also a professional photographer and has documented many southwestern Ohio bluegrass performers on stage. Both have written articles for Bluegrass Unlimited. Frank indexed the first 20 years of Bluegrass Unlimited and is well-known for his work as moderator of BGRASS-L, an internet bluegrass music discussion list.

GOOD, RICK Rick was one of the organizers of the Hotmud Family, playing banjo, guitar, and resonator guitar for the group. His clawhammer-style banjo and vocalizing are reminiscent of Uncle Dave Macon. After the breakup of the Hotmud Family, he became involved in acting with the Little Miami Theatre Works, eventually doing a one-man play, "The Last Song of John Profit." He went on to become band leader and co-director with his wife, Sharon Leahy, of the dance and music troupe Rhythm In Shoes.

GREER, JAMES MARVIN "JIM" (1942-) Jim Greer was born in West Liberty, Ohio, and was singing on the radio with his sisters, Valeda and Bonnie, when he was five years old. Over the years he learned to play banjo, mandolin, and guitar. The Greer Sisters with Jim performed primarily around Logan County, but made some appearances at WPFB in Middletown, Ohio. In 1961 Jim formed the Mac-O-Chee Valley Folks with Valeda, Bob McPherson, and Dalton Burroughs. They disbanded in the 1970s after becoming tired of the road, but had reformed in 2006 and were making appearances around Ohio with Jim on banjo and mandolin.

GRIFFIN, BUDDY (1948-) Born into a family band in Nicholas County, West Virginia, by 1971 Buddy Griffin had learned guitar, bass, banjo, and autoharp. In 1972, he fell in love with the fiddle when he heard and worked with Joe Meadows. In 1973 he got a job in the staff band on the WWVA Jamboree in Wheeling, where he came in contact with Landon Williams, who lured him to Cincinnati to play in his band The Hard Times. He and banjo player Jeff Roberts became friends and band-mates in the Katie Laur Band in 1975. During the same era, Buddy played with the Goins Brothers as well as gigs with Jeff Roberts. He later worked as an engineer at Vetco Records in Cincinnati and played in Charlie Sizemore's band. He recorded with Mac Wiseman and has worked with Jim & Jesse. He played in Branson, Missouri, for several years and in 2005 was administering the Bluegrass Music Certification Program at Glenville State College in West Virginia.

HALE, WILLARD A guitar player and singer from Somerset, Kentucky, Willard Hale came to Cincinnati in the late 1950s. He and Rusty York teamed up to play bluegrass, and later rockabilly, at the Old Hickory and other Cincinnati bars. They played on Jimmie Skinner's radio show and made some personal appearances with Jimmie. In 1959 they recorded three songs which were released on Starday Records.

HALL, LES (c.1934-2003) Les Hall was born in Kentucky and had a career in the Air Force, where he learned to play the banjo. When he retired from military service he settled in the Dayton, Ohio, area, formed a band called The Bluegrass Mastertone

Boys, and went into music full-time. He cut six singles on Rem Records and one on Snap, along with LPs on Jalyn, Round Robin, and Pittsburgh's Gateway label. Health problems forced him to give up full-time music in 1980.

HAMBLIN, BOB Bob Hamblin led the Dixie Ryders for many years. Recently, he has worked hard to promote local bluegrass on radio and TV and been involved in various bluegrass programs at Sinclair College. He has also taken bluegrass to the classroom in cooperation with the Dayton City Schools.

HAMILTON, BILL "BILLY" (DAYTON) A fiddle player around the Dayton, Ohio, area, Bill Hamilton cut a single on Jalyn with Jack Folk in 1963 or 1964.

HAMILTON, WILLIAM S. "BILLY" (1941-) (CINCINNATI) Billy Hamilton was born in Cincinnati and played mandolin in the Bobby Osborne style. He was once offered a job with the Osborne Brothers as guitar player and third voice in the trio, but he turned it down. While attending Yale University he was acquainted with rocker Jerry Garcia while Garcia was still playing bluegrass. In 2007 he is Professor of Russian and Associate Dean at Wake Forest University.

HAMPTON, THOMAS A. "PEACH" So nick-named because of his red hair, Peach played mandolin, fiddle, and sang with the Hagan Brothers band around the Dayton and Wilmington, Ohio area. He guested on the first Hotmud Family LP. In 1975 he and Greg Dearth left Dayton to work with the Hutchison Brothers band and he eventually ended up in Barnesville, Ohio. He earned a law degree from Ohio State, worked for the federal court in Atlanta, and moved back to Barnesville to open his own law practice. In 1990 he organized "Peach's Little Band" which only plays a couple of times a year and includes Dayton area musicians Barb Kuhns, Linda Scutt, and Greg Dearth, plus musicians from the Barnesville area. He also plays guitar occasionally with mandolin player Zeke Hutchison, son of one of the original Hutchison Brothers.

HARRELL, GEORGE WILLIAM "BILL" (1934-) Born near Marion, Virginia, Bill Harrell worked around the Virginia-Washington D.C. area for decades. He became better known around southwestern Ohio when he teamed with Don Reno to sing lead and play guitar after Don's split with Red Smiley. They cut LPs for King, King Bluegrass, and Jalyn in this area. After Red Smiley rejoined the group, the three of them continued until Red's death in 1971. Some of their final recordings were cut in Columbus, Ohio, issued on Jack Casey's Rome Records, and in 2006 reissued on Rebel Records.

HARVEY, DAVID (c.1958-) David is Dorsey Harvey's son and, as a result, grew up listening to people like Red Allen and Frank Wakefield, who would come over to play with his dad. He learned to play both mandolin and fiddle and play them well. When he was 14 years old, he played some shows with Red Allen, and at 17 he started playing full-time with the Falls City Ramblers in Ohio, Indiana and Kentucky. He played again with Red Allen and then moved to Colorado to help start a bluegrass, jazz, and swing ensemble called the Reasonable Band. Returning to Dayton, he worked with Larry

Sparks where his jazzy/bluesy feel on the fiddle and mandolin fit very well with Larry's soulful guitar playing. In 1989 he, his wife Jan, and her sister Jill, formed Wild and Blue and played together for 12 years. After that, he played with Larry Cordle and helped to record the bluegrass hit, "Murder On Music Row." He played with Harley Allen for a while, produced the highly regarded album "Moody Bluegrass" for Rounder, and in 2006 was playing in Claire Lynch's band. David currently operates a fiddle shop in Nashville.

HARVEY, DORSEY "LITTLE DAVID" (1935-1988) Dorsey, a native of Irvine, Kentucky, was a contemporary of Red Allen and Frank Wakefield and a talented mandolin player. However, he chose not to leave Dayton to seek his fame and fortune as they did. In the late 1970s, Ken Davidson prevailed upon him to record an LP on Poca River Records to showcase his talent on the mandolin. Dorsey, along with Fred Bartenstein, Sherrill Jennings, and Glen "Cookie" Inman, played the Dayton area for a time as the Dorsey Harvey Band.

HENSLEY, WALTER (1936-) Best known around the Baltimore area, Walter Hensley worked at the Ken-Mill in Cincinnati for a while as banjo player with Earl Taylor and the Stoney Mountain Boys. He cut a major label LP on Capitol and others on Rebel and Revonah.

HOBBS, ROY "SHORTY" A long-time associate of Kentucky legends Asa Martin and James (Carson) Roberts, Shorty Hobbs was playing mandolin and singing with Martin on Gennett Records in Richmond, Indiana, in the early 1930s. In the 1940s, he was at Renfro Valley and did a comedy act with "Little Eller Long." In the late 1940s, he came to Middletown, Ohio, to appear on WPFB radio as a performer and DJ. Bobby Osborne played in a band with Shorty and Chuck Swain in his early days at WPFB.

HOLDEN, FAIRLEY Fairley Holden was part of Smokey Ward's Barrelhead Gang at WPFB in Middletown. He was a dynamic performer and probably had as much to do with popularizing Jimmie Skinner's "Doin' My Time" as Jimmie did; it was on one side of the Barrelhead Gang record and he sang it at most of his personal appearances. He recorded also for King and some of the Renfro Valley labels, but he was one of those performers who came across much better in person. He was a part of the Corny Four Quartet, a gospel group with a sound similar to Shannon Grayson's Golden Valley Boys. The other members were Smokey Ward and the Osborne Brothers, when Smokey was running the WPFB Jamboree at the National Guard Armory in Middletown. When the Osborne Brothers moved to Detroit, Fairley went along as part of their band. He eventually left the music business and went home to Georgia.

HOLT, AUBREY (1938-) Aubrey Holt is one of the finest songwriters ever in bluegrass music. After playing bluegrass and rockabilly with his uncle Harley Gabbard in the 1950s and 1960s, he became the lead singer and guitar player for the Boys From Indiana in the 1970s and 1980s, and has appeared as a guest with the Wildwood Valley Boys in the 2000s. He wrote "Atlanta Is Burning", "Play Hank's Song Once Again", "One More Bluegrass Show Tonight," "Shaking the Grate," and many other songs.

HOLT, DELBERT

HOLT, HERMAN The Holt brothers played in many of the bluegrass bands around Dayton. They recorded with Dewey and Bill Marcum as the Kentucky Mountaineers. Delbert worked with the Bluegrass Special and later with the Dixie Ryders. As the Boys From Hyden, he and Bill Howard cut the locally popular “Trail Of the Balogna (sic) Rind.” Herman played with Jed Raleigh and the Country Cut-Ups and other bands.

HOLT, JERRY (1941-) Aubrey’s brother and Harley Gabbard’s nephew, Jerry Holt played bass and sang the high harmony with the Boys From Indiana.

HOPKINS, GARY Gary Hopkins was a volunteer DJ at WYSO and played bass and tuba(!) with the Hotmud Family and later married their guitarist/lead vocalist, Suzanne Thomas. He is currently playing bass with the Beacons, a gospel bluegrass group.

HUTCHISON, “LOST” JOHN

HUTCHISON, ROBERT “ZEKE” John and Robert Hutchison performed together around Dayton as The Hutchison Brothers, along with Greg Dearth on fiddle, “Peach” Hampton on mandolin, and Timothy Sparkman on bass. John played guitar and appeared as a solo performer around the country before joining with his younger brother “Zeke” to form a band which won the band contest at the Bean Blossom festival in the early 1970s.

INMAN, GLEN “COOKIE” “Cookie” Inman, a native of LaFollette, TN, has pretty much written the book on bluegrass bass playing in the Dayton area. He has played in the Allen-Lilly Band, the Wildwood Valley Boys, the Dorsey Harvey Band, with Red Allen, with Larry Sparks, with Mike Lilly, with Gerald Evans and Paradise, and with the Traditional Grass. He has also filled in with countless other bands when they’ve been short a bass player.

ISAACS, BENJAMIN JOSEPH “BEN” (c.1972-) Ben is the oldest of the three Isaacs siblings. He sings, plays bass, and produces most of the CDs for the group. Growing up, he was heavily influenced by Ricky Skaggs.

ISAACS, JOE (1947-) Born in Jackson County, Kentucky, Joe Isaacs came to the Dayton, Ohio, area in 1964 and was soon playing guitar with Roy Lee Centers and, a little later, banjo with Larry Sparks. In 1967, he joined Frank Wakefield in the Greenbriar Boys in New York City. It was there he met Lily Fishman who was to become his wife. With Fred Bartenstein and others, he formed the Lonesome Drifters before returning to Ohio to play guitar and sing lead with Ralph Stanley and later banjo with Larry Sparks again. He then formed the Calvary Mountain Boys, who recorded for Old Homestead and Hamilton’s Melody Records. In 1975, he and Lily began performing as Joe Isaacs and Sacred Bluegrass, which eventually became The Isaacs in 1986. After he and Lily divorced in 1998, Joe began performing with the Cumberland Highlanders

and also formed his own group, Mountain Bluegrass, with Stacy York singing a haunting tenor to his Stanley-style lead.

