



# VIRGINIA ROCKS!

*THE HISTORY OF ROCKABILLY IN THE COMMONWEALTH*

LINK WRAY & THE RAYMEN

THE ROCK-A-TEENS

CLINT MILLER

PHIL GRAY & THE GO-BOYS

DON DAY & THE KNIGHTS

DOUG POWELL

WAYNE NEWTON

GENE SIMPSON & THE  
ROCKBILLIES

ROY CLARK

GENE CRISS & THE HEP CATS

ROBERT WILLIAMS & THE  
GROOVERS

AND MANY MORE!

GENE VINCENT



*In this Issue!*

**AN EXHIBITION PRODUCED BY THE BLUE RIDGE  
INSTITUTE & MUSEUM OF FERRUM COLLEGE**

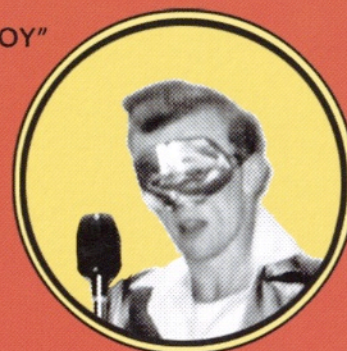
THE DAZZLERS



JANIS MARTIN



ROY  
"MYSTERY BOY"  
ELLIS





# ★ THE PINK & BLACK DAYS ★



Gene Vincent (pictured here in Twin Falls, Idaho, in 1957 with his band, the Blue Caps) was far and away Virginia's most successful rockabilly artist. The group spiced up the barebones elements of early rockabilly with mesmerizing stage action.

## Rockabilly Takes the Stage

As the smart-mouthed teenage child of country music and blues-driven boogie, rockabilly grabbed the nation by the ears and kept shaking for a decade. To do so, it squeezed the sharpest elements of other popular musical styles into a lean, brash sound featuring:

- A drawling solo singer
- A driving drum beat accenting the second and fourth beats, sometimes on a single snare drum
- Slapping, repetitive bass line
- Razor-edged electric guitar licks
- Catchy lovelorn or suggestive lyrics.

Peppered with rowdy, eye-catching stage antics, rockabilly—like the youth culture it fed upon—demanded attention. With the charismatic Elvis Presley leading the charge on Memphis' Sun Records, rockabilly fired a broadside musical salvo at the country and pop establishment of the 1950s.

In Virginia, rockabilly's energy captured thousands of teens and young adult fans from Tidewater to the coal-fields. Dancers jitterbugged to the beat in dance halls and gymnasiums, and live country radio "barn dance" shows added rockabilly performers to their lineups. Local musicians quickly slipped the looks, licks, and vocals of rockabilly in their acts, and over 60 Old Dominion artists and bands cut 45 rpm rockabilly records in small recording studios and radio studios.

In truth hardly anyone was solely a rockabilly artist.



Most Virginians who picked up the style had previously been playing country & western songs. A number had been bluegrass pickers. Some had tried their luck with pop music. True working musicians, of course, could play a bit of it all, and rockabilly was simply another tool in their bag of tricks to keep the listeners humming and the dancers moving. As the '50s ended and pop culture pushed rockabilly off the stage, nearly all of the players moved on to newer pop and country styles, to harder rock, back to comfortable bluegrass, or into the job-family matrix that left no time for playing gigs. Rockabilly's golden era was over, but the style's influence continues to this day.



Based in Martinsville, Jim Eanes was well known in the Southside Virginia music scene. He and the Shenandoah Valley Boys, shown here in Danville in the 1950s, performed regularly on WDVA radio's *Virginia Barn Dance* and numerous other radio programs. The group only cut one rockabilly record themselves, but Eanes produced records on his own labels for a number of the Commonwealth's rockabilly groups.

## The Rockabilly Generation

The musicians and fans who embraced rockabilly in the 1950s were born in the 1920s, '30s, and early '40s—earlier than the post-World War II baby boomers. (Indeed, the first baby boomers were only nine years old when Elvis Presley cut "That's All Right.") Entering the 1950s as teenagers and young adults, the Rockabilly Generation had seen the Great Depression give way to a booming economy. They heard the victory cheers of World War II and then squatted under desks during mock nuclear attacks. In segregated classrooms they recited the Pledge of Allegiance while the nation struggled with "liberty and justice for all." Rockabilly squeezed the conflicting stress and optimism of youth into a fireball that seared the entertainment norms of the day.

"What happened was, back in the late '40s, you only had big band music, Rosemary Clooney and Patti Page, and then you had hillbilly music on the country side, Hank Snow, Hank Williams. Then you had the black artists on a label called Atlantic. So really, how rockabilly came about, it was country music singers that discovered the black rhythm and blues music, and they incorporated it into hillbilly music and rocked it up. Rockabilly!"

## JANIS MARTIN

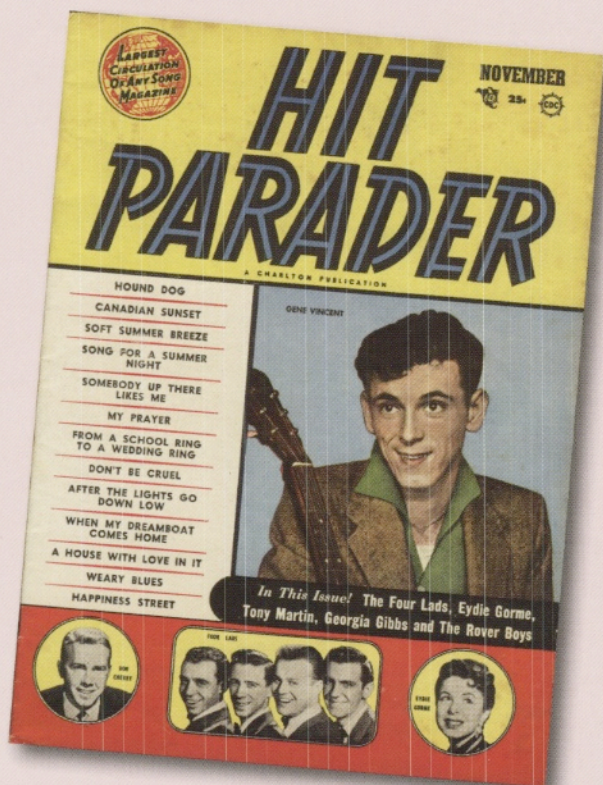
The Female Elvis, Halifax County

Growing up, the Rockabilly Generation had enjoyed unprecedented access to a buffet of music. With the twist of a radio dial or the spin of a 78 rpm record, pre-1950 listeners could easily catch horn-heavy dance orchestras, hip jazz groups, Sinatra-style crooners, pretend-cowboy singers, fast-fingered bluegrass pickers, country-jazz western swing bands, lonesome honky-tonkers, electrified bluesmen, jiving rhythm & blues groups, velvet-voiced quartets, and jubilant gospel choruses. Without intention, musical styles sailed across barriers of race, class, and geography, and the future inventors of rockabilly soaked in everything.



