

The Scotts Run story—of an intergenerational, interracial, multi-ethnic West Virginia coal camp community—offers a powerful example of collective resistance, self-determination, and visionary counter-narrative. This book documents a ten-year partnership between The Scotts Run Museum and Trail and Eve Faulkes’s WVU graphic design students, a pairing which has revealed the importance of the Scotts Run story while helping to sustain its community in a modern context. In doing so, Faulkes and the Scotts Run Museum regularly demonstrate once again, the power of friendship and collaboration across identities.

—Emily Hilliard, West Virginia State Folklorist

Cover photograph of Scotts Run in the 1930s is a Farm Security Administration photo.

This book has been made possible through a grant from the West Virginia Humanities Council, a state affiliate of the National Endowment for the Humanities.



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PRESERVING THE STORIES

of



WEST VIRGINIA

A TEN-YEAR PARTNERSHIP FROM 2011 TO 2021

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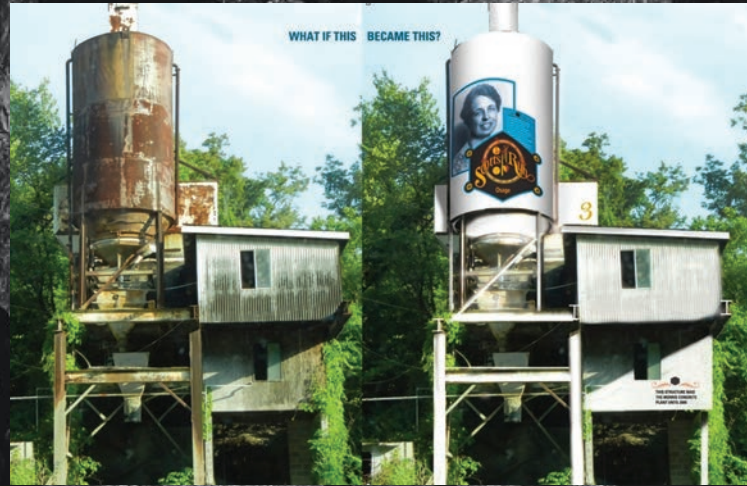
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MADE POSSIBLE BY A GRANT FROM THE



PRESERVING THE STORIES OF SCOTTS RUN, WEST VIRGINIA

A FRUITFUL PARTNERSHIP FROM 2011 TO 2021



It began as a meeting of the minds between three West Virginia University professors and members of the Scotts Run community who were matched up as a team to imagine what they might do with \$5000 to remedy a brownfield eyesore. The competition was an event put on by the Northern West Virginia Brownfields Assistance Center in 2011 with eight community/faculty teams. Ten years later, a magical partnership between this group and WVU graphic design students and faculty have created many ways to preserve the stories of Scotts Run that are not generally told, but very needed in today's social climate.

We didn't win the \$5000 prize that day for our idea of turning the shapely eyesore of an abandoned tipple and tower into an historic sign, but we did win \$1000 for a People's Choice prize. And we also won respect for one another. The townspeople saw that we were interested and not head-in-the-clouds academics, but rather offering something tangible beyond a report. The professors likewise admired their spunk and story, and felt their community and our students could mutually benefit from a collaboration.

Both groups wanted a new story. Scotts Run, a group of historic northern West Virginia coal camps, was tired of being seen as a casualty of the Great Depression at the wrong end of a boom and bust coal mining story. It was tired of stereotypes and being miscast as a scary place with crime and poverty. They knew that important values brought people back to reunions from where they had dispersed when various disasters and injustices had occurred. The WVU professors were interested



in offering a contemporary kind of research that worked with a community instead of studying them and then disappearing once the project had ended.

Ron Dulaney, Jr., architect from the School of Design and Community Development at WVU, Eve Faulkes, graphic design professor from the WVU College of Creative Arts School of Art and Design, and Luke Elser from the Northern WV Brownfields Assistance Center worked with Scotts Run community members, Patty Thomas, Mary Jane Coulter, Al Anderson, Nancy Coles, and Lou Birurakis to invite all 13 communities of Scotts Run to a Visioning Event over two days. The result was a vision statement with goals that Eve turned into a brochure that the community could use to get organized. When classes started in the fall of 2012, Eve Faulkes's Design for Social Impact class took on one of the vision goals. The third iteration of the Scotts Run Museum had begun. This time we called it the Scotts Run Museum and Trail. It is a 501(c)3.

—Members of the Scotts Run Museum and Trail community and Eve Faulkes, West Virginia University professor emerita of graphic design

465 Scotts Run Road, Osage, WV 26543

Scotts Run Museum and Trail.org

Our mission is to educate ourselves and future generations about the culture, values, resilient relationships and social bonding of historic Scotts Run that meant survival in coal camp life, to save history through storytelling in multiple media of resident's experiences that add to published accounts, to provide a place for remembering, preserving, communing and for open discussion within a museum setting, to provide outreach through events and programs—alone or partnering with other organizations, to translate such experiences for succeeding in a diverse and interdependent world.