ISAACS, LILY FISHMAN (1947-) Lily Isaacs was born in Germany to Holocaust survivors, who in 1949 moved to New York City, where Lily grew up. She took voice lessons when she was young and became a folk singer performing in a duo known as Lily and Maria, which had an LP released on Columbia Records. She met Joe Isaacs at a club in Greenwich Village, eventually married him, and moved to Ohio. When Joe formed the Calvary Mountain Boys in 1971, she began singing with him and continued on through Sacred Bluegrass into The Isaacs. When Lily and Joe split up in 1998, she took over leadership of the group, which by then included their three grown children.

ISAACS, SONYA (c.1973-) Sonya is the older daughter of Joe and Lily Isaacs and plays mandolin in the group the Isaacs. She has explored the possibility of a solo country career by traveling with Vince Gill and providing some beautiful harmony vocals for him, which led to a solo recording contract for her. She had a couple of CDs issued but micro-management by the record company, over-production, and lack of promotion doomed the projects from the beginning. She has also recorded harmony vocals with numerous artists including Dolly Parton, Rhonda Vincent, Vince Gill, Ralph Stanley, Reba McEntyre, and Brad Paisley.

JACKSON, TOMMY (1926-1979) The most prominent fiddle player of his time, Tommy Jackson came to Cincinnati in the late 1940s with the Pleasant Valley Boys, which included Jerry Byrd, Louie Innis, and Zeke Turner. They worked on radio and TV at WLW, and as session musicians at King Records Studio and Herzog Studio. In Nashville, he played on bluegrass sessions with Bill Monroe, with Jim & Jesse, with Mac Wiseman, and he and Art Stamper played twin fiddles on the Osborne Brothers' first MGM recording session in 1956. During the square dance era, he recorded numerous fiddle tunes on Mercury and Dot Records, often accompanied by Hank "Sugarfoot" Garland on mandolin. Jackson was also part of Ray Price's great Cherokee Cowboys band of the 1950s, where he originated the "single-string" style that has dominated country music fiddling ever since.

JARVIS, JOHN DILL "J.D." (1924-) J.D. Jarvis was born in Clay County, Kentucky, but wound up in Hamilton, Ohio, where he became the foremost exponent of bluegrass gospel music in southwestern Ohio. He began recording in the early 1960s on the Ark label in Cincinnati, where his songwriting ability and primitive vocal style made him a favorite with many transplanted Appalachian people. Some of his best known songs are "Take Your Shoes Off, Moses," "I Am the Man, Thomas," and "The Hyden Miners' Tragedy." He recorded for Ark, Jewel, Sagegrass, Rural Rhythm, Melody, Sunrise, and his own Nation Wide label.

JENNINGS, SHERRILL A native of Kingsport, Tennessee and son in law of Southwestern Ohio bluegrass gospel pioneer Paris Decker, Sherrill Jennings played banjo with the Dorsey Harvey Band, played mandolin with the WBZI Bluegrass Band, and has

been a member of the Beacons gospel group. He has written excellent gospel songs, some recorded by New Found Road.

JOHNSON, ENOS (1928-) Born in east Tennessee, Enos Johnson learned to play both guitar and mandolin. While working on radio for grocery store entrepreneur Cas Walker on WCRK in Morristown, Tennessee, Enos met Jimmy Martin, and the two of them formed a duet. They left WCRK and came north to WPFB in Middletown, Ohio, where they worked with Smokey Ward. Enos and Jimmy split up and Enos started working with Sonny Osborne and Carlos Brock at WPFB. He was part of Sonny's band when they recorded for Kentucky and Gateway Records in Cincinnati and did quite a bit of the lead singing. The band eventually moved to Knoxville, Tennessee, but Enos quit because he had a family and needed the security of a day job. Later he worked for Bill Monroe for a few months and then, in the 1970s, he entertained tourists in Gatlinburg, Tennessee, with Jack Grooms and the Smoky Mountain Travelers.

JOHNSON, JAY Cincinnati-area singer and guitar player, Jay Johnson performed country, bluegrass, and gospel music. He recorded with the Sandy Valley Boys on Briar, on Bobby Grove's Oak label, on Big 6, and two great bluegrass singles in the 1960s backed by Earl Taylor and the Stoney Mountain Boys -- one on Cincinnati's Rocket label and the other on Nashville, the Starday subsidiary.

JONES, LOUIS MARSHALL "GRANDPA" (1913-1998) Born in Niagra, Kentucky, Grandpa Jones learned how to play guitar and was playing for dances when he was 11 years old. He moved to Akron, Ohio, as a teenager and got a job on radio station WJW as "The Young Singer of Old Songs." He worked in the backup band for the popular "Lum and Abner" radio show, which at that time originated in Cleveland. He went on the road with Bradley Kincaid and "Bashful Harmonica Joe" Troyan and eventually struck out on his own at WWVA in Wheeling, West Virginia, singing old-time songs, Jimmie Rodgers songs, yodeling, and doing comedy. While there he met Cousin Emmy (Cynthia May Carver), who taught him how to play clawhammer banjo. He spent three years in Cincinnati on the Boone County Jamboree where he, Merle Travis, and the Delmore Brothers founded the gospel quartet "The Browns Ferry Four" and he met the woman who was to be his future wife, Ramona Riggins, an excellent fiddle player. He and Merle Travis became the first artists to record for Cincinnati's King Records, although their first four sides were actually cut in Dayton, Ohio. Grandpa was to become a full-fledged star on King with hits like "Mountain Dew," "Eight More Miles To Louisville," "Old Rattler," and "It's Raining Here This Morning." A good songwriter, he wrote the classic "Tragic Romance" which his friend Cowboy Copas had a hit with on King (Wiley and Zeke Morris also claim authorship of "Tragic Romance"). In 1962, Grandpa had a top-five country record with "T for Texas" on Monument Records, followed by an entire album of yodel songs. He also cut a live album for Monument at the Black Stallion Night Club in Cincinnati. Late in his career, Grandpa Jones recorded old-time country songs on CMH Records. Grandpa was a long-time member of the Grand Ole Opry, and became a household name as a charter cast member of the "Hee-Haw" TV show. There he sang and performed comedy as well as recycling the Browns

Ferry Four's repertoire with the Hee-Haw Gospel Quartet. In 1978, Grandpa Jones was elected to the Country Music Hall Of Fame.

JONES, WILLIAM M. William Jones was a minister who founded Melody Records in Hamilton, Ohio in 1964. Melody continued until at least 1979, recording virtually all gospel music. He also formed Sunrise Records to record country music, and in 1970 acquired the Pine Tree label and used it for recording bluegrass. Pine Tree was the most prolific of the three labels, recording such well known artists as Larry Sparks, Dave Woolum, Carl Story, the Wilson Brothers, Joe and Lily Isaacs, Charlie Monroe, the Kentucky Gentlemen, and the Nu-Grass Pickers.

KELLY, CLARENCE As leader and lead vocalist of the Jewell Mountain Grass, Clarence Kelly wrote and recorded a song entitled "Mountain Laurel," which has lasted as a favorite around Dayton for many years. With a unique voice, he has been the lead vocalist for the Legends Of Bluegrass, and more recently for Nu-Cut Road. He has also developed into a competent songwriter.

KIDWELL, VAN Originally from Madison County, Kentucky, Van Kidwell settled in the Dayton area and began appearing with the Hotmud Family in the mid 1970s. As "Fiddlin" Van Kidwell he cut two LPs of old-time fiddle tunes for Vetco Records.

KINCAID, BRADLEY (1895-1989) Bradley Kincaid was born in Kentucky where he learned many of the old folk songs. He secured a job on WLS in Chicago, where he became what today we would call a superstar, singing those old folk songs on the "National Barn Dance." He published 13 songbooks which he sold over the air by the thousands. He eventually moved around to different radio stations, winding up at WSM in Nashville on the "Grand Ole Opry." In 1950 he retired from performing and helped start radio station WWSO in Springfield, Ohio, which was later sold to a group who moved it to Dayton and changed the call letters to WAVI. Bradley then bought Morelli's Music Store in Springfield and changed the name to Kincaid's after a few years. His major contribution to bluegrass was preserving folk songs which have been used by countless bluegrass musicians over the years. He was also instrumental in launching the careers of Grandpa Jones and Hylo Brown.

KING, NELSON (1914-1974) Nelson King was one of the first members of the Country DJ Hall of Fame. In the Cincinnati area, he presided over the "WCKY Jamboree" and "Hillbilly Hit Parade" when they had their greatest popularity and were on the air for four hours every night. At that point in time, bluegrass had not been divorced from country music, so he played bluegrass artists right along with country artists. He was voted the top DJ in the U.S. for eight consecutive years.

LAKE, STEVE (c.1943-) Steve Lake promoted bluegrass and country shows at Chataqua Park between Miamisburg and Franklin, Ohio, during the late 1960s. These shows were on a par with shows at other country music parks around the eastern and

midwestern United States and were only discontinued because the park was sold and Steve wasn't allowed the opportunity to buy it, even though he submitted the highest bid. After Chataqua, he promoted the All-Ohio Bluegrass Festival at the Montgomery County Fairgrounds in Dayton and bluegrass and country shows at Dayton's Memorial Hall and other venues. He is one of the owners of Lake Jewelry in Franklin, which for a long time has been a source for bluegrass and country records and CDs. He is a bass player and has maintained a country band (the Swingmasters) for many years. They backed Connie Smith and other nationally known artists, and played as the house band at various shows around the Dayton area. He was also involved with Delbert Barker in Central Records in Middletown, and in running an Opry-type show in Middletown.

LAKE, WILBUR "RED" (-1987) Red Lake founded Lake Jewelry in Franklin. He was a true country and bluegrass fan. At one point in time, you couldn't go to a bluegrass or country show in this area without seeing Red and his two sons, Steve and Gary, sitting on the front row. He eventually added records to his store inventory and made Lake Jewelry the destination for fans looking for country and bluegrass records in the Dayton/Cincinnati area.

LAUR, NANCY KATHERINE "KATIE" (1944-) Journalist, bluegrass singer and band leader, jazz singer, and radio broadcast personality, Katie Laur got into professional bluegrass with the Appalachian Grass and then formed the Katie Laur Band, becoming one of the first women to lead a bluegrass band on the national festival circuit. With her recording of "T for Texas" she won acceptance for female singers on bluegrass radio and paved the way for later female band leaders such as Lynn Morris and Rhonda Vincent. She cut three bluegrass albums for Vetco in the mid to late 1970s and a jazz album for Octev, Vetco's sister label in 1982, and more recently, a bluegrass CD in 1997 for Jim-Bob Records. Her first LP featured the first-ever glamour shot cover in bluegrass music. She has written for numerous Cincinnati and Ohio newspapers and magazines and co-hosts with Wayne Clyburn a long-running and popular bluegrass DJ show on WNKU, as well as being active in the Cincinnati arts community. Katie Laur is a life member of the Board of Directors of Bgrass, Inc.

LaWARRE, BILL (c.1941-) Bill LaWarre was an advertising executive by day and bluegrass musician by night for many years around the Cincinnati area. He played mandolin on Katie Laur's first LP and on her most recent CD, "Main Street." He was a member of the Walker Street Band in the late 1970s and early 1980s with Wayne Clyburn, Mark Rader, and Joe Brashear. He appeared on Ed Cunningham's CD, "Bluegrass Live At the Comet," featuring various Cincinnati artists. In 2006 he was living and playing music in Montana.

LEACH, ROBERT Robert Leach was the first banjo player in the Dry Branch Fire Squad and appeared on five of their early LPs, as well as recording with Chris Montgomery on Kanawha and Dorsey Harvey on Poca River. He has written a number of articles in "Bluegrass Unlimited" on Dayton, Ohio, area bluegrass musicians. His article on Carlos Brock is a wonderful look at the early bluegrass history of Dayton.