For a while Norfolk rocker Roy Ellis was bound by contract to perform only under his own name, but he got around that clause by playing gigs as the masked "Mystery Boy." In 1957 Jeanie Lee (Roy's sister) with Roy Ellis & the East Rockers cut their only rockabilly record. Roy, his girlfriend, his girlfriend's sister, his cousin (also female), and Jeanie Lee also formed Roy Ellis & the Miracletts and appeared on the *Old Dominion Barn Dance*.





Gene Vincent appeared on the cover of *Hit Parader* in November of 1956.

“Oh, well, when I first started, of course you play for your peers. You know you always play your age group, and everybody that we played for loved it . . . [But] I don’t think my father was thrilled with it. I don’t think most adults were thrilled with it, but they never are. I’m never thrilled with change, you know. I don’t think the adults were very much thrilled with it, but the kids were all for it, and it was fun. And it was more pure and simple then too, you know. There wasn’t the garbage that got attached to it. There was no drugs and stuff like that, not even alcoholism. None of that stuff was there. It was just flat out fun music.”

**ROBERT WILLIAMS**  
of The Groovers, Fredericksburg

As the Rockabilly Generation edged toward a mix of boogie and country, America’s mass media industries were unwittingly fine tuning the machinery for a musical revolution. Most small towns had at least one drive-in movie theater as well as an indoor movie theater with a stage for live shows. Radio coverage was widespread through much of the nation. After shutting down during World War II, a revived record industry was shifting from 78 rpm discs to the smaller, sturdier 45 rpm format. Virginia and the cities just beyond the state’s borders were rapidly jumping into television, adding at least ten new stations between 1948 and 1956. With money to spend and a willingness to spend it on entertainment, young people became the target of mass media in all forms.

The era of youth culture—particularly white youth culture—arrived with a splash of images: drive-in restaurants, sock hops, hot rods, drive-in movies, guys in slim-legged peg pants and greased DA (duck’s ass) hairstyles, pony-tailed bobbysoxers in snug blouses over tight skirts or pedal pushers. Behind it all played an unforgettable soundtrack the Rockabilly Generation could call its own. As cocky as the class clown, rockabilly barged onto the American stage to give sappy love songs, street-born doo-wop, and pop-country music some much-needed competition.



In order to have success on the televised teen dance shows, a song had to have “dance-ability.” Dr. Pepper sponsored the *Silver Dollar Dance-o-Rama* on Lynchburg’s WSET in the mid 1950s.



# The Big Bang of Elvis

Numerous artists—Pennsylvania's Bill Haley, Arkansas' Johnny Cash, Tennessee's Carl Perkins, and Virginia's Janis Martin, to name a few—played a rockabilly style in the early 1950s, but Memphis' Elvis Aron Presley pushed the beat right into America's living room. Presley had everything rock 'n' roll needed to transform the world of popular commercial music—a fine voice, charisma, exciting stage moves, handsome looks, and hometown likeability. Elvis was just clowning around when he first sang a rocking version of "That's All Right [Mama]" in the studios of Sun Records, but that 1954 record swept the nation into a fast-rising river of musical change.

Over the next year, Elvis Presley, Carl Perkins, and Johnny Cash toured widely as performers in ensemble country music shows. In May of 1955, a day after his first appearance on the nationally televised *Ed Sullivan Show*, Elvis played the first of several Virginia dates as part of country star Hank Snow's traveling *Grand Ole Opry* jamboree. The tour stopped in Norfolk, Richmond, and Roanoke.

Presley was still relatively unknown, and Viola Bess, who booked the Roanoke gig, recalled that he wore the same pink shirt, black pants, and white bucks for the two days he was in town.

By the time Elvis Presley returned to Virginia in September of 1955, his star had risen brightly. The show played Danville as well as the same cities from the previous spring tour. Ads for the Roanoke appearance printed "Extra Special, By Popular Demand" with Elvis's name, and the *Roanoke Times* called him "the Hillbilly Frank Sinatra."

Presley was the show's headliner in Richmond, and Elvis had to ask the fans waiting on the street outside the Mosque to settle down so the musicians could hear as they warmed up. Moon Mullins, a North Carolina/Virginia rocker at the time, remembers that Col. Tom Parker, Elvis's skilled manager, paid girls to pack the front rows in Danville and squeal when Presley performed.

In 1956 rockabilly exploded. Elvis Presley pulled ahead of a talented pack of rockabilly artists, including Perkins, Cash, Jerry Lee Lewis, Roy Orbison, and Virginia's own Gene Vincent. Among his '56 hits, Presley released "Heartbreak Hotel," "Don't Be Cruel," and "Hound Dog." He and Carl Perkins each had recordings of Perkins' "Blue Suede Shoes" out at the same time. Elvis was also singing hits in styles far from rockabilly, such as his ballad "Love Me Tender." Now the show headliner wherever he performed, Elvis played five dates in Richmond and Tidewater in '56.

## ◉◉ Folk Star Foto Album ◉◉



Elvis Presley's inclusion in the fan magazine *Folk Star Photo Album* (#184, circa 1954-56) reflects rockabilly's early home in the country music industry. Many Presley fans are unaware that Elvis first toured in country & western stage shows.

"I started playing when I was eight or nine, doing country music and stuff like that. Then I went into the 'rock.' That was 1954, '53, '52. When I was twelve years old, I was on stage. And then when me and [my friend] Talmadge started off, [it was] around about 1955 or 1956 maybe . . . Elvis Presley was popular then, and I liked his music. And Jerry Lee [Lewis], I liked Jerry Lee real well, too. Then we got the opportunity to play with him, to be the front band for Jerry Lee."

**KENNY COATES**

of The Dazzlers, Campbell County

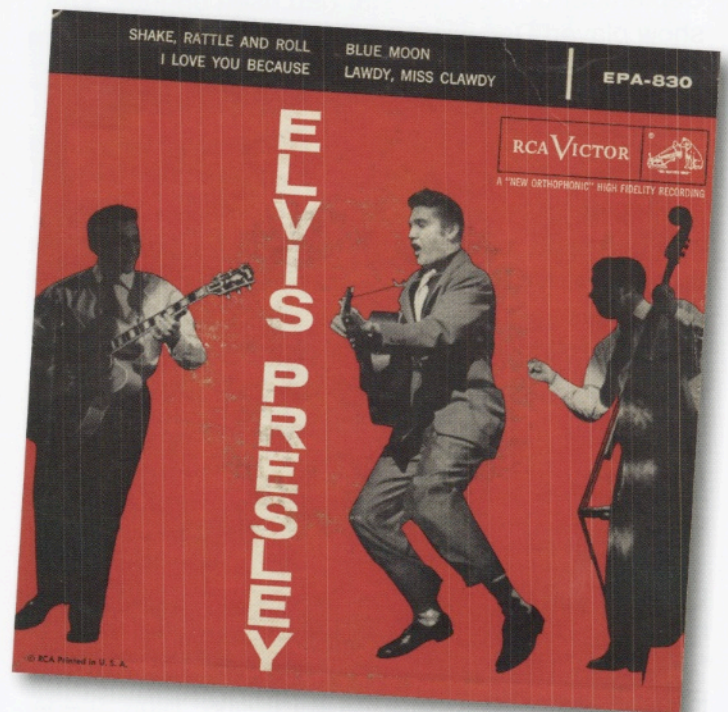




"Little Elvis" (front right), whose real identity is forgotten today, had Norfolk rockers Jeanie Lee Ellis and Roy Ellis backing him in a late 1950s performance. Countless performers adopted elements of Presley's early vocal sound and performance style. In the late 1960s, long after rockabilly's heyday and after Elvis had developed his white-costumed Vegas-style show, impersonating the King became a true cultural phenomenon.