Scotts Run Museum and Trail mission statement

This book will share stories that fill in the side of what it was like to live in this community from the perspective of residents— stories that measure value in human dignity and love over economics, stories missed by the Farm Security Administration (FSA) photographers and some historians who represented nameless citizens without interviewing them. Hear treasures from a window into relationships spanning generations that WVU students and faculty experienced as active listeners and translators of the stories. While one might expect a small community of very similar people to have strong relationships, this one used experiences to bond across the same differences that today divide our country.

As Martin Luther King so famously dreamed, this was a place where children are judged by the content of their character instead of the color of their skin.¹ Social expectations also enforced good character through adults collaborating with child-rearing. As Al Anderson puts it, “you got a reprimand from whoever you offended, and you would get it again when you got home.”

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Earl MacDonald, now 91 and a museum regular, is the boy in front with suspenders about age 6. Here, his family is in the 96 Hollow, near Grafton, WV, ready to continue to Scotts Run where they will add children.

In 1929, when Earl's father, Dewey, age 30, wanted to marry his mother, Claudine Kennedy, age 16, they had to elope because she was underage. Her sister Bessie and fiancé Bride Dalton wanted to get married also, so all four took a cab to Kingwood. Dewey and Claudine's elopement came with an additional problem: Claudine and Bessie were light and thought to be white and could not marry Black men. Luckily, the cab driver could verify that the two sisters were Black.

The family moved to Osage in the '40s where Dewey worked in Christopher No. 3 mine until age 72. His house was always open to family, friends and neighbors.



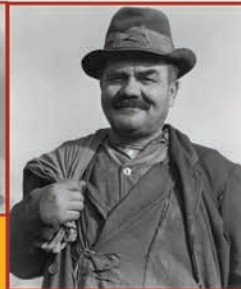
The first vision statement from the community was recorded in the 2011 brochure before the museum was reinstated as a 501(c)3.

¹August 28, 1963 from The March on Washington for Jobs and Freedom, speech by Martin Luther King, Jr. <https://www.archives.gov/nyc/exhibit/mlk>



FSA Photographer Lewis Hine captured these immigrant miners in 1935

1910-1930



Eviction at Liberty 1924 during mine strikes LOC

1921-1927



Eleanor Roosevelt visits Scotts Run



The Shack opens integrated swimming pool

1933-1940



Lou Birakis first to letter 4 years at WVU

1944-1951



Al Anderson becomes *The Fabians* lead singer

1958-now



Charlene Marshall, first Black woman WV mayor

1991-1998



Flying Colors begin bringing song to events from funerals to Empty Bowls

2000-now



Ellie Mannette brings steel drum factory to Osage

2009-now



- S** The Shack, Presbyterian mission Pursglove
- M** Scotts Run Museum and Trail Osage—that's us
- U** St. Ursula's Catholic church Liberty—pantry in 2009
- SH** Scotts Run Settlement House Methodist mission, Osage
- SH** Ferry connecting Tropf Hill to Star City before bridge in 1958

Scotts Run's 7-mile stretch held over 60 coal mines. 37 in the best production year of 1923—over 4 million tons. It was the highest producer in the nation and had just supplied the needs of World War I's energy needs. After the War less coal was needed, diesel locomotives came on line and mines began to close.

WVU historian Ron Lewis describes the separation of the coal-producing communities of Scotts Run from the wealth and even basic needs available in Morgantown just across the river as the concept of "stranding" the area. It was due in part to prejudice against Blacks and immigrants. Foreign-born made up 60% of the population of Scotts Run in 1930 and Blacks accounted for 20%.¹

The Stock Market Crash of 1929 had closed six banks in Morgantown, so loans were hard to come by and the city itself was out of money. Many other factors, including mechanization, strikes, lower demand for coal contributed to the abject poverty and misery documented by historians. Most leave it there. Eleanor Roosevelt's visits that ended up rescuing a number of white, English-speaking residents of Scotts Run to settle Arthurdale, and left those rejected to fend for

themselves with some assistance from several missions including The Scotts Run Settlement house, a Methodist mission, The Shack, A Presbyterian and Quaker mission, and St. Ursula's, later a Catholic pantry mission.

What we aim to do as we add to the story at the Scotts Run Museum and Trail, is invite the residents who were left there to tell you what it was actually like to be a part of a community that had very little in material goods, but a much richer and happier life than you might ever have imagined, free from the prejudice and segregation just across the river. And the things that made this community say they wouldn't trade it for anything, are some of the very truths that we need to hear and own in this new age of fear and renewed rejection of immigrants, refugees and mass incarceration of our Black citizens. We think a deeper look at our own history might help.