LEE (SCARBOROUGH), ESTEL Estel Lee grew up in Hamilton. He traveled what was probably one of the vaudeville circuits with his own western band and also performed on the shows as a magician. His influence on bluegrass began when he returned to the Cincinnati area and became involved with Lou Epstein and Jimmie Skinner. He worked at the Jimmie Skinner Music Center and started and owned the Excellent and Arvis record labels, which recorded bluegrass, country, and gospel artists.

LEET, CHARLIE (1944-)

LEET, MARY JO (DICKMAN) (1947-) Mary Jo and Charlie Leet have been performing and recording in the acoustic music industry for a combined total of more than 40 years, traveling internationally as well as throughout the United States. They spent over 15 years as the rhythm core of the Dry Branch Fire Squad bluegrass band and recorded many projects with the band on Rounder Records. They have recorded two independent music projects: the recently released CD "Duet" and an early project (now on CD) "I Love Bluegrass." They are currently working with their local group, True Life Travelers, and a regional group, Nuance...And Old Uncles, despite their relocation to Stuart, Virginia, in 2006.

LEWIS, JESSE E. "JOE" "CANNONBALL" "JAY CEE" (1924-)

Born in Laurel County, Kentucky, Joe "Cannonball" Lewis grew up in Connersville and Lawrenceburg, Indiana, and eventually made his home in Hamilton, Ohio. He worked the clubs in Cincinnati and secured a recording contract with MGM Records, where he attracted attention with "Train Whistle Nightmare," in which he vocally imitated a train whistle. An excellent country singer with a strong and expressive voice, he made eight singles for MGM. Many of them had a strong bluegrass flavor, with instrumental leads taken by fiddle and mandolin and a five-string banjo in the background. He wrote and recorded "Before I Met You" on Gateway, which later became a bluegrass standard when Lester Flatt and Earl Scruggs cut it. He also had singles on other local labels -- Kentucky, Lucky, Lunar, and Sunrise -- but these were much more country, using electric lead and steel guitar. He and his wife also recorded gospel music on Hamilton's Melody label.

LEWIS, WAYNE (1943-) Wayne Lewis was born in Sandy Hook, Kentucky, but moved to New Boston, Ohio, (just outside Portsmouth) when he was five years old. Playing guitar and singing lead, he helped to form a band called the Kentuckians in the 1960s (not the same band as that headed by Red Allen & Frank Wakefield). They played a lot of the bars in Cincinnati, Dayton, and Columbus and recorded two singles for Jalyne Records in Dayton, as well as backing Paul Mullins on two albums. After that band broke up, Lewis played with Ralph Stanley and with Lillimae Whitaker before joining Bill Monroe as guitar player and lead singer in 1976, a job he retained for ten years. After leaving Monroe, he started his own booking agency and band and eventually recorded three LPs, two on Old Homestead ("Bluegrass Traditions" featured Kenny Baker playing fiddle and Bobby Osborne singing tenor) and one on Atteiram.

LILLY, MIKE (1949-) Mike Lilly played banjo for Larry Sparks in one of Larry's best early bands. He and Wendy Miller left Larry's band and performed together for a while, making some LPs for Old Homestead. Mike went with the Country Gentlemen for a few months before returning to Dayton. He and Harley Allen formed the Allen-Lilly Band which was popular in the Dayton area, putting out one LP on the Folkways label. Later, Mike formed his own band, Mike Lilly and the Country Grass, and cut an LP on Old Homestead.

LONG, "LITTLE ELLER" (see MAYHEW, ELLEN)

LOWE, BILL Singer and guitar player Bill Lowe was born in Pike County, Kentucky, and grew up listening to old-time country music. After serving in the Marine Corps, he lived near Los Angeles, California, where he actively played and wrote both bluegrass and country music. He recorded a song in the late 1950s which made the country charts titled "Foolish Heart" on Sundown Records. In the mid-1970s, he moved to Farmersville, Ohio and became heavily involved with the thriving bluegrass community that called WYSO in Yellow Springs its home. Bill cut a great laid-back album on Ramblin' Records (a subsidiary of Rounder) in 1976. He recorded at least two albums on Vandalia's Rose Records in the late 1970s as Bill Lowe and Cripple Creek. He and Ron Thomason put together a joint project on Gordo Records in 1987. (Note: There is a different Bill Lowe, who recorded with the Stanley Brothers on mandolin and vocals during the early 1950s.)

LUCAS, BOB Bob Lucas is music director and performer with the Mad River Theater Works in West Liberty, Ohio. He has written many songs recorded by the New Grass Revival, Alison Krauss, and other artists. Born into a singing family tradition, Lucas is a rhythm guitarist, banjo player, old-time fiddler, and has a rich tenor voice spanning over three octaves.

LUNSFORD, RAY Ray Lunsford played electric mandolin with Jimmie Skinner for years. He had a funky, instantly recognizable mandolin style. He recorded also with Ralph Bowman and with Rondell Barker, and cut some solo instrumentals for Sage and Sand, Excellent, and Rem.

LYNCH, JACK Jack Lynch was the founder of Jalyn Records which issued more records by far than any other label based in Dayton, Ohio, with the highest percentage of them being bluegrass. Jack was a familiar sight around bluegrass festivals selling records from the trunk of his Cadillac. He played most of the bluegrass instruments and recorded as Jack Lynch and the Lee Brothers and as Jack Lynch and the Miami Valley Boys. He was friendly with the Stanley Brothers and booked them into spots around Dayton and filled in on bass fiddle for them when they were in town and short of musicians. In the 1980s, Jack Lynch relocated to Nashville.

MAGAHA, MACK (1929-2003) Mack was the fiddle player in the classic line-up of the Reno & Smiley band. South Carolina-born, he was a great fiddler and entertained with his dancing as he played, always with a smile on his face. He had the idea and co-wrote with Don Reno the band's most popular song, "I Know You're Married But I Love You Still." Thought by many to be a classic cheating song, it was actually about Mack's future wife, whom he thought had married someone else. After nine years with Reno and Smiley, he left to join Porter Wagoner on TV in Nashville. After Porter quit the road, Mack played at Opryland for more than 10 years and recorded several solo LPs.

MARCUM, BILL

MARCUM, DEWEY Working the Dayton area as the Marcum Brothers and the Stanton Mountain Boys, Bill and Dewey Marcum cut an album on Jalyn and one on Old Homestead. Dewey later recorded an album with the Newgrass Gentlemen on Central Records of Middletown. The two brothers had recorded an earlier single with Herman and Delbert Holt as the Kentucky Mountaineers.

MARTIN, JAMES HENRY "JIMMY" (1927-2005) Jimmy Martin's brash, cocky, "in your face" style endeared him to many and alienated others, but no one could dispute his talent as a bluegrass lead singer and rhythm guitar player. Martin's timing was the backbone of his Sunny Mountain Boys. Born and reared in Tennessee, he worked for Smokey Ward at WPFB in Middletown, Ohio, early in his career. Jimmy sang lead in Smokey's Corny Four Quartet and their version of "Who'll Sing For Me" was even better than the version Jimmy recorded later on. He introduced banjo legend J.D. Crowe, barely a teenager, at the time he was working in Middletown. Jimmy was lead singer for The Blue Grass Boys during several tours of duty over four pivotal years in Bill Monroe's career in the early 1950s. He worked and recorded on King with Bob Osborne, and on RCA with the Osborne Brothers, before forming his own band in 1955 and securing a contract with Decca Records. He had several Billboard chart records, the highest charting being "Rock Hearts," at #14. He was a member of the WWVA Jamboree and the KWKH Louisiana Hayride, and in 1995 was elected to the IBMA Hall of Honor.

MASTERS, JOHN Banjo player with Larry Sparks in the mid 1980s, John Masters sang baritone and played banjo on three of Larry's Rebel albums. He also worked with Jim McCall.

MAYHEW, ELLEN "LITTLE ELLER LONG" (1920-) Born in Detroit and married to Smokey Ward at the time he was at WPFB in Middletown, Ellen Mayhew was a 6'4" tall comedienne who wore braids and little girl dresses to make her look even taller. She came to Middletown from Renfro Valley, Kentucky, where she had performed with Shorty Hobbs.

McCALL, DWIGHT Dwight McCall was born in Maryland but grew up in Cincinnati where his Dad, Jim McCall, was lead singer and guitar player for the Appalachian Grass. He learned to play the mandolin and eventually began performing with Vernon “Junior” McIntyre. He moved on to help found Union Springs, then played mandolin and sang tenor with the Country Gentlemen and later with J.D. Crowe and the New South. In 2003 he issued his first solo CD on Lavenir Records, titled “Kentucky Peace of Mind.”

McCALL, JIM (1930-) Jim has been a prominent bluegrass lead singer and guitar player since the 1950s. He worked and recorded extensively with Earl Taylor in Baltimore and in Cincinnati, where the Stoney Mountain Boys were regulars at the Ken-Mill and Aunt Maudie’s. At one time, he was part of the house band at the Ken-Mill with Paul Mullins, Bennie Birchfield, and Harley Gabbard. That band cut several singles on Rem Records under various combinations of the members’ names. He was part of the early Appalachian Grass, with Vernon “Junior” McIntyre and Katie Laur, which worked around Cincinnati and cut two LPs on Vetco. Jim also cut a solo album on Vetco and later recorded with his own band, the Walker Mountain Boys. Jim’s son Dwight continues the family legacy with his own professional bluegrass career/

McDIVITT, RUSSELL “MAC” (1935-) Mac was born in Preble County, Ohio, and has been around southwestern Ohio all of his life. His love of country and bluegrass music began with listening to the Boone County Jamboree on WLW in Cincinnati in the early 1940s. Listening to the music gradually expanded into wanting to learn the history of the music and the people who performed it. His knowledge of bluegrass history in the southwestern Ohio area is reflected in his work as the principal author of these Bgrass, Inc. profiles of Dayton-Cincinnati area musicians and organizations. Mac was a DJ at WCTM and WCTM-FM in Eaton for about ten years in the 1970s and 1980s playing traditional country and bluegrass music. In cooperation with the OKI Bluegrass Association, he featured a full half hour each week of local bluegrass records and live interviews with local bluegrass musicians.

McINTYRE, VERNON “BOATWHISTLE” Boatwhistle McIntyre came to Cincinnati from Baltimore with Earl Taylor and his Stoney Mountain Boys. He played bass and did comedy with Taylor’s bands for 35 years. He was with Earl when the Stoney Mountain Boys became the first bluegrass outfit to play Carnegie Hall in 1959. Wearing baggy pants, a sailor hat, and a big bow tie when he did his act, he was one of the last of the old-time bluegrass comedians. He recorded one single on Vetco, probably in the late 1960s.

McINTYRE, VERNON JR. “JUNIOR” (c.1945-) Born in Maryland, Junior McIntyre ended up in Cincinnati after playing banjo on the streets of New York City, and playing around the Middletown-Hamilton, Ohio, area with Charley Fugate and the Virginia Playboys and with the Jackson Brothers. He played some of the bars on Vine Street in Cincinnati before getting a chance to play banjo with Earl Taylor at the Ken-Mill when Walter Hensley left to return to Baltimore. He played there with Earl, Jim McCall, and his father, Boatwhistle McIntyre, for more than six years. He also

played with a Dayton-based group called the Easterners for a while. He and Jim McCall eventually formed the Appalachian Grass, which became one of the best bluegrass bands to call Cincinnati home. After he and Jim split, he kept the Appalachian Grass name and is still fronting a band with that name in 2006, playing guitar and singing lead. In 1984, he, his wife, Kitty, and her brother purchased the Famous Old Time Music Company in Cincinnati which specializes in new, used, and collectible acoustic instruments, lessons, and repairs. The Cincinnati location is at 6019 Vine Street. In 2003, they opened a second location at 20322 U.S. 33 in Wapakoneta, Ohio, where they present shows and hold a bluegrass festival, in addition to their instrument business.