With rockabilly as his springboard, Presley moved swiftly to the top of the youth-oriented entertainment business. However, he soon directed his talents deeper into smooth pop-rock songs, love ballads, and gospel music. In 1956 Elvis took an acting role in the movie "Love Me Tender," and over the next 16 years he starred in—and usually sang in—dozens of light-entertainment films. By the time he returned to Virginia in 1972, Elvis was a much different entertainer than he had been on his '55 and '56 tours.

Elvis Presley pulled young fans by the hundreds of thousands into the rock 'n' roll revolution. Time and again Virginia musicians mention Elvis when talking about their own turn to rockabilly. Outside of Elvis, however, rockabilly never became a long-haul moneymaker. Sales of single records more than tripled between 1950 and 1960, but love ballads, doo-wop songs, and novelty numbers dominated the teen market. Even so, Elvis's rockabilly flash sparked musical fires that would burn in both America and Great Britain for years to come.



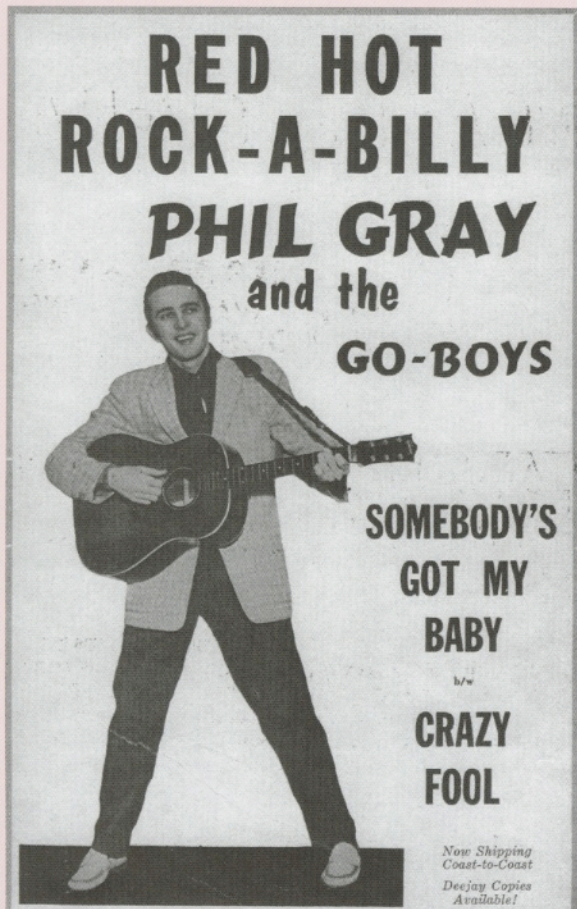
Some people found Elvis Presley's stage gyrations to be lewd and rock 'n' roll itself to be sinful. Such criticism was hardly a threat, and the star was soon selling millions of records, including this 1956 four-song EP (extended play) record, one of 28 Presley EPs RCA Victor released.



## Rockin' in Virginia

In many ways Virginia is a microcosm for America's rockabilly story. The Commonwealth produced a rockabilly superstar—Norfolk's Gene Vincent—as well as its share of the young musicians, dancers, record buyers, radio listeners, television viewers, and moviegoers who fed the movement. Virginia was caught up in the youth-culture trends sweeping across America in the '50s and early '60s, lightly spicing those fads with the lifestyle of the Upland South.

With country & western music as the original home for rockabilly, the Virginians who made early rockabilly records came to it with honest roots. They no doubt had heard the old plucky dance tunes played by fiddle-and-banjo string bands, and they likely knew some of the sentimental songs, ballads, and mountain gospel numbers of Scott County's famed trio, the Carter Family, or Dickenson County's bluegrass kings, the Stanley Brothers. It was only natural to start toying with the drum beats, thumping bass, and sizzling lead electric guitar licks they heard in popular honky-tonk songs and jazzy western swing dance music. Plus every Virginian was surrounded by the praise-the-Lord music of the South.



"A lot of my background came from ... a Pentecostal Church down there on the way to Brookneal .... Us kids, we would go down there every time they had a service and sit out in the straw field because they played guitars and mandolins and sung, you know, rhythmic stuff.

Then on down the road about a mile and a half, just across the railroad track was a black church. And now let me tell you, those black folks done some spiritual stuff, and rhythm, good Lord. Us kids would sit out there on the railroad track and listen to those black people. Oh man ... the rhythm they done, and how they knocked on them guitars, and how they thumped them pianos, and those black ladies that could just sing their hearts out .... And then I'd go back home and get my guitar, and I would pick up a little bit here and a little bit there, and then I'd sing this, and I'd sit down and I'd write me a song or something. That's how I got mine going."

**KENNY COATES**

of The Dazzlers, Campbell County

By the time he was 15, Phil Gray had played on radio for two years, had befriended the pre-star Elvis, and had recorded an Elvis-sounding 45. Unlike most early rockabilly artists, Gray (who also recorded as Green Gray) started out with rock 'n' roll first and then took up country music after his 1950s rock experiments failed to launch.



Coming from any and all directions, a throng of Virginia musicians dove into the rockabilly fray. The Commonwealth's rockabilly army included Richmond drama student Jess Duboy, who recorded pop songs before making musical history with the Rock-A-Teens; teenage Janis Martin (Halifax County), who already had years of country radio experience before earning the title "The Female Elvis"; and Clint Miller (Shenandoah County), who sang on radio to help pay his way through American University. Future country legends Roy Clark (Lunenburg County) and Patsy Cline (Frederick County), bluegrass great Mac Wiseman (Augusta County), and Vegas showman Wayne Newton (Roanoke) all briefly tried on the rockabilly style for size.

For the hundreds of local musicians working radio shows and dances, versatility meant more gigs, and these journeymen knew what their audiences wanted. As Norfolk rocker Roy Ellis recalled, "It was nice to be able to play what you wanted to play, but you found out real quick that if you were going to get invited back again, you had to play what the people wanted to hear, what they were requesting and so on." What they wanted included rockabilly.

"I sat around in a tobacco barn and learned how to play guitar. I worked the whole week and paid \$15 for my first guitar, and that was when I was about nine or ten.

"Back then people, during the fall, in these old houses, they would take the furniture out of the living room, and they would have a square dance. So I played with Clayton Amstud, and his dad and all of them, and they passed the hat around. We made \$6 a piece. I said, 'Man, this is what I want to do for a living.'"

## JIMMY DONALD

of The Dazzlers, Campbell County



After having a national hit with "Woo-Hoo," Richmond's Rock-A-Teens recorded "Janis Will Rock," a 1959 homage to the Old Dominion's rockabilly queen, Janis Martin.