McKEE, JOHNNIE Johnnie McKee was a fiddle player who played the Dayton bars in the early 1950s along with the Brock Brothers, Red Allen, Noah Crase, and Frank Wakefield. He was one of Red Allen's Blue Mountain Boys, who toured Kentucky and Chicago in 1952 or 1953. He must have liked Chicago, because he left Dayton soon after to go there, and apparently never came back.

McLAUGHLIN, JAN For 25 years ending in June, 2006, Jan McLaughlin hosted the bluegrass program "Oak Street Ramble" on Miami University's WMUB-FM in Oxford, Ohio.

McMICHEN, CLAYTON "PAPPY" (1900-1970) Born in Georgia, Clayton McMichen first became famous as one of the legendary Skillet Lickers, playing old-time style fiddle. Later, with his own band, The Georgia Wildcats, he played a more modern swing-type fiddle. McMichen recorded with the legendary Jimmie Rodgers and wrote Rodgers' well-known "Peach Pickin' Time In Georgia." for Jimmie. He was at WLW in Cincinnati in the 1930s and was an influence on the generation of fiddlers that followed him.

McREYNOLDS, JESSE (1929-)

McREYNOLDS, JIM (1927-2002) Natives of Coeburn, Virginia, Jim and Jesse McReynolds cut their teeth on the old radio circuit, playing at various stations in the south and Midwest, including WPFB in Middletown, Ohio. At WPFB, they were billed as Jesse and James, the McReynolds Brothers. They backed Smokey Ward on his Barrelhead Gang record and also cut ten sides for Kentucky Records in Cincinnati with Larry Roll as the Virginia Trio. They went on to a long career recording for major record labels, becoming Grand Ole Opry members, and were inducted into the IBMA Hall of Honor.

MILHON, DANNY (1938-)

Danny Milhon played resonator guitar in the Columbus and Central Ohio area from the early 1960s into the early 1990s. An excellent musician who was in demand for recording sessions and as a band member, his membership in traveling bands was limited because he kept the same factory day job for 34 years. He did travel for a short time with

fiddler Benny Martin and singer Gene Christian. Danny played with Sid Campbell's Country Cutups, an early and excellent bluegrass band in the Columbus area that included Sid, Danny, Ross Branham, Bill Moore, and Chuck Cordle and sometimes John Hickman. In the early 1960s they held forth at a bar known as Irv-Nells on North High Street in Columbus. They were involved in recording the soundtrack for an experimental film "Football As It Is Played Today". His name is well known around the country from his recording activities with various artists on Rural Rhythm Records. He and Columbus musicians Jack Casey, Ross Branham, and Sid Campbell worked in various combinations backing old-time and bluegrass musicians on the label owned by Uncle Jim O'Neal in California. The sessions were probably recorded at Jack Casey's Rome Studios in Columbus or at Rusty York's Jewel Studios in Cincinnati. Some of the artists he backed in this endeavor included Hylo Brown, J.E. Mainer, Raymond Fairchild, Curly Fox, and Lee Moore. His connection to the Dayton, Ohio area comes from his work with Red Allen and with the Allen Brothers both on record and on stage. In 2007 he was playing with groups in Florida and with "Hayseed" in Michigan's Upper Peninsula.

MILLER, WENDY Along with Mike Lilly, mandolin player Wendy Miller was part of one of Larry Sparks' finest bands. They backed Larry during the early years and later recorded four LPs on their own for Old Homestead. Wendy was the composer of "Kentucky Chimes," a popular banjo and mandolin instrumental they recorded while with Larry. Wendy also became known as a fine craftsman of hand-made mandolins.

MONTGOMERY, CHRIS Chris Montgomery was basically a folk singer but he got into bluegrass around Dayton after he met Neal Allen. He played some with the Allen Brothers, Wheatstraw, and Earl Taylor. He cut a single on Kanawha, "The Delta Queen" and "No More Honky Tonkin" in 1976. In 1977 he worked with the Dry Branch Fire Squad and appeared on their first LP. Later on, he went back to his first love, folk music, and cut a couple of self-produced albums in the 1980s.

MOONEY, BOB Bob Mooney cut one single for Kentucky Records and participated with Estel Lee in the operation of the Excellent and Arvis recording labels. His greatest contribution to local bluegrass came after he moved to Lexington, Kentucky, and founded Rem Records. He recorded numerous bluegrass bands from the Southwestern Ohio area.

MOORE, CHARLIE (1935-1979) South Carolinian Charlie Moore is probably best known for his recording of "Truck Driver's Queen" with Bill Napier. They cut nine albums for King in Cincinnati. He also cut two albums on his own for Vetco in Cincinnati and had a popular regional hit with the old folk song "Barbara Allen." Charlie Moore and the Dixie Partners were popular in the 1970s festival scene and made a number of albums for Old Homestead and Leather.

MOORE, THURSTON In the late 1940s when it was difficult to find printed information on country and bluegrass entertainers, Thurston Moore began publishing the "Hillbilly and Western Scrapbook" in Cincinnati. It had pictures and short biographies of hillbilly stars from the local area and around the country, and was sold through radio DJs

for \$1.00 each. A new scrapbook was published almost every year and eventually went through 21 editions. He also published the "Country Music Who's Who," a large size hardback book which was a trade and fan publication combined. He made two attempts at publishing "Hoedown" magazine, but it never really caught on. He also put out stars' birthday calendars and picture books which were sold at country music shows. For several years in the 1950s, he and his wife Georgianna owned and operated Verona Lake Ranch, a hillbilly music park near Walton, Kentucky.

MULLINS, PAUL "MOON" (1936-) Born and reared in Menifee County, Kentucky, Paul Mullins came to Ohio in 1964 to take a DJ job at WPFB in Middletown. His approach to that job has made him a bluegrass broadcasting legend. Playing strictly bluegrass and hard country records, and using a friendly, folksy, down-home, ad-lib style of presenting his commercials endeared him not only to the transplanted southerners in the southwestern Ohio area, but also to Buckeyes who were tired of announcers who all sounded the same. In 1995 Paul went to work for his son at Joe's radio station, WBZI in Xenia, Ohio, and continued there until his retirement. Being a working musician also worked to his advantage in producing concerts and staying visible within the bluegrass industry. Primarily a fiddle player, he is also capable on guitar and mandolin. Mullins worked off and on with the Stanley Brothers in the late 1950s and early 1960s. In 1961 and 1962 he was a member of the Bluegrass Playboys in Kentucky where he first recorded his signature song "Katie Daley." He worked in the Log Cabin Boys with guitarist/singer Sid Campbell, who would later work with Paul in the Nu-Grass Pickers. After moving to Ohio, Paul worked in the house band at the Ken-Mill in Cincinnati with Jim McCall, Bennie Birchfield, and Harley Gabbard, and they cut some singles on Rem Records. He worked with the Valley Ramblers, the Nu-Grass Pickers, the Boys From Indiana, the Traditional Grass, and the WBZI Bluegrass Band, and also cut LPs under his own name: one on Vetco, one on Jalyn, and a CD on Classic Country Productions.

MULLINS, WILLIAM JOSEPH "JOE" (1965-) Joe Mullins is a Buckeye with a strong Kentucky heritage. He was born in Middletown, Ohio, shortly after his dad Paul took a job as a DJ on WPFB. Joe grew up having personal contact with most of the best of the first and second generation of bluegrass musicians. He sings tenor and plays guitar and fiddle but his great passion is the five-string banjo. He became one of the top banjo players in bluegrass by studying all of the masters and then putting together his own style. With his dad, Mark Rader, and Bill Adams, he helped organize the Traditional Grass in 1983. After they disbanded, Joe bought radio station WBZI in Xenia, Ohio, and changed its format to bluegrass and classic country. Subsequently, he expanded coverage by leasing WKFI in Wilmington and buying WCTM in Eaton, whose call letters he changed to WEDI, and simulcasting on all three as well as streaming to the World Wide Web. Joe was also part of the original super group, Longview, which also included Dudley Connell, Don Rigsby, Glen Duncan, Marshall Wilborn, and James King. In 1998, Joe promoted their first public appearance at Fairborn High School and their version of "Lonesome Old Home" was the 1998 bluegrass song of the year. He has also been involved with local groups: the Beacons, WBZI Bluegrass Band, and Joe Mullins' Radio Ramblers. Joe has been an active and successful promoter putting on shows at the American Legion and Conover Hall in Franklin, Fairborn High School, Xenia High

School, Memorial Hall in Dayton, the Roberts Center near Wilmington, Shawnee Park and the Greene County Fairgrounds in Xenia, Island Park in Dayton, and cooperating with Cityfolk in their annual folk festival in downtown Dayton. He is on the board of Bgrass, Inc. and has also been active as an officer in the International Bluegrass Music Association.

MURPHY, LORA Married to Ron Murphy, Lora Murphy was an integral part of the Muddy River Band, playing rhythm guitar and singing tenor as well as some lead. Her part on “Body and Soul” was eerie enough to give you a chill.

MURPHY, RON (1947-) In the 1970s, Ron Murphy played bass in the Hagan Brothers Band and then organized his own Muddy River Band which was a little more jazzy and progressive than most of the bluegrass bands around Dayton at the time.

NAGER, LARRY Larry Nager began as a professional musician playing bass for the Katie Laur Band, Red Allen & the Kentuckians, and the Allen-Lilly Band. He became nationally known as a music critic, covering all types of music for the Cincinnati Post for eight years, the Memphis Commercial Appeal for four years, and the Cincinnati Enquirer for eight years. He created and produced the Cammy Awards Show which annually honors Cincinnati musicians in all fields of music, including bluegrass. He wrote the documentary film “Bill Monroe: Father of Bluegrass Music” and authored the book “Memphis Beat” which chronicles the rich music history of all types of music in Memphis.

NAPIER, BILL (1935-2000) Bill Napier started with the Stanley Brothers in the late 1950s, playing mandolin, performing comedy as “Dad” Napier, and cutting some of the Stanleys’ last Mercury records. Napier switched to lead guitar when they went with King Records in Cincinnati and Syd Nathan wanted a new distinctive sound for the band. He partnered with Charlie Moore in 1960 and played both lead guitar and banjo. They released one single, “Big Daddy of the Blues” on Wayne Raney’s American label, and then went with King Records where they recorded at least nine albums. After the duo split, Napier relocated to Michigan, where he recorded sporadically.

NATHAN, SYDNEY “SYD” (1904-1968) Syd Nathan founded King Records in Cincinnati, he operated King Records, he was King Records. When Syd died, King might as well have ceased to exist. He was loud, gruff, and hard to get along with, but he knew how to market records and was a genius at capitalizing on current events. Because King did everything in-house, there was little lag time between recording and getting the records on the street. When a little girl in California became trapped in a well in 1949, newspapers nationwide followed the rescue attempts until she was found dead. Syd rushed Jimmie Osborne into the studio and recorded “The Death of Little Kathy Fiscus” and had the records in record shops in just over a week. He had black performers record country songs and bluegrass musicians record rhythm and blues songs. His biggest contribution to bluegrass was his prolific recording of the Stanley Brothers, Don Reno & Red Smiley, Moore & Napier, and other early artists. In 1996,

Syd Nathan was inducted into the Rock and Roll Hall of Fame in Cleveland, Ohio, and in 2006, he was named to the International Bluegrass Music Hall of Honor.