Television's teen dance shows commonly featured dancers from a different area high school each week. Pictured here, students from Pulaski High School (Pulaski County) swing to the music on WSL's *Top Ten Dance Party* in Roanoke, circa late 1950s.

## But Can You Dance to It?

Old-time string bands, country groups, and swing orchestras played most dances for white Virginians in the 1940s, but through the 1950s pop-country-rockabilly combos grabbed a large share of that business, especially among teens and young adults. The "sock hop" ruled the high school dance world at mid century, and in the Commonwealth's schools (nearly all of which were still racially segregated) an array of afternoon and weekend dances were held between the fall Homecoming gala and the spring prom. Teenagers of the era favored the jitterbug, the stroll, and the bunny hop until South Carolina's Chubby Checker recorded a cover of Hank Ballard & the Midnighters' "The Twist" and made the twist a dance craze in 1960.

Hoping to keep young people active and out of trouble, Virginia civic groups staged dances as well, particularly in the summer months. Rock 'n' roll rattled the still nights from lodge halls, teen centers, swimming pools, and country clubs. Many communities entertained teenagers with evening dances in parking lots or in downtown streets closed to traffic. The bands, usually made up of area teens themselves, played covers of national hits, but they might try out a few of their own songs as well. As always, the best groups combined plenty of danceable music with an eye-catching act.

"Suddenly, younger country music fans, on the street, were talking about blues, about drums, about heavy beats. Country music would never be the same again."

### GEORGE CRUMP

WCMS Radio, Norfolk

"Sometimes they [the fans at concerts at the Mosque] get uncontrollable—go into a frenzied state . . . jump in the aisles and shake, get down on their knees, clap . . . They sometimes appear as if they are not civilized."

### POLICE SERGEANT ROBERT MILLICAN

Richmond



## A Selection of 1950s Television Dance Parties Popular Among Virginia's Teens

- Saturday Sessions (Roanoke)
- Top Ten Dance Party (Roanoke)
- Silver Dollar Dance-o-Rama (Lynchburg)
- Teen Age Party (Richmond)
- Twist Party (Norfolk)
- Dr. Pepper Dance Party (Harrisonburg)
- Teen Town Hop (Johnson City, TN)
- The Milt Grant Show (Washington, DC)
- The Buddy Deane Show (Baltimore, MD)
- Dance Party (Greensboro, NC)
- Disc Dance (Bluefield, WV/VA)
- West Virginia Bandstand (Oak Hill, WV)
- Jukebox Dance Party (Oak Hill, WV)

On Saturdays the Commonwealth's teenagers found themselves twirling in front of television cameras. Starting in the 1950s, several Virginia stations produced local "dance party" shows. (Created in Philadelphia in 1952, American Bandstand became the king of teen dance shows after it began airing over ABC affiliates nationwide in 1957. The show ran for over 30 years.) Each week students from a different high school came in to dance to national hit records plus the occasional recording by an area band. If the local record seemed popular, the station would invite the group to play, or more often to lip synch, its song.

After graduating from high school, and often earlier, the dancers of the Rockabilly Generation turned to clubs and dance halls. Here local talent competed for gigs with professional or semi-professional artists traveling circuits that could span several states. Fed by music and alcohol, the lively atmosphere could be a challenge, but well-played danceable music and stage charisma kept the musicians in charge. Venues such as the Safari Grill in Herndon, Stone's Dairy Barn outside of Martinsville, the Candlelight Club in Roanoke, Baxter's Barn in Virginia Beach, and Bernard's #1 Warehouse in Abingdon are still remembered fondly by the Rockabilly Generation in those communities.

**GRAND OPENING!**

# SAFARI GRILL

**Herndon, VA**

**Home of the Safari Rock**

**SPECIAL THIS WEEK ONLY:** FREE COKE WITH EVERY "JUNGLE KING"  
"The King of Hamburgers"  
APE SHAKES 19 Cents

**DANCE • DANCE • DANCE**

FREE SHRUNKEN HEAD FROM THE PIGMY REGION OF AFRICA TO EVERYONE ATTENDING A DANCE THIS WEEKEND **FREE**

<p><b>FRIDAY NIGHTS</b></p> <p><b>ROCK 'N ROLL</b></p> <p>9:00 to 12:00 P.M.</p> <p>MUSIC BY</p> <p><b>THE SAFARI ROCKINEERS</b></p> <p><small>The Swinginest Band This Side Of AFRICA</small></p> <p>★ ★ ★</p> <p><b>Twist Contest</b></p> <p><b>BIG PRIZES!</b></p> <p><b>Limbo Contest</b></p>	<p><b>SATURDAY NIGHTS</b></p> <p><b>COUNTRY MUSIC</b></p> <p>9:00 to 1:00 A.M.</p> <p>MUSIC BY</p> <p><b>"JOLTIN" JIM MCCOY</b></p> <p><small>"Nashville Recording Star"</small></p> <p>—AND HIS—</p> <p><b>Melody Playboys</b></p> <p>★ ★ ★</p> <p><small>Hear Jim Sing His Latest Recording</small></p>
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The Safari Grill in Herndon was just one of a host of Virginia venues serving rock 'n' roll dancers as well as country & western fans in the 1950s.



## Rockin' the Barn

Radio was everywhere in Virginia in the '50s, and at the time, all broadcasters produced some live programming. From stations large and small, dozens of local country music shows filled the airwaves. Most were daily morning programs mixing a versatile host band, plenty of cornpone humor, and an occasional guest. However, with its niche audience, rockabilly was more apt to be heard in the variety-show format of the barn dance. Airing before a live audience, barn dances combined regular cast members with guest artists, each playing just a few songs or tunes. One of the leading performers might also serve as an emcee for the program.

Started in 1946 on WRVA in Richmond, Saturday's *Old Dominion Barn Dance* became Virginia's largest (and the nation's third-largest) live country program. Dozens of country & western and rockabilly stars, including Mac Wiseman and

Johnny Cash, crossed its stage. Virginia rockers Lucky and Link Wray, Barbara Allen, Roy Ellis & the Miracletts, Joe Maphis, and Vic Mizelle made appearances. Teenager Janis Martin had a regular slot in the mid '50s, and Mizelle recalled, "Everything on the *Old Dominion Barn Dance* was usually country. But when she got up there, she didn't do country; she did rockabilly."

Live country shows were successful on radio stations across Virginia. As television grew—often with sister radio stations—shows such as Arlington's *Town & Country Jamboree* and Bluefield's *Country Jamboree* carried the barn dance format to the black-and-white screen. On television, rockabilly artists straddled two markets, playing to country music fans on barn dance shows and then to teenagers who never watched a barn dance show but who faithfully tuned in to the rock-pop dance shows produced just for them.

The artwork on 1946 *Old Dominion Barn Dance* promotional materials reflected popular stereotypes of country music listeners.

After signing with RCA in 1956, "teen sensation" Janis Martin was billed as a headliner on the *Old Dominion Barn Dance*.



## Virginia and Border City Record Labels Featuring Old Dominion Rockabilly Artists

1952 – 1966

### BRISTOL, VA/TN

Shadow  
Twin City  
DeLuxe

### TANNERSVILLE (TAZEWELL CO.)

Sunset

### GRUNDY

KYVA

### ROANOKE

Grand  
Blue Ridge  
Scamp  
Princess  
George  
Biglik

### SALEM

Dominion  
Doran  
Physician  
Salem  
Doc  
Intern  
Mt. Vernon  
Sage

### COVINGTON

Lu Way

### MARTINSVILLE & HENRY CO.

Liberty  
Ace  
Mutual  
Mart  
Leatherwood  
Liberty Tone

### DANVILLE

Piedmont  
Raven  
P & J  
Troy

### LYNCHBURG

Sherie  
Lee  
Panther

### STAUNTON

Layne  
Dan-Dee

### WAYNESBORO

Major (MRC)  
Wayne-Way  
Lark

### CHARLOTTESVILLE

Princess

### CULPEPPER

Shenandoah

### RICHMOND

Allen  
Bellwood  
Cannon  
F. A. F.

Lance

Tip Top

New Dominion Barn

Dance

Navajo

### PETERSBURG

Nu-Kat

### PORTSMOUTH

Cactus

Rhythm

### NORFOLK

Fernwood

Wayne

C-Way

Cajun

Watson

Wren

Mystery

Rhythm

Delmarva

Dixie

### YORKTOWN

York

### ARLINGTON

Ott

### FALLS CHURCH

FCM

Twilight

Sway

### SPRINGFIELD

Gambler

### HERNDON

Dove

### JOHNSON CITY, TN

Rich – R – Tone

Edmac

Spot

### KINGSPORT, TN

Kingsport

### BLUEFIELD, WV

Upland

### WASHINGTON, DC

Colt 45

## Spinning the Records

Years before rockabilly bared its teeth, radio stations turned to playing records to help fill the broadcast day. After its World War II hiatus, the recording industry grew rapidly. Rockabilly artists, like everyone in the music business, knew that a record played repeatedly over the air could lead to big things—radio barn dances, televised dance parties, concert dates, juke box royalties, songwriter royalties, and, of course, record sales. Undiscovered performers normally had to pay to make their own records, and with their new 45 rpm discs as their keys, they tried to unlock the doors to success.

Setting up a basic recording studio was not difficult, and small studios sprang up across the Commonwealth in the 1950s. Don McGraw's facility in Salem, where the Rock-A-Teens recorded their hit "Woo-Hoo," was just one big room with blankets hung for sound baffles. Martinsville's Jim Eanes and Ted Prillaman were two of several Virginia part-time producers/fulltime radio employees who recorded bands in the studios of the stations where they worked. The majority of rockabilly recordings made in the Hampton Roads area came out of South Norfolk's Fernwood Farms, a combination recording studio/dance hall run by the Phelps Brothers. (In the 1930s and '40s the Phelps Brothers had enjoyed successful careers as singers and actors in cowboy movies.)

Small-label rockabilly studio sessions were barebones affairs. With multi-track recording still in the future, one-track "mono" recorders were standard, and the entire band played simultaneously. Rarely was a song recorded in a single "take." Instruments and microphones were moved around in search



Working with the inexperienced-but-aspiring Rock-A-Teens, Richmond deejay Jess Duboy came out of the control booth to create the catchy vocal that powered the band's primary hit, "Woo-Hoo." Duboy parted ways with the group and went on to national success in radio and television advertising. "Woo-Hoo" has had a second life in recent movies and television ads.



of the right audio balance. The drums created a particular challenge, and the drummer often found himself at the far end of the studio away from the rest of the band. Every studio was different, and just the architecture of the room added a specific sound quality.

There were no record pressing plants in Virginia, but the producer or studio owner who recorded the session usually had the records pressed under a company label he owned. Many of the Virginia producers had more than one label. Carrying their 45s, ambitious artists and/or their managers set out to get their records into the hands of as many radio disc jockeys as possible. They visited stations and gave on-air performances and interviews whenever possible.

Within the reach of their radio signals, the best disc jockeys became something of celebrities themselves. From Abingdon's deejay/rockabilly artist Verlin Mayes to Roanoke's Uncle Herm to Norfolk's Baron Bebop, '50s disc jockeys captured thousands of listeners with their banter and signature slogans. (The West Coast's famed Wolfman Jack started out as a Virginia deejay in the Hampton Roads area.) The voices of major Nashville, New York, and Chicago disc jockeys also sailed into the Commonwealth at night on megawatt broadcasts.

Having a powerful role in making a record popular, some stations and their deejays accepted "payola" payments from record companies, producers, managers, or artists to put a record onto their playlists. In 1959 a Senate investigation targeted "pay-for-play" practices on teen-oriented radio, and a host of deejays—including four in Norfolk—lost their jobs as a result.



Often claiming to be a Texan, North Carolina-born Randy Spangler wrote and recorded rockabilly, gospel, country, and love songs. Spangler worked in the Portsmouth/Suffolk area as a deejay and a welder, but he and his band, the Country Kats, played as far west as Martinsville, which is where they recorded "Rock 'n Roll Baby" in 1958.



Roanoke's Switchblade Suckerpunch, shown performing in 2008, is one of several Virginia bands keeping the rockabilly sound and rockabilly-style stage action alive in the state.

## After the Dance

The rockers of the 1950s inspired an army of younger white males to pick up guitars and gyrate on imaginary stages. Having experienced the energy of top rockabilly artists, music fans now knew what a high-octane rock 'n' roll performance could be. Rock's next generation of hit makers grew up with rockabilly—Gene Vincent was a hero to John Lennon, Jim Morrison, Jeff Beck, and others—and they were now building their own musical talents. The whirlwind of the '60s awaited just around the corner.

Between 1954 and 1964, Elvis Presley drifted toward the calmer waters of mainstream pop, Nashville's country music wrapped itself in its own popish sound, and the Beach Boys and the Beatles set a smoother standard for rock on radio. The '60s revolution got underway, but the musical styles that had defined the '50s—especially rockabilly, teen crooning, and doo-wop—were left standing on the sidelines.

Taking advantage of his international appeal, Gene Vincent briefly extended his rockabilly career by taking it overseas. Most other Virginia musicians, however, followed ever-changing popular musical tastes to play '60s country (including a resurgence of bluegrass), pure pop, and popish rock. Additionally the Rockabilly Generation was aging, and musicians and dancers alike had jobs and family obligations that sucked up recreational time.

Today rockabilly occupies a tiny niche in Virginia's live-music scene. The Commonwealth's current rockabilly artists are usually in their twenties or early thirties. Major urban areas such as Roanoke, Richmond, and Northern Virginia have enough fans to keep clubs interested in booking rockabilly bands now and then. Satellite radio, independent "college" stations, and the proliferation of multi-genre and roots music festivals have given rockabilly a new voice.

Curiously a subculture of teens and young adults has embraced the look of the Rockabilly Generation as well as its music. Sometimes seen at car shows and in dance clubs, these retro-rockers sport the clothing and hair styles of the '50s. Dozens of retailers sell rockabilly-era clothing, mostly on-line. Like the best teen songs, rockabilly has a hook people still cannot get out of their minds.