NEELY, BERNICE (SPARKS) (c.1937-) Bernice Neely is Larry Sparks' older sister, and got him started playing guitar. She and Larry performed together as a duet in church and on the radio as they were growing up. When Larry formed the Lonesome Ramblers, Bernice played rhythm guitar and sang harmony in the first band, and recorded with Larry on his first Pine Tree album. She wrote a number of bluegrass standards which originated with Larry's recordings.

OSBORNE (WILLIAMS), LOUISE Louise Osborne Williams is the sister of Bob and Sonny Osborne. She and Sonny appeared at WPFB in Middletown while Bob was in Korea. The two records the Osbornes did on Kitty were issued under her name, one as Lou Osborne and the Osborne Family, and the other as Lou and Sonny Osborne and the Stoney Mountain Boys. Louise wrote all four of the songs and sang on the records. One of the songs was "New Freedom Bell" which was later recorded and popularized by the Country Gentlemen. Louise authored other songs, including "You'll Never Be the Same," and "Blue Eyed Darling," released by Jimmy Martin and Bob Osborne in 1951. Her son, Dana Williams, plays bass and sings with Diamond Rio, a leading country band.

OSBORNE, ROBERT VAN JR. "BOBBY" or "BOB" (1931-) Bobby Osborne has become an acknowledged master of the bluegrass mandolin, and his high lead singing has caused many a chill over the five-plus decades that he and Sonny performed together as the Osborne Brothers. He began his professional music career around 1947 at WPFB in Middletown, Ohio, with a group he called the Miami Valley Playboys. Bobby's idol at the time was Ernest Tubb, and he was singing in the Ernest Tubb style and playing electric guitar. He met Galax, Virginia-born banjo player Larry Richardson at WPFB, and soon the two of them left for West Virginia to seek fame and fortune. They played on radio in Welch, West Virginia as the Silver Saddle Boys and later worked with Rex and Eleanor Parker in Bluefield, West Virginia, eventually landing a job with the Lonesome Pine Fiddlers. They cut four sides on Cozy Records, with "Pain In My Heart" becoming a bluegrass classic. This record received a lot of radio airplay in Dayton. After Larry Richardson left, Jimmy Martin and Bobby cut four sides for King Records in Cincinnati, backed by the Lonesome Pine Fiddlers, but issued as by Jimmy Martin and Bob Osborne. It was at this time that Bobby began playing mandolin, because Jimmy wanted to be the guitar player. At roughly the same time, Bobby, Sonny, and Louise Osborne and probably Jimmy Martin cut the four issued Kitty sides for Ott Ginter at the Osborne farm house. Bobby recorded some of the Gateway and Kentucky sides with Sonny during and after his Marine Corps duty which took him to Korea, where he received a Purple Heart when he was wounded in action. Later he and Sonny got together with Jimmy Martin and worked at WPFB and WJR in Detroit as Jimmy Martin & the Osborne Brothers, and recorded six songs for RCA Victor. After splitting with Jimmy, Bobby and Sonny and Red Allen secured an MGM Records contract. Their "Once More" was the first song recorded with their newly invented high-lead style of trio harmony. "Ruby," with its sustained high note on the title word, would drive the crowds

wild, and was Bobby's signature song until "Rocky Top" came along. After Red Allen departed, Bobby and Sonny worked together as the Osborne Brothers, recording with MGM, then Decca (MCA), CMH, Sugar Hill, and Pinecastle. After Sonny's retirement from the road in the early 2000s, Bobby continued on as Bobby Osborne and the Rocky Top Express, recording for OMC and Rounder.

OSBORNE, SONNY ROLAND (1937-) Sonny Osborne gained some early fame by playing banjo and recording with Bill Monroe in 1952, when he was only 14 years old. Earlier, Sonny and his sister Louise had worked at WPFB in Middletown, Ohio, and cut two singles on Ott Ginter's Kitty label of Miamisburg, along with Bobby Osborne and probably Jimmy Martin. When Sonny returned to Dayton from his stint with Monroe, he put together a band that recorded bargain covers of bluegrass hits as well as some original material for Kentucky and Gateway Records in Cincinnati. This went on sporadically from late 1952 until early 1956, and eventually totaled approximately 50 sides. One of the recordings, "Sunny Mountain Chimes," was a bona fide hit in the Cincinnati area, selling a reported 67,000 copies. The band originally included Enos Johnson on mandolin and Carlos Brock on guitar and was billed on record as Sonny Osborne & his Sunny Mountain Boys. Several bass players were used and Bobby Osborne and Red Allen showed up on some of the later sessions. After settling into a long career with Bobby as the Osborne Brothers, Sonny became known as a great innovator. He experimented with a six-string banjo as well as a five-string resonator guitar/banjo. He wrote the first five-string bluegrass banjo course and he and Bobby electrified their mandolin and banjo when they began playing large auditoriums on country package shows. Sonny retired from the road in the early 2000s.

PALMER, JOHN (1927-1993) John Palmer was the long-time bass player and bass vocalist for Don Reno, Red Smiley & the Tennessee Cut-Ups during their years of recording for Cincinnati-based King Records. He had played with Don in various bands before that. When Reno & Smiley split up in 1964, John stayed with Red Smiley as part of the Bluegrass Cut-Ups, the band that eventually became the Shenandoah Cut-Ups after Red's retirement in 1968. The Shenandoah Cut-Ups had a recording career of their own and also helped back Mac Wiseman when he re-recorded a lot of his old songs for Cincinnati's Vetco Records in 1975.

PARKER, DON Don Parker was a mandolin player and professor at the University of Cincinnati in the early 1970s. He was faculty advisor to the UC Bluegrass Committee, which brought in the Country Gentlemen, the II Generation, Charlie Moore, Jimmy Martin, and the Nu-Grass Pickers to UC in this time period. He was also a member of Katie Laur's first band.

PENNINGTON, RAY (1933-) Ray Pennington was a vocalist and led a western swing band in the Cincinnati area. He later became a recording artist and eventually a well known producer and part owner of Step One Records in Nashville. His early production activities were at King Records in Cincinnati where he directed a lot of the Stanley Brothers recordings in the 1960s. He was also co-writer of two of the Stanley

Brothers' most popular King records, "Stone Walls and Steel Bars" and "Don't Cheat In Our Home Town" (the latter was also recorded by Ricky Skaggs).

PHELAN, BERNIE Bernie Phelan was president of OKI when it made it's greatest strides as an organization. An intelligent, articulate but soft-spoken man, he seemed to have a knack for getting the job done.

POWELL, ED

POWELL, JACK

POWELL, ODELL The Powell Brothers were a Dayton band that was active in the 1960s, playing the east-side bars, and opening some shows at Hara Arena. There were three brothers: Ed played guitar, Jack played bass, and Odell played mandolin. Red Spurlock played banjo with them, as did Mike Lilly. They cut the classic single "Loneliness" on Top Tennessee with Red Spurlock, and a later single on Rem Records.

PRICE, BILL (1934-) Raised on a farm in Union County, North Carolina, Bill Price fell in love with the sound of Bill Monroe. In 1954, he got the chance to sing and play guitar with Bill. He stayed with the Blue Grass Boys for five months, then went with Jimmy Martin to WPFB in Middletown, Ohio, where he played mandolin. When Jimmy moved on, Bill got a job at the Jimmie Skinner Music Center in Cincinnati. In 1955 he formed the Country Partners with Carlos Brock, Bobby Simpson, and Benny Williams, and recorded six sides for RCA. After Carlos Brock joined the Army, Bill went with Bill Monroe again for a few months and then returned to North Carolina. He began playing both bluegrass and country and in the late 1960s and early 1970s he recorded for "D" Records out of Houston, Texas. Although the records were straight country, one of them is very interesting from a bluegrass standpoint. It was called "Dayton, Ohio" and appeared to be autobiographical because it referred to his days in Dayton and mentioned the Country Partners. Another one "Going Back To Charlotte" talks about living in Cincinnati and wanting to go back home. Price recorded several further bluegrass albums for Folkways before his death.

RADER, ELMER "EL" In the mid 1950s, the heyday of the small independent record labels, El Rader founded Lucky Records in Cincinnati. He recorded some of the better local country and rockabilly artists, such as Joe "Cannonball" Lewis, Bill "Zekie" Browning, Bobby Grove, and Nelson Young. He was involved as a songwriter with Joe "Cannonball" Lewis on some of the bluegrass-flavored recordings Lewis did for MGM Records. He is a cousin of Mark Rader of Middletown's Traditional Grass.

RADER, CHARLES M. "MARK" (1956-) Mark Rader grew up in a musical family in southwestern Ohio. An excellent lead guitar player and singer, he worked with the Traditional Grass through their entire existence, from 1983 to 1995. He had worked previously with the Walker Street Band in Cincinnati from 1979 to 1981. Rader did quite a bit of songwriting for the Traditional Grass, including "The Blues Are

Still the Blues” and “This Love of Ours.” He soloed on some fine Jimmie Rodgers songs like “Jimmie’s Texas Blues” and “My Old Pal” as well as duets with Joe Mullins on the Delmore Brothers’ songs “Gonna Lay Down My Old Guitar” and “Weary Lonesome Blues” and old-time country songs “Lover’s Quarrel” and “She Has Forgotten.” After the Traditional Grass broke up, Mark ceased to perform professionally.

RANEY, WAYNE (1921-1993) Wayne Raney was born in Wolf Bayou, Arkansas, and as a boy became interested in playing the harmonica. In 1938, he teamed up with Lonnie Glosson, another harmonica player, and they worked together off and on for many years. They put together a short transcribed radio show that ran on 200 radio stations around the country, including WCKY in Cincinnati, where they reportedly sold five million harmonicas in the late 1940s. He also recorded for King Records in Cincinnati, where he had a #1 country hit with “Why Don’t You Haul Off and Love Me.” Raney also worked with the Delmore Brothers; the moody harmonicas of Wayne and Lonnie Glosson and the great guitar riff of Zeke Turner helped make “Blues Stay Away From Me” a big record for the Delmores. He worked also with Lefty Frizzell, and in 1956 started working as a DJ at WCKY in Cincinnati and stayed there for around five years. It was during this time that he became involved in starting a couple of Indiana record companies, Poor Boy and American. On Poor Boy he cut “We Need a Whole Lot More of Jesus (and a Lot Less Rock and Roll),” which also came out on Starday. Charlie Moore and Bill Napier cut a single on American. Wayne apparently also had a record company called New American based in Oxford, Ohio, which issued several EPs using leased King masters and were probably sold as a special offer over the radio. He finally moved back to Arkansas and founded Rimrock Records.

REEDY, JOHN From Harlan County, Kentucky, John Reedy and his wife Frances appeared on radio in Harlan, Kentucky, for many years and became well-known for their bluegrass gospel recordings. Sometime in the early 1960s, they were apparently living in the Dayton, Ohio, area as they cut three singles for Jalyn in Dayton, an EP for Ark in Cincinnati, and at least one self-produced single on their own label which gives an address of 5180 Wolf Creek Pike in Dayton. They also cut a single on Cincinnati’s Jewel label and two EPs on Starday, on which Dayton’s Dorsey Harvey is reputed to have been the mandolin player.

RENO, DONALD WESLEY “DON” (1927-1984) Born in Buffalo, South Carolina, Don Reno was playing the guitar at a professional level by the time he was eight and the banjo by the time he was 12. He performed with the Morris Brothers, Arthur Smith, and Bill Monroe but really began to be noticed when he and Red Smiley came to Cincinnati in 1951 as members of Tommy Magness & his Tennessee Buddies and cut four songs on King Records’ subsidiary, Federal Records. After that band broke up, he and Red came back to King in 1952 and cut 16 sides, including Don’s bluegrass standard “I’m Using My Bible For a Road Map.” This was the beginning of a long association with King Records. An exceptionally versatile musician, Don recorded “Home Sweet Home” and “Green Mountain Hop” for King by dubbing three vocal parts, guitar, banjo, fiddle, bass, and snare drum himself. His tenor singing was unmistakable and his fresh and original songwriting was both excellent and extensive. He wrote a high

percentage of the songs recorded by Reno & Smiley and co-composed and recorded “Feuding Banjos” with Arthur “Guitar Boogie” Smith, in whose Charlotte-based band he performed before the Tennessee Cut-Ups became a full-time organization in the mid 1950s. Along with partner Red Smiley, Don Reno was elected to the IBMA Hall of Honor in 1992. After he and Smiley’s first split in 1964, he teamed with Benny Martin briefly, Bill Harrell until 1979, and with sons Dale and Don Wayne until his death, recording for Dot, Mercury, King, King Bluegrass, CMH and several other labels.