# VIRGINIA ROCKABILLY

## ★ PIONEERS ★

Biographical information on and performances by all of the artists below are featured on the Virginia Rocks double CD available through the Blue Ridge Institute & Museum. To order, see the back cover of this gallery guide.

- Buster Pack & the Lonesome Pine Boys--Primarily Southwest Virginia
- Roy Hall--Wise County and Nashville
- Phil Gray & the Go Boys--Primarily the Norfolk area
- Jimmy Hufton & His Hot Shots--Primarily the Norfolk area
- Hender Saul--Primarily the Martinsville/Henry County area
- Vernon "Lucky" Wray--Primarily the Portsmouth and Washington, DC, areas
- Gene Criss & the Hep Cats--Recorded in Norfolk
- Tony and Jackie Lamie with the Swing Kings--Southwest Virginia and southern West Virginia
- Clint Miller--Primarily the Shenandoah Valley and the Washington, DC, area
- Barbara Allen--Primarily Tidewater, Richmond, and Nashville
- Jeanie Lee with Roy Ellis & the East Rockers--Primarily the Norfolk area
- Leon & Carlos--Primarily the Martinsville/Henry County area
- Gene Simpson & the Rockbillies--Primarily the Eastern Shore and Tidewater
- Warren Miller--Primarily the Washington, DC, area and Norfolk
- Doug Powell--Primarily the Charlottesville and Richmond areas
- Randy Spangler & the Country Kats--Primarily Tidewater Virginia and North Carolina
- The Trailblazers--Primarily the Norfolk area
- Moon Mullins & the Night Raiders--Primarily central North Carolina and central Virginia
- Rock-A-Teens--Primarily the Richmond area
- Nat Robertson--Primarily the Richmond area
- Bob Harman--Primarily Southwest Virginia and southern West Virginia
- Robert Williams & the Groovers--Primarily the Fredericksburg and Richmond areas
- Barry Darvell--Primarily the Washington, DC, area
- Ronnie Dove & the Bell Tones--Primarily the Herndon and Baltimore areas
- Darnell Miller--Primarily the Bluefield area and West Virginia
- Earl Craig & the Downbeats--Primarily the Roanoke area
- The Ambitions (with Les King & His Beatniks)--Alleghany County
- The Hi-Tombs--Probably western Virginia
- The Sportsters--Bedford County and the Roanoke area
- Don Day & the Knights--Primarily the Roanoke area and central Virginia
- Billy Barnette & the Searchers--Primarily the Roanoke area
- Jay Chevalier--Primarily Norfolk and Louisiana



# ★ JANIS MARTIN ★



Janis Martin posed while signing records for fans in Roanoke in the mid 1950s. (Courtesy of the Library of Virginia).

## The Female Elvis

Born in 1940 in Sutherlin (outside of Danville in Halifax County), Janis Martin had the charm and talent to steal the hearts of rockabilly fans around the world. At age eight Janis was an accomplished guitarist and singer. In her early teens she entertained on Danville radio's *Virginia Barn Dance* and performed with the region's popular bluegrass band Jim Eanes & His Shenandoah Valley Boys on Martinsville's WHEE, where she also had a radio show.

In 1953 thirteen-year-old Martin opened for country star Ernest Tubb at the Richmond Tobacco Festival. She was also heard as a featured artist on Richmond's *Old Dominion Barn Dance* over WRVA radio. Martin's unique performances, which often included hillbilly rave-ups of rhythm & blues tunes, inspired a short-lived program, *Eight O'clock Rock*, that aired before *Barn Dance*. Back in Danville, Janis worked on her own program, *Janis Martin and Her Guitar: Singing Songs You Like*, in between movies every Saturday at the Rialto Theater.

In 1956 WRVA deejays Carl Stutz and Carl Barefoot were trying to sell their song "Will You Willyum," and they had Janis Martin make the demo record of it to send to RCA Victor. RCA liked the song but *loved* the singer. Martin later recalled, "I got off the school bus one day, and Mama said, 'We've got to go to Jake Owens' store. Chet Atkins called for Janis.' We didn't have a telephone in the house, you know. I went down to his store and placed a call, and they asked me could I be in Nashville on March 8th. I recorded three weeks prior to my 16th birthday."

The flip side of Martin's debut single featured her own "Drugstore Rock 'n' Roll." "I wrote 'Drugstore Rock 'n' Roll' in about ten minutes," she remembered. "Everything in that song was actually the scene that was happening for us as teenagers. The drugstore was the only place we had to go and hang out after school. They had the jukebox and the soda fountain, and we'd just go and dance and have a soda, maybe order a cheeseburger, and that was our social life."

Crowned "The Female Elvis" by RCA, Janis Martin spent the next couple of years making records and touring in the U. S. and Europe with country stars such as Johnny Cash and Jim Reeves. However, her 1956 single "Let's Elope Baby" backed by "Barefoot Baby" foretold the future. Unknown to RCA as well as to Janis's parents, Martin had married at age 15. "They built up all this publicity about The Female Elvis and this little girl with the ponytail. And then RCA found out I was pregnant, and that ended that." Janis soon dropped out of show business.

By the late 1960s Martin was again singing locally around Halifax County. Music historian Dennis West tracked her down around 1970, and she soon found herself fielding offers from promoters involved in Great Britain's rockabilly revival. By the 1980s Martin was packing the house in oldies shows in Las Vegas, Nashville, Los Angeles, and London. European fans were particularly adoring. The Female Elvis passed away in 2007.



Janis Martin reached teenagers outside of her longstanding country music audience by appearing on televised dance shows, such as Richmond's *Teen Age Party*, in the 1950s.





# GENE VINCENT



# GENE VINCENT



Gene Vincent's band, the Blue Caps, wore their signature baby blue hats for a 1958 performance in Yakima, Washington.

## Closest to the Flame

For Bob Dylan and John Lennon, he was a boyhood hero. He inspired Jeff Beck to play guitar and Jim Morrison to wear leather. He was the only Virginian to give Elvis Presley a real run for the rockabilly crown. Worldwide, Gene Vincent was the strangely hypnotic snake charmer in rock 'n' roll robes.

Born Vincent Eugene Craddock in 1935 in Portsmouth, young Gene and his parents moved to Munden Point (now in Virginia Beach) to run a store. A friend gave Vincent his first guitar. "I lived beside the railroad tracks, and I would play [guitar there] like any boy would," the singer recalled of his early days singing Hank Williams songs.

Vincent's family eventually moved back to the Norfolk area, and Gene dropped out of high school to join the Navy in 1952. Riding his motorcycle three years later, Vincent collided with a car that had run a red light. He wore a leg brace and suffered considerable pain for the rest of his life.

Discovered by Tidewater deejay and promoter Sheriff "Tex" Davis, Gene Craddock became "Gene Vincent." He first caught Davis' attention by winning a talent contest on WCMS radio's *Country Showtime* in Norfolk in early 1956. A subsequent demo record cut at WCMS convinced Capitol Records to sign Vincent as its answer to RCA's Elvis Presley.

Gene formed his band, the Blue Caps, out of the WCMS house band, and the group featured Cliff Gallup, one of rockabilly's legendary guitarists. For Capitol they

first cut "Be-Bop-A-Lula," a song Vincent had co-written in the hospital after his accident, and the record sold 2,000,000 copies in one year. In an early appearance of rock 'n' roll in movies, Gene Vincent & His Blue Caps lip-synched the song in the film *The Girl Can't Help It*.

Having lost some band members by late 1956, Vincent decided to reshape the act. "Elvis had the Jordanaires," remembers vocalist Tommy Facenda. "Gene wanted something different from the first Blue Caps . . . he wanted a show band." Facenda and Paul Peek, known as the Clapper Boys, added backup motion and gave the act a bold style akin to energetic rhythm & blues groups.

With a string of successful records, though no #1 hits, Gene Vincent & His Blue Caps relocated to Dallas in 1957 for a regular gig on CBS's nationally syndicated *Big D Jamboree*. They toured Australia that same year. Over the next few years the band continued to make records, and they appeared in three more movies, including *Hot Rod Gang*.

By the late '50s, rockabilly's popularity was fading with American listeners, but a 1959 trip to England introduced Gene Vincent to a new audience that would support his career for the next decade. In 1960, while on tour in the United Kingdom, the singer was again seriously injured in an auto accident that also killed Vincent's friend, "Summertime Blues" rocker Eddie Cochran. Gene Vincent continued to perform, mostly abroad, before dying unexpectedly of a bleeding ulcer in 1971 at age 36.



Gene Vincent (back row, center) toured steadily in the 1950s. The personnel in his band, the Blue Caps (shown here circa 1958-60), changed as the musicians tired of life on the road.



# ★ LINK WRAY

## Before the Metal

The legendary guitarist Link Wray blew through Virginia's rockabilly scene on a stylistic journey from down-home picking to window-rattling power chords. With praises from the likes of megastars Pete Townsend, Bob Dylan, Jimmy Page, Neil Young, and Jimi Hendrix, the world knows Wray as "The Father of Heavy Metal." Most fans do not realize that Link also paid some country & western dues in Old Dominion bands such as Lucky Wray & the Lazy Pine Wranglers.

Virginia, North Carolina, and Maryland all have a claim to Wray. The Wray family moved from Piedmont Virginia to Dunn, North Carolina, where Frederick Lincoln Wray was born in 1929. When Link was a young teenager, the family left behind dirt-floor poverty to come back to the Commonwealth for work in the Hampton Roads shipyards.

In a country & western band with his brothers Vernon ("Lucky") and Doug, Link Wray sharpened his talents through the late 1940s and early '50s. The brothers played in clubs and dance halls around Portsmouth and Norfolk and eventually moved to Washington, D.C. Shifting toward the teen audience as the Wraymen (also written as "Raymen"), the group took a regular gig as the house band on Washington's televised dance show *Milt Grant's House Party*.

In the summer of 1957 Link Wray stepped into the national limelight, composing his signature instrumental "Rumble" on stage before thousands of teenage dancers at the Arena in Fredericksburg. "My brother Doug . . . started playin' the 'Rumble' beat. And then God zapped 'Rumble' right in my head . . . . And it was a four million seller for me." Thousands of teens danced the stroll to "Rumble," but the menacing beat and distorted lead guitar led some radio stations to ban the record.

Often cited as the first heavy metal tune, "Rumble" put Wray into both rock 'n' roll history and the Rockabilly Hall of Fame. In a career spanning over half a century, he toured widely and cut many more records, all with a driving guitar style. At his death in 2005 Link Wray was living in Denmark.



Link Wray (front left) and the Raymen dressed formally for this photo in the late 1950s or early 1960s. By the late 1970s Link was performing in black leather, a more suitable complement to his "power" guitar style.



The versatile Joe Maphis played two stage characters in 1946 skits on the *Old Dominion Barn Dance* in Richmond.

# ★ JOE MAPHIS

## Picking Hollywood

Unlike many of his country music peers, the revered guitarist Joe Maphis thrived in the youth-culture explosion. He left behind a couple of slices of searing Virginia rockabilly twang, such as his 1959 record "Guitar Rock and Roll" on the Columbia label, and then moved on to a long career making records and playing on television and movie soundtracks. Maphis is considered by many musicians as an important innovator in guitar flatpicking.

Born in Suffolk in 1921, Maphis spent most of his early childhood in Cumberland County, Maryland. His first instrument was the fiddle, but the future "King of Strings" found he could rule on just about anything with strings, including the banjo, mandolin, bass, and, of course, guitar. An eye-catching twin-necked Mosrite guitar became his iconic instrument.

Joe Maphis was playing on Richmond radio at the age of 16. As a fixture on WRVA's *Old Dominion Barn Dance*, he sharpened his smooth emcee skills and tricky fret figures. There he also met his wife and musical soul mate, Rosa Lee Maphis. Moving to California, Joe gave audiences a weekly electric guitar lesson on California's *Town Hall Party* television show along with Larry Collins (the brother half of a juvenile rockabilly act, the Collins Kids).

Maphis played with a long list of stars, everyone from rockabilly's Wanda Jackson to pop's Ricky Nelson. He also scored country hits of his own. His credits on film and television soundtracks include the movies *Thunder Road* and *God's Little Acre* and television shows *FBI Story* and *Bonanza*. At his death in 1986, Joe was buried next to the country music pioneer Mother Maybelle Carter, one of his musical inspirations.



# NEWTON, CLINE, CLARK, AND WISEMAN

## Detours on the Road to Stardom

Wayne Newton? Patsy Cline? Roy Clark? Mac Wiseman? The rockabilly bug bit them all as they made their way into American music history.

Born in Roanoke in 1942, Wayne Newton, the future king of Las Vegas, took his first guitar lessons from a hometown music store owner and quickly became skilled on various instruments. By the time he was six, Wayne



The Newton Brothers, Wayne and Jerry, circa mid 1950s.

was co-hosting a morning show on Roanoke's WDBJ radio with his older brother, Jerry.

The Newton family moved to Phoenix, Arizona, in the early '50s. There the Newton brothers, billed as the Rascals of Rhythm, soon grabbed fame on Phoenix's popular *Lew King Ranger Show*. Looking for their identity, Jerry and Wayne toyed with rock on a 1957 Elvis-style recording, "Baby, Baby, Baby."

By the early 1960s the Newtons were Las Vegas regulars. However, the brothers squabbled, and Wayne began to record solo. He threw the rock 'n' roll dice once more with "Little Jukebox," a 1961 novelty effort, but then turned back to perfecting the act that would make him a Vegas icon.

Patsy Cline was on her way to becoming a country music legend when she made her first contribution to the nation's rockabilly legacy, a 1956 recording of the song "Stop, Look and Listen." Then in her mid twenties, Cline (born Virginia Patterson Hensley) used her powerful voice to escape from the wrong-side-of-the-tracks background she had in her hometown of Winchester. She sang her way from local radio, to nightclubs, to Washington-area television, and to the *Grand Ole Opry*. Ultimately her leap to national notoriety came with her successful performances on television's *Arthur Godfrey's Talent Scouts*.