RENO, RONNIE (1947-) The eldest son of Don Reno, Ronnie Reno was born in South Carolina and was playing mandolin in the Reno & Smiley band by the time he was nine years old. He played and sang on some of the many King records the band made in Cincinnati. After Reno & Smiley broke up in 1964, he played with Reno & Harrell for a while and then left in 1968 to play bass for the Osborne Brothers, eventually moving into vocal trio and guitar roles with that ensemble. He later joined Merle Haggard and the Strangers as front man and harmony vocalist, along with Bonnie Owens. After leaving Haggard, he produced a bluegrass show for Stan Hitchcock’s cable TV network and appeared with his two younger siblings as the Reno Brothers before initiating his own group in the late ‘90s.

RISNER, SCOTT (c.1962-) Scott was born in a log cabin near Verona, Kentucky, and learned both mandolin and guitar. He has played bluegrass in the Cincinnati area with the Comet Bluegrass All-Stars, Prospect Hill, the La-Z Boys, and in 2006 was playing with the Catalog Cowboys, who play various types of roots music.

ROBERTS, JEFF The dean of five-string banjo players in the Cincinnati area, Jeff Roberts started playing with the Katie Laur Band as a young man and has played and recorded with many bands around Cincinnati including the Ohio Valley Rounders and the Comet Bluegrass All-Stars.

ROLL, LARRY Larry Roll was the third member of the Virginia Trio with Jim and Jesse McReynolds when they recorded for Kentucky Records. He had a wonderful mellow voice and did some solo recordings for Kentucky as “The Circuit Rider” which were reissued under his own name on the Big 6 label.

ROSE, EVERETT Everett Rose owned the Blazing Stump on East Fifth Street in Dayton as well as the Opry House Bar and the Maple Gardens on West Third in the Drexel neighborhood. All three places used bluegrass music. Mac McDivitt saw the Stanley Brothers at Maple Gardens and Bill Monroe at the Opry House.

SALMONS, ANN

SALMONS, STEW Ann and Stew Salmons operated the Ken-Mill in Cincinnati. The house band was Earl Taylor and the Stoney Mountain Boys, who played six nights a week. When bluegrass bands were in town to record at King Records, Stew and Ann would often book them to play at the Ken-Mill. Mac McDivitt recalls seeing the

Stanley Brothers there. After leaving the Ken-Mill, they operated the Minute Man on North Bend Road, where Earl Taylor and Jim McCall appeared.

SCRUGGS, EARL (1924-) Shelby, North Carolina, native Earl Scruggs perfected the three-finger style of banjo that was emerging during his childhood in the Piedmont region of the Carolinas. After playing with the Morris Brothers and Lost John Miller & the Allied Kentuckians, Scruggs joined Bill Monroe & the Blue Grass Boys in 1945. That band, which also included Lester Flatt, Chubby Wise, and Howard Watts, first assembled all the ingredients of modern bluegrass music. In 1948, he and Flatt formed their own group, the Foggy Mountain Boys, and made their first 16 recordings in Cincinnati for the Mercury label. Included was Earl's "Foggy Mountain Breakdown," later acknowledged as the definitive banjo instrumental and used in the 1967 movie, "Bonnie and Clyde."

SECKLER, JOHN RAY "CURLY" (1919-) Born a "Sechler" in China, Grove, North Carolina, Curly Seckler changed to a more phonetic spelling as he became a prominent tenor vocalist and mandolin player in the early days of pre-bluegrass and bluegrass music. Seckler recorded with Charlie Monroe's Kentucky Partners before his most-famous pairing, with Lester Flatt and Earl Scruggs, with whom he appeared off and on until Lester's death in 1979. Thirty years earlier, he participated in classic recordings with Flatt & Scruggs in Cincinnati for the Mercury label. Seckler also toured with Mac Wiseman and with Jim & Jesse in the early 1950s, an era in which they were visible figures in the Cincinnati/Dayton bluegrass scene. In 2004, Curly Seckler was inducted into the Bluegrass Hall of Honor.

SEITZ, CHARLES "CHUCK" Chuck Seitz was a recording engineer who got his start at Rite Records in Cincinnati and helped produce Sonny Osborne's bluegrass records on Rite's Gateway and Kentucky labels in the early 1950s. He wrote a number of songs for Joe "Cannonball" Lewis, including "Train Whistle Nightmare." Chuck managed Joe at one time and also worked in Cincinnati for Billboard Magazine. Later, he went to work for King Records in Cincinnati, and was appointed chief engineer in 1961. Still later, he moved to Nashville and worked as an engineer in RCA Victor's legendary Studio B, providing audio expertise for such artists as Elvis Presley, Dolly Parton, and Chet Atkins, before returning to Cincinnati and working at QCA Records.

SHUMATE, JIM North Carolina-born Jim Shumate was a fiddler with Bill Monroe & the Blue Grass Boys when Lester Flatt and Earl Scruggs joined the group in 1945. He was included in the first iteration of Flatt & Scruggs' Foggy Mountain Boys, with whom he recorded four Mercury sides in Cincinnati in the Fall of 1948.

SIMS, BENNY (1924-1995) Benny Sims was an influential early fiddler in bluegrass, best known for his classic recordings with Lester Flatt, Earl Scruggs & the Foggy Mountain Boys. Sims was included in the last eight sides they recorded in Cincinnati for Mercury, in December of 1949.

SKINNER, JAMES “JIMMIE” (1909-1979) Jimmie Skinner was a Cincinnati icon. Born in Blue Lick, Kentucky, near Berea, Jimmie moved to Hamilton, Ohio, in 1926. The Hamilton-Cincinnati area was to be his home for most of the rest of his life. In the 1950s, no one was more popular in the Cincinnati area. In fact, in 1951 he was voted the fifth most popular artist nationally in Country Song Roundup, behind only Hank Snow, Hank Williams, Ernest Tubb, and Eddy Arnold. He was part owner of the record store in downtown Cincinnati that bore his name, and where he broadcast live daily for WNOP in Newport, Kentucky. He recorded on three major record labels; Capitol, Decca, and Mercury. He recorded three Billboard top-10 records: “I Found My Girl In the U.S.A.,” “What Makes a Man Wander,” and “Dark Hollow,” in addition to seven other top-30 records. Other labels for which he recorded included Red Barn, Radio Artist, Starday, Rich’R’ Tone, Vetco, Country Corner, Stop, Sims, Brite-Star, Prize, Jewel, and Blue Grass Special. Some of the artists he helped in the music business included Rusty York, Connie Hall, the Davis Sisters, Joe “Cannonball” Lewis, and Roy Moss. Mainly a country blues singer, in later years he recorded quite a bit of bluegrass and wrote the enduring bluegrass standard “Doin’ My Time,” as well as “Don’t Give Your Heart To a Rambler,” “You Don’t Know My Mind,” “A Born Ramblin’ Man” and many others.

SMILEY, ARTHUR LEE JR. “RED” (1925-1972) One-half of the great Reno and Smiley duo, Red Smiley sang lead and played guitar. He was born in North Carolina and had worked with the Morris Brothers before meeting Don Reno in Tommy Magness’ band, the Tennessee Buddies. They recorded with Magness in Cincinnati on Federal Records, a subsidiary of King in 1951. After leaving Magness, Don and Red worked briefly with Toby Stroud and then left to form their own band, the Tennessee Cut-Ups, and secured a recording contract with King Records. They worked the road and TV and recorded together until 1964, when Red’s health worsened and he decided to get off the road. He formed a new group, the Bluegrass Cut-Ups and continued on Roanoke TV. They cut one album on Rimrock and three on Rural Rhythm before Red’s retirement in 1968. In 1970, Red got back together with Don and Bill Harrell and worked dates with them until his death. Along with Don Reno, Red was elected to the IBMA Hall of Honor in 1992.

SMITH, BOBBY (1937-1992) Born in Tennessee, Bobby Smith came to Dayton, Ohio, in the late 1950s with his brother Dallas. They played the Dayton bars for about a year before Bobby got a job playing guitar and singing lead with Bill Monroe. After a year with Monroe, Bobby and Dallas formed The Boys from Shiloh.

SMITH, DALLAS (1934-2002) A Tennessee native, guitar-playing Dallas Smith and his brother Bobby played in the Dayton, Ohio, area as the Smith Brothers for about a year in the late 1950s. After his brother quit to work with Bill Monroe, Dallas played country music on the east coast, before rejoining his brother a year later to form The Boys from Shiloh.

SPARKS, LARRY (1947-) Larry Sparks was born in Lebanon, Ohio, and grew up in nearby Franklin, listening to country, bluegrass, and blues music on the radio. All

those styles were incorporated into his unique approach to singing and guitar playing. Larry was raised in a musical family, and his earliest appearances were with his sister Bernice. At the age of 17, he got the opportunity to play guitar for the Stanley Brothers, and at 19 he became Ralph Stanley's lead singer after Carter Stanley's death. Three years later, he formed his own band, the Lonesome Ramblers. He had recorded a single earlier on Jack Lynch's Jalyn label as Larry Sparks and the Sandy Mountain Boys. After forming the Lonesome Ramblers, he cut his debut album on the Pine Tree label in Hamilton, Ohio, entitled "Ramblin' Guitar" with half vocals and half instrumentals. This would set the tone for his career as he was to be as well-known for his bluesy guitar playing as he would for his soulful singing. Sparks cut two more LPs for Pine Tree and four for Cincinnati-based King Bluegrass. After that, he recorded for Old Homestead, Starday, County, Lesco (his own label), June Apple, Acoustic Revival, and a long string of LPs and CDs on Rebel. Larry was selected as the IBMA Vocalist of the Year in both 2004 and 2005, and his CD "40," celebrating his 40 years in bluegrass, was selected as both the Album of the Year and the Recorded Event of the Year by the IBMA in 2005. Since the 1970s, Larry has lived in Southeastern Indiana, near the Cincinnati/Dayton region where he regularly appears.

SPARKS, LARRY D. "D" Larry Sparks' son "D" is a bass player and baritone singer who has been in his dad's band off and on for several years. He was also a member of the Ohio band Blue and Lonesome.

SPARKS, SCOTTIE Not related to Larry, Scottie Sparks was born in Dayton, Ohio, and grew up in nearby Miamisburg. A guitar-playing lead singer, he worked around Dayton for a while before relocating to Kentucky. He has performed with the Wilson Brothers, Dave Evans, Redwing, Unlimited Tradition, Lost & Found, and had his own band at one time. An admirer of the Stanley Brothers, he participated in two Doobie Shea album tributes to the Stanley Brothers and had his own solo album on Doobie Shea in 1999.

SPENCER, FRED Fred Spencer was Roy Lee Centers' brother-in-law and worked a lot around Dayton with Roy Lee in the Easterners and as the Lee Brothers. Later on he formed his own bluegrass gospel group, the Spencer Family, which included his wife, son, daughter, and nephew Lennie Centers (Roy Lee's son). They lived and performed in the West Portsmouth, Ohio, area, where Fred passed away in the year 2000.

SPIVEY, WILSON A Cincinnati-area banjo player in the 1950s, Wilson Spivey played on WZIP in Covington, Kentucky, and WPFB in Middletown, Ohio, as well as at the Jimmie Skinner Music Center in Cincinnati. Rusty York got his start as a banjo player by taking some lessons from Wilson Spivey.

SPURLOCK, WILLARD "RED" (1930-) Red Spurlock played banjo around Dayton with all of the bluegrass greats that got their start there. Instead of spending his life on the road, he elected to stay around the Dayton area and operate his own auto glass business, playing bluegrass in his spare time. Born in Kentucky and residing in Indiana during his teen years, Spurlock settled in Dayton after he got out of

the Army. He played the West Third Street bars with Red Allen, Frank Wakefield, Johnnie McKee, and the Brock Brothers. He and Red Allen and Frank Wakefield recorded a single on BMC Records as the Redheads. Later, he teamed with the Powell Brothers to cut a classic single on Top Tennessee Records, "Loneliness," backed with a Red Spurlock original instrumental, "Spur-Lock Fones." In the 2000s, he and his wife Joyce were performing in a band known as Red Spurlock and the Rainbow Ramblers and issuing some self-produced CDs.

STAGGS, HAROLD Always introduced as "Fiddlin'" Harold Staggs, he was a member of or recorded with numerous bands around the Dayton area including the Valley Ramblers and the Dixie Ryders.

STAMPER, ARTHUR "ART" (1933-2005) Art Stamper was born in Knott County, Kentucky, and started playing fiddle when he was nine years old. In 1950, he went to Cincinnati and played the bars there off and on for two years. After that, he worked for the Stanley Brothers and fiddled on some of their Rich-R-Tone recordings. In 1956, he moved to Dayton, Ohio and began playing with the Osborne Brothers and Red Allen. Stamper played fiddle on their first MGM recording session, that included some twin fiddling with Tommy Jackson. After retirement from a hairdressing career in Louisville, Stamper played with Larry Sparks and recorded several popular fiddle albums featuring bluegrass and old-time styles.

STANLEY, CARTER (1925-1966) Thought by many to be the greatest lead singer ever in bluegrass music, Carter Stanley had a mournful, plaintive sound that could transport a listener back in time and across the miles to the Virginia mountains where he grew up. His ability to write songs like "The White Dove," "The Fields Have Turned Brown", and "The Lonesome River" only enhanced his effectiveness as a singer. He died young at age 41, but his influence still continues in 2006 with singers that emulate his style and bands that record the songs he wrote. Between the years of 1958 and 1965, the Stanley Brothers made recordings in Cincinnati for the King label, and performed often in southwestern Ohio.

STANLEY, RALPH (1927-) After his brother Carter's death in 1966, Ralph decided to continue on his own, but moved back to a more primitive sound. In 1967 and 1968, Ralph Stanley and the Clinch Mountain Boys recorded for King Records in Cincinnati. He continued to appear around the Dayton area just as much as the Stanley Brothers did, and recorded two LPs for Jack Lynch's Jalyn Records. With a succession of lead singers, he still did the old Stanley Brothers songs, but he started doing more lead singing, specialty banjo numbers, novelty songs, and the acapella gospel quartet singing which he originated in bluegrass. No one has ever been able to duplicate Ralph's raw, eerie mountain tenor voice. Ralph has achieved a lot of well deserved honors: an honorary college doctorate, membership in the Grand Ole Opry, his own museum, and, with the success of the movie "O Brother, Where Art Thou?," worldwide recognition outside of bluegrass music.

STORER, LESTER VERNON “NATCHEE THE INDIAN” (c.1913-1970)

Natchee was a fiddler born in Peebles, Ohio, who became well known in southern Ohio in the 1930s. He and Lloyd “Cowboy” Copas traveled with promoter Larry Sunbrock, who staged fiddle contests pitting Natchee against other famous fiddlers of the day, including Clayton McMichen, Curly Fox, and Clark Kessinger. Natchee was a showman and trick fiddler and would win a lot of the contests. The general consensus is that the contests were probably fixed (most of the fiddlers were paid by Sunbrock). There is some doubt that Natchee was even an Indian; he was rumored to be either Italian or Greek. To add to the confusion, he worked on radio with “Indian Bill and Little Montana” (Bill and Evalina Stallard). He apparently also worked around Dayton and Cincinnati with Emory Martin and with Jimmie Skinner. Aside from all rumors, people who saw Natchee remembered him for his showmanship.

STRONG, GARY

Gary Strong has been fronting bluegrass bands and doing bluegrass radio DJ shows around Cincinnati, northern Kentucky, and central Kentucky since the 1970s. He plays guitar and sings lead. Early on, he called his band the Licking Valley Boys and later changed it to Hard Times. He recorded LPs on Programme Audio, Old Homestead, and Central. He had DJ shows on WAIF in Cincinnati, WCYO in Richmond, Kentucky, and WOBO in Batavia, Ohio.

STRONG, TIM

Tim is Gary Strong’s brother and an accomplished lead guitar player. He also plays rhythm guitar and mandolin and sings tenor. He has worked with Union Springs and in 2006 works around the Cincinnati area with the Comet Bluegrass All-Stars and the La-Z Boys and with his brother’s band, Gary Strong and Hard Times.

SUTTON, TOMMY (1910-1992)

Tommy Sutton was originally a western-style singer who worked in various bands at WWVA in Wheeling, West Virginia. He came to Dayton as a country DJ and worked at several area radio stations in the 1950s, including WONE, WPFB, and WING, calling himself “The Old Cornbread Eater and Buttermilk Drinker-Upper.” He used Flatt and Scruggs’ “Dear Old Dixie” as one of his theme songs. Because he came from West Virginia, he was familiar with Mac Wiseman and pretty much made Mac a star in Dayton when no one else was playing his records. Tommy was personally responsible for securing the MGM Records contract for the Osborne Brothers and Red Allen, and helped the Trace Family Trio to get a contract with King Records.

SWEET, GENE

Gene Sweet played resonator guitar and worked at one time with Dave Woolum. In 1971 he had the house band The Blue Grass Unlimited at the Mermaid Lounge at 3100 East Third Street in Dayton with Mike Lilly, Art Wydner, and Oliver Witson. Gene also toured with Red Allen and the Allen Brothers and, in 1976, cut an album on Jewel entitled “Out On the Ocean.”

TAYLOR, EARL (1929-1984)

A mandolin player and tenor singer in the Bill Monroe style, Earl Taylor, a native of southwestern Virginia, came to Cincinnati from Baltimore and became a fixture on the Cincinnati bar scene. He played stints at the

Ken-Mill, Aunt Maudie's, and the Minute Man Inn. Performing on harmonica as well as mandolin, he did a lot of sessions at King Studios with out-of-town bluegrass bands such as the Stanley Brothers. Earl Taylor and his band, the Stoney Mountain Boys, were the first bluegrass group to play at New York City's famous Carnegie Hall (in 1959).

TEEPEN, TOM Tom Teepen, now a national editorial columnist for Cox Newspapers, was formerly editorial page editor for the Dayton Daily News and also wrote a folk music column for the newspaper. He became interested in bluegrass and that interest began creeping into his folk music column with reviews of bluegrass shows and records. He did a realistic feature on a concert tour with Larry Sparks and did a profile of Red Allen for Muleskinner News. Two of his articles were anthologized in "The Bluegrass Reader." Teepen's writings helped to legitimize bluegrass music for mainstream readers.

TERFLINGER, JEFF Jeff Terflinger played mandolin and recorded with the Katie Laur Band in Cincinnati when it was hitting the bluegrass festival circuit. He also worked with Wayne Lewis and with rockabilly legend Charlie Feathers. He, Katie Laur, and Terry Boswell played some gigs around Cincinnati as an acoustic trio, and he worked with Cincinnati's Akoustikats for several years. Terflinger appeared on the two LPs Mac Wiseman cut on Vetco and also recorded with Jimmie Skinner. Along the way he also began playing violin and in 2006 was in California playing jazz and swing with a trio called The Swing Monkeys.

THOMAS, BILLY Born in Kentucky, Billy Thomas came to Cincinnati after he got out of the Army and played the fiddle at various bars around Cincinnati and northern Kentucky in the early 1950s. He worked with a group called the Echo Valley Boys, who had a TV show on WKRC-TV in 1951. The band also made some recordings for Carl Burkhardt's Kentucky Records and Billy worked in the staff band at Kentucky, backing other artists and recording fiddle tunes with Buffalo Johnson's country band backing him. Thomas worked and recorded with Jimmie Skinner and recorded with Joe "Cannonball" Lewis. After being out of professional music for 20 years, he came back and played fiddle with the Boys From Indiana in the late 1970s and part of the 1980s.

THOMAS, SUZANNE (EDMUNDSON) (1945-) In 1970, Suzanne Thomas was one of the founding members of the fine Dayton, Ohio, band The Hotmud Family. At the time she was one of the few women musicians on the bluegrass festival circuit. Born in Dayton from Kentucky antecedents, she can sing, play guitar, banjo, fiddle, autoharp, mandolin, and piano. After the breakup of the Hotmud Family, Suzanne played lead guitar in the country-rock band Sagebrush and worked in a traditional duo with Carol Elizabeth Jones as the Kentucky Warblers before becoming a member of the Dry Branch Fire Squad in 1990. After several CDs with the Dry Branch Fire Squad, she left in 1999 and is now based in Hillsboro, Ohio. Thomas is also an accomplished songwriter and recorded an excellent solo effort on Rounder in 1998: "Dear Friends and Gentle Hearts."

THOMASON, RONALD S. "RON" (1944-) Ron was born in Russell County, Virginia. After graduating from Ohio University in Athens in 1967, Ron settled in the Springfield, Ohio, area and began teaching school as well as playing in a band that included Frank Wakefield and Howard Aldridge. He also worked with Jack Casey, Ralph Stanley's Clinch Mountain Boys, and Lee Allen's Dew Mountain Boys. In 1976, he started the Dry Branch Fire Squad, a force around the Dayton area before becoming prominent on the national circuit and as Rounder recording artists. Thomason recently relocated to Colorado. In addition to being an excellent mandolin player and having an eerie singing voice that can evoke the lonesome mountain sound like Ralph Stanley, Ron is also a bluegrass humorist who uses satire to comment on bluegrass, the world situation, and life itself. His humor is reflected in a little booklet he put out in 1979 "Lonesome Is a Car On Blocks." He is also the promoter of two bluegrass festivals, Grey Fox and High Mountain Hay Fever.

THORPE, OSBURN "OSSIE" (c.1934- ?) A native of Kentucky, Osburn Thorpe was a Deputy Sheriff in Montgomery County, Ohio, in the late 1960s when he began writing songs. He became friendly with Jack Lynch of Jalyn Records in Dayton and William Jones of Pine Tree Records in Hamilton. As a result, he was able to place songs with Ralph Stanley and Larry Sparks and get them recorded on those labels. He wrote five of the songs on Ralph's second Jalyn album, including "Carter's Songs," a tribute to Carter Stanley. He placed at least eight songs with Larry, including "Too Late To Walk the Floor" and "Green Pastures In the Sky," and produced Larry's first album on Pine Tree. An early death cut short a promising songwriting career.

TILFORD, JO (DePEW)

TILFORD, WAYNE Jo DePew and Wayne Tilford worked together at WPFB in Middletown, Ohio, and married while at the station. Jo could do a great version of the old Molly O'Day song "Why Do You Weep Dear Willow," and played bass on Jimmie Skinner's Red Barn recording of his classic "Doin' My Time." Wayne was a fiddle player. They recorded a single on Cincinnati's Ark Records in 1963, along with their daughter Angie.

TRAVIS, MERLE (1917-1983) One of the original members of the Browns Ferry Four at WLW, Merle Travis popularized "Travis Style Picking." Songs that he wrote or arranged that have become part of the bluegrass scene include "Nine Pound Hammer", "Dark As A Dungeon", and "John Henry."