Among her many recordings Patsy Cline cut several legendary country classics and at least one more rocker. She reportedly loved Elvis Presley and his music and even taped a photo of Presley to the back of her personal scrapbook. In 1963 she died tragically in a Tennessee plane crash at the young age of 30.

Roy Clark is sure to appear in any history of 1970s pop culture. For over a decade the grinning performer co-



In an article celebrating the career of the community's most famous musician, the *Crewe Burkeville Journal* featured a photo young Roy Clark taken around 1950. In 1956 Clark performed "Blue Suede Shoes" for a national television audience on Arthur Godfrey's Talent Scouts.

hosted *Hee Haw*, television's most successful country-oriented show. He came to the role with a keen sense of comedy and loads of musical talent. Unfortunately *Hee Haw* never gave Clark a chance to show off his credentials as a rocker.

Born in 1933 in Meherrin (Lunenburg County), Roy Clark moved to Washington, D.C., when he was nine. At age 13, two weeks after picking up the guitar, Roy was good enough to play with his father at square dances. By the time he turned 18, Clark had won two national banjo competitions and had appeared on the *Grand Ole Opry*.

In 1954 Roy joined Jimmy Dean's Texas Wildcats, a Washington-area radio and television western swing band. Dean eventually fired Clark for being late but at the same time told the young musician he had a big career ahead of him. When Clark left the band, he began mixing rock 'n' roll into his solo act. He also toured and recorded with the nation's best-known female rockabilly singer, Wanda Jackson. Clark himself cut a few rockabilly numbers, such as "Please Mr. Mayor" (a plea for tolerance of rock 'n' roll), before carving out a stellar country career that continues today.

Mac Wiseman felt the tough competition rockabilly was giving bluegrass in the 1950s, and he briefly took to heart the old adage, "If you can't lick 'em, join 'em." Born in 1925 in Crimora (Augusta County), Wiseman trained at the Shenandoah Conservatory in Winchester. He played guitar and sang with Bill Monroe's Blue Grass Boys and was an original member of Lester Flatt & Earl Scruggs' Foggy Mountain Boys. On his own he became an *Old Dominion Barn Dance* bluegrass favorite.

Wiseman's forays into the teenage sound began when he left Virginia for Hollywood to oversee Dot Records' country music division. Usually he sounded a bit too old to be teen cruising, but his clear tenor voice worked on a few rock songs, such as his 1957 "Step It Up and Go." The Virginia bluegrass legend could indeed sound like a hepcat, but the bluegrass revival soon pulled him back into the fold.



Mac Wiseman's musical foray into rock 'n' roll was long over as he took the stage at the Fincastle Bluegrass Festival (Botetourt County) in 1965.



# THE DAZZLERS



Kenny Coates' stance in a 1958 Roanoke performance by the Dazzlers wonderfully portrayed the bold energy and angst that drew teenagers to rock 'n' roll.

## Portrait of a Hometown Band

When the Dazzlers struck their first chords in 1955, the Lynchburg/Brookneal-area teenagers had no idea they were on the front edge of a new breed of musicians: high school combos charging straight into rock 'n' roll without a seasoned performance background in country music. In short order America would be filled with such bands.

Taking their name from "Razzle Dazzle" by Bill Haley & the Comets, the Dazzlers played all across central Virginia. Kenny Coates was the group's gyrating lead singer, bassist Jimmy Donald entertained with stage moves picked up from Chuck Berry, Alfred Wilson played piano, and 14-year-old Harvey Hamilton served up unusually gifted lead guitar licks. The group had several drummers over the years as well as an "official mascot," Talmadge Harper, who worked the stage with his guitar unplugged and the cord tucked in his back pocket.

By 1957 the Dazzlers were performing steadily. That fall the group was hired to back up "The Killer," Jerry Lee Lewis. "We were supposed to play with him at Andrew Lewis High School in Salem, and [when Lewis did not arrive] it was left to the Dazzlers to do the whole stinking thing," Wilson recalls. "[Lewis] was to do two shows that day, and the other was at the Marine Armory, which he did show up for." Jerry Lee was cordial, Wilson remembers. "I heard you out there hitting those licks," Lewis told the younger pianist after the Dazzlers opened the gig.

In 1958 the Dazzlers were asked by Brookville High School administrators to play a series of Lynchburg sock hops to raise money for football uniforms. "We not only got 'em the uniforms, but we paid to get the lights turned on," says pianist Alfred Wilson. That same year the group recorded "Gee Whiz" and "Something Baby" at Lynchburg's WWOD radio studios. *Billboard Magazine* compared the

group to Jerry Lee Lewis when it reviewed the 45 release. Though not a hit, the disc has since inspired cover versions as far away as Croatia.

Kenny Coates composed the group's second record-bound song while on stage. Coates remembers, "I'd had a fight with my girlfriend at the time, and I remember this song came to me on stage, 'Why Do I Go On?'" At intermission he taught the rest of the group the ballad, and they performed it that night. "We ended up doing the song on WDBJ on *Saturday Session* [a Roanoke teen dance show]," Wilson says. "Bob Terry, a disc jockey from WRAD in Radford [Montgomery County], was watching, and he called the station . . . and so we ended up going with Bob Terry [as our manager]. He said he had some connections in Nashville, Tennessee."

Terry's connections turned out to be a cold call to Hank Williams' widow, Audrey Williams, in March of 1959. "Miss Hank" was impressed by Coates' original songs and wanted to call a session with Nashville backup players. Instead, Donald and Coates called home for the rest of the Dazzlers. Harvey Hamilton had to get an excuse to miss school the next day. Cut in a whirlwind Nashville session, "Why Do I Go On?" and "Kitty Kat" eventually came out on the Sims label in the summer of '59, billed not to the Dazzlers but to "Kenny and Doolittle."

Playing all kinds of venues in Virginia, the Dazzlers went on to open for Chuck Berry, and they turned down an invitation to tour with Johnny Rivers. Adult life eventually pulled the members in different directions. When the group finally split up around 1960-61, some of the members stayed in the region and joined other bands. Over 40 years later, the Dazzlers—with all the original members—are now on stage again.



As of 2009, the Dazzlers were the only known Virginia rockabilly band still performing with all the original members from the 1950s.



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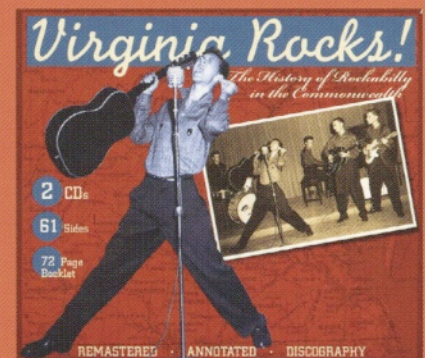
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## The Virginia Rocks double CD

Featuring an 80 page booklet and 61 vintage cuts by rockabilly artists from across the Commonwealth, is available from the Blue Ridge Institute & Museum. Call 540-365-4412 or email [bri@ferrum.edu](mailto:bri@ferrum.edu) to order.