TRIBE, IVAN Ivan Tribe is a widely published author who has documented the history of many southern Ohio musicians in articles for Bluegrass Unlimited, JEMF Quarterly, Old Time Music, The Devil's Box, Pickin', and Goldenseal, as well as in his contributions to "Definitive Country: The Ultimate Encyclopedia of Country Music and its Performers." Tribe was born in Albany, Ohio, and is a professor of history at the University of Rio Grande in Rio Grande, Ohio. He has also written a book-length history

of country music in West Virginia, a book on the history of the Stoneman family and, most recently, "Country – A Regional Exploration."

TURNER, LIGE

TURNER, RED The Turner Brothers, a mandolin and guitar duet who were on WLW for a long time, recorded for Radio Artist and Mercury Records. They cut an early version of "Kentucky," as well as numerous gospel songs. Red eventually became a minister and started his own Turner record label which issued gospel records, mostly by him.

TUTTLE, CURLEY Curley Tuttle was a mandolin player in the Hamilton-Cincinnati area who was active from the 1950s at least through the 1980s. He played with Dave Woolum, worked some with Jimmie Skinner, recorded on Hamilton's Melody Records with a group called the Good News Trio, and played and recorded with Joe "Cannonball" Lewis.

UKELSON, LOU Latter-day owner of the Jimmie Skinner Music Center, Lou Ukelson also founded and operated Aunt Maudie's Country Garden for a while in Cincinnati. He made his mark, however, as a record label owner and producer by founding Vetco Records in Cincinnati and issuing a lot of bluegrass in the 1970s and 1980s, using the best local talent as well as a few nationally known artists. He also owned the Outhouse label as well as the Octev label (Vetco spelled backwards), and issued some records for rockabilly legend Charlie Feathers on the Feathers label.

WAKEFIELD, FRANKLIN DELANO "FRANK" (1934-) Frank Wakefield is truly one of a kind. His "backwards talking" and "Jesus loves His mandolin player" numbers would be enough to ensure that, but he is also one of the greatest mandolin players to ever play bluegrass. He was born in Tennessee, moving to Dayton, Ohio in 1950. He and his brother Ralph appeared on WHIO in Dayton as the Wakefield Brothers. In 1952, he met Red Allen and the two of them worked together on and off for 20 years. In 1953, Frank wrote "New Camptown Races" and recorded it on Detroit's Wayside label. In 1957 he, Red Allen, and Red Spurlock recorded as The Redheads for Les Bodine's BMC label in Dayton. Frank went east and worked with the Greenbriar Boys, the Country Classics, and the Good Ol' Boys, in between stints with Red Allen. He performed with David Grisman and Jerry Garcia and, in 1975, formed the Frank Wakefield Band which has continued on into the 2000s.

WARD, SMOKEY A certified character, Smokey Ward headed up the Barrelhead Gang at WPFB in Middletown, and brought in several entertainers who were later to become famous as bluegrass musicians. Jim and Jesse McReynolds, Jimmy Martin, the Osborne Brothers, and J.D. Crowe were all with Smokey Ward at WPFB at various times. He did a live show around noon or 12:30 on weekdays and the Saturday night "WPFB Jamboree." He had a lot of old folksy type sayings which he eventually combined into a song called "Dog Bite Yo' Hide" which he recorded with the Barrelhead

Gang (Jimmy Martin later recorded it on Decca). After the live-show era was gone, Smokey worked as a DJ at WPFB for a while. Years later, he appeared as a guest on the TV show "To Tell the Truth" and stumped the panel with his occupation as a blacksmith.

WARMOUTH, DON Don Warmouth played guitar and sang lead for the Valley Ramblers. He had one of those unique voices that really lend themselves to bluegrass.

WATSON, GLENN

WATSON, VIVIAN A husband and wife team very active in the Dayton, Ohio, area in the 1950s and into the 1960s, Glenn Watson played mandolin, Vivian played guitar and they did a lot of good mountain-style harmony duets. They opened for national acts and appeared on Les Bodine's barn-dance-styled shows in Dayton. They appeared on the "WCKY Ohio Jamboree," which was broadcast live from Madison Lake Park in London, Ohio, in the early 1960s. They recorded for Les Bodine's BMC label in 1959 and also recorded for the Cincinnati cover label Big 4. They had a very good cover version of the Louvin Brothers' "I Don't Believe You've Met My Baby" on Big 4. Not exactly bluegrass because they used electric lead guitar on some their recordings, they were, like the Louvins, in a gray area between country and bluegrass.

WATTS, HOWARD ("CEDRIC RAINWATER") (1913-1970)

Howard Watts played bass in the "classic" edition of Bill Monroe's Blue Grass Boys, in which the modern sound of bluegrass jelled between 1945 and 1948. Watts struck off with bandmates Lester Flatt and Earl Scruggs to form the Foggy Mountain Boys. He performed on all 16 of the sides Flatt & Scruggs recorded in Cincinnati for Mercury, in 1948 and 1949. He also played on the first solo recordings of Hylo Brown (1954) and Jimmy Martin (1956), both musicians associated with the Cincinnati/Dayton region.

WEISBERGER, JON Born in Yellow Springs, Ohio, Jon Weisberger has become one of the top bluegrass/country music journalists in the country, as well as being an excellent acoustic and electric bass player. Jon received classical training as a child but opted for country and bluegrass when he became an adult. He has played bass with Darrel Adkins and Silverwind in Columbus and with Vince Combs in Dayton. He and Dwight McCall organized Union Springs in 1992 and recorded two CDs on Vetco and one on Copper Creek. In 1999 he worked with the Wildwood Valley Boys. He has also played around the Cincinnati area with Prospect Hill, the La-Z Boys, the Ohio Valley Rounders, the Comet Bluegrass All-Stars, and the Appalachian Grass. He also worked as a bluegrass DJ at WOBO in Batavia and WYSO in Yellow Springs. In 2003, he moved from northern Kentucky to Nashville to join Chris Jones' band. Weisberger has written articles for No Depression, Bluegrass Unlimited, Bluegrass Now, Nashville Scene, and other magazines, as well as liner notes. Articles in No Depression have included the Osborne Brothers, Jim & Jesse, Paul Williams, Larry Sparks, and Rhonda Vincent. Jon has won two awards from IBMA: Media Print Person of the Year for 2000 and Best Liner Notes in 2001. He has also been honored by the International Country Music Conference with the Charlie Lamb Award for Excellence In Country Music Journalism for 2005. He

is on the Board of Directors of Bgrass, Inc., and has written songs recorded by major bluegrass artists.

WHITAKER, JAMES “SHORTY” Shorty Whitaker was a long-time member of Joe “Cannonball” Lewis’s Blue Mountain Boys. He played some really strong mandolin on Joe’s bluegrass flavored MGM recordings, which were cut in Cincinnati.

WHITAKER, LILLIMAE (1940-) Lillimae Whitaker began life as Lillimae Haney, and performed with her sister as the Haney Sisters. After they grew up and her sister married and left the duo, Lillimae and her father continued with a band that included Charlie Whitaker, who eventually became Lillimae’s husband. In the mid 1960s they adopted the band name “Lillimae and the Dixie Gospelaires” and Lillimae became one of the first female band leaders in bluegrass. They lived and performed in the western Ohio area, recording on Arco, Rural Rhythm, Down Home, and Gloryland. Some notables who have gone through Lillimae’s band include Wayne Lewis, Tommy Boyd, and Joe Isaacs.

WILLIAMS, BENNIE Bennie Williams (not the same as the Nashville-based Benny Williams) was a member of the Valley Ramblers at one time and played fiddle on their first Jalyn LP.

WISEMAN, MAC (1925-) A native of Crimora, Virginia, Mac Wiseman is an influential bluegrass singer, guitar player, and a member of the IBMA Hall of Honor. After playing with Mollie O’Day, Wiseman joined Flatt & Scruggs and was included on their first recording session, held in Cincinnati in the Fall of 1948. From there, he joined Bill Monroe & the Blue Grass Boys before initiating a solo career. In his early recording days on Dot, Mac Wiseman was tremendously popular around the Dayton and Hamilton areas. His records crowded the country juke boxes. Much later, he revisited his early hits by re-recording some of them on two LPs on Cincinnati’s Vetco label with backing by members of the the Shenandoah Cut-Ups and the Katie Laur Band. He also headlined the “Buckeye Barn Dance” presented by WYSO, Lyceum Productions, and the Little Miami Theater Works at Sinclair College’s Blair Hall in Dayton on January 17, 1987.

WOOLUM, DAVE (d. 1986) Dave Woolum was a pioneer bluegrass band leader, lead singer, and guitar player. He and his band, the Laurel County Partners, opened for a lot of country acts around the Cincinnati area in the 1950s, when there were very few professional bluegrass bands around. He recorded for Ark, Excellent, Sage & Sand, Melody, Pine Tree, Rem, and Starday.

WOOTEN, ART (1906-1986) Art Wooten was a fiddler in early incarnations of all three of the first bluegrass bands: Bill Monroe’s Blue Grass Boys, the Stanley Brothers’ Clinch Mountain Boys, and Flatt & Scruggs’ Foggy Mountain Boys. With the latter, he recorded four songs in Cincinnati for Mercury in the Spring of 1949.

WYDNER, IRA "ART" (c.1917-1993) Born in Harlan, Kentucky, Art Wydner was an often-seen bass player around the Dayton-Cincinnati area in the 1970s. He played with Larry Sparks in one of Larry's early bands and later played with Dave Evans, in addition to filling in with many other bluegrass bands around the area.

YORK, CHARLES EDWARD "RUSTY" (1935-) Born in Harlan County, Kentucky, Rusty York came to Cincinnati when he was 17 years old. He could play both guitar and banjo, and began working the bars in Cincinnati with Willard Hale, with whom he later made some recordings on Starday. He acquired his nickname because people in the clubs assumed that the name inscribed on his second-hand guitar was his. Rusty became Jimmie Skinner's right hand man, working in his record store as well as playing banjo, resonator guitar, and electric lead guitar with Jimmie as the occasion demanded. He cut some rockabilly sides for Gateway and King; "Sugaree" on Chess became a national hit. An original banjo instrumental on Mercury was called "Dixie Strut." He also recorded as Rusty York and the Kentucky Mountain Boys with Curly Tuttle on mandolin, Billy Thomas on fiddle, Bill Lanham on guitar, Herman Kress on bass, and himself on banjo. He fronted Bobby Bare's band for a while and worked in Las Vegas, but eventually decided his future lay in his Jewel Recording Studio, which he began in his garage in 1961 and later moved to 1594 Kinney Avenue in the Cincinnati suburb of Mt. Healthy. The studio has been the site for many excellent bluegrass, country, and gospel recordings for a variety of labels, and is still in operation.

YOUNG, NELSON (1927-) Born near Richmond, Kentucky, Nelson Young came north to Cincinnati and worked the bars, including the Old Chatter Box in Cincinnati and the Blacksmith Shop in McGonigle. He was a member of the Sandy Valley Boys and played most of the bluegrass instruments but usually the fiddle or bass. The Sandy Valley Boys had TV shows on WCPO-TV and WKRC-TV in Cincinnati, WNOP radio in Newport, Kentucky, and WPFB radio in Middletown, Ohio, in the 1950s and 1960s. In 1963 he took the Sandy Valley Boys name and moved to Florida, eventually ending up at Walt Disney World as the Country Bears. Nelson had a hit on the small Cincinnati label, Lucky, in 1958 with "Rock Old Sputnik." He also recorded on area labels Ruby, Enola, Big 6, Madison, and Ark, and on the national label Starday. As the Sandy Valley Boys, two albums were cut for Briar, one for Vetco, and one for Lamon.