¹Ronald L. Lewis, "Scotts Run: America's Symbol of the Great Depression in the Coal Fields." *A New Deal for America: Proceedings from a National Conference on New Deal Communities*. Ed. Bryan Ward. Arthurdale, WV: Arthurdale.

- ★** May, 1942 Explosion Christopher No. 3 Mine in Osage 56 killed, no marker of any sort
- ★** July, 1942 Explosion Pursglove No. 2 Mine 20 killed, no marker of any sort
- ★** April, 1943 Fire Pursglove No. 15 Mine 13 killed, no marker of any sort
- ★** October, 1951 Explosion Bunker Mine 10 killed, no marker of any sort

Harmony has played a part in Scotts

Run's story in culture *and* in song

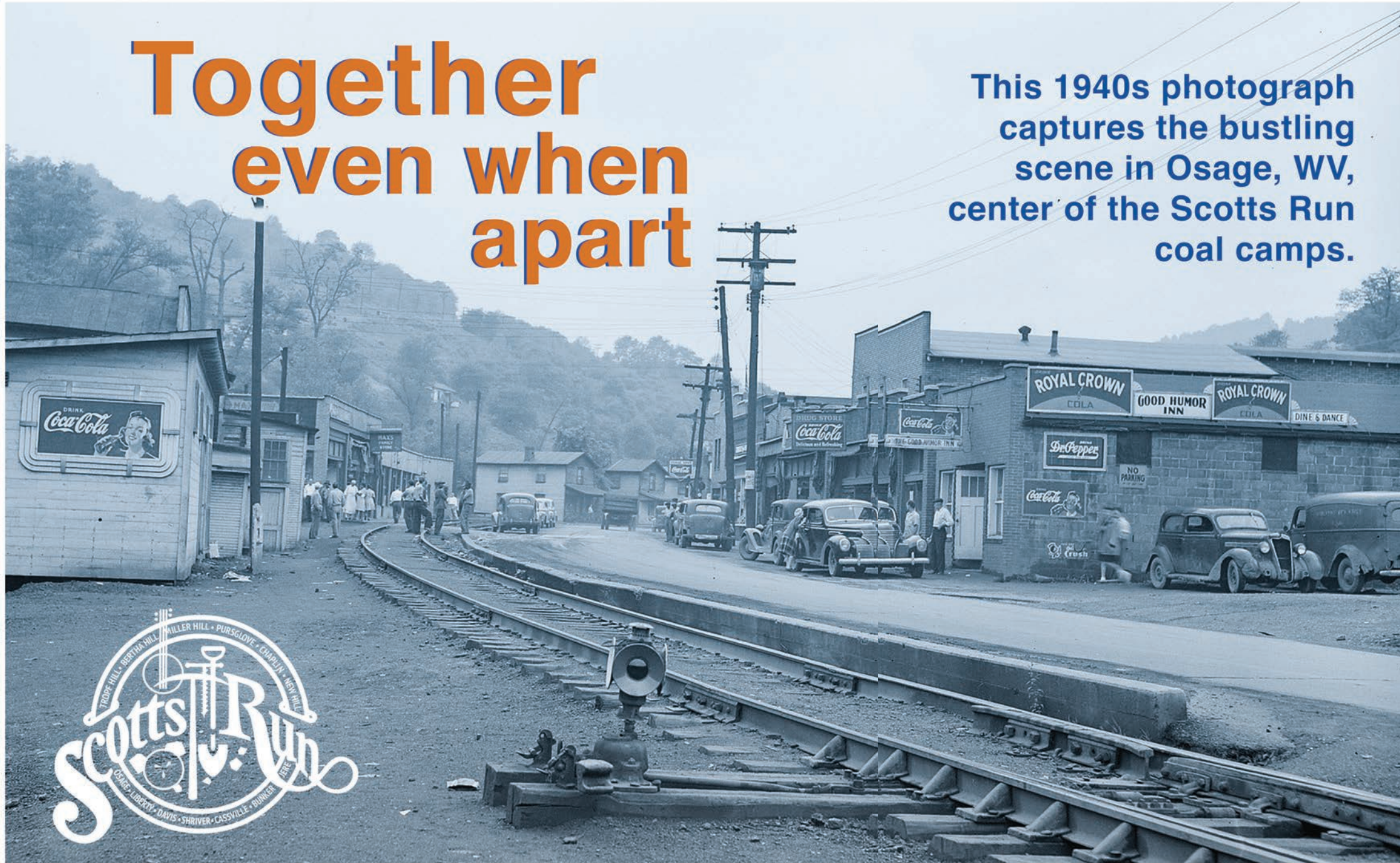
This poster, supplying context of location, mines, and a brief timeline was created in 2017 for the Metropolitan Theatre performance of Songs and Stories of Scotts Run (original is 40 inches wide).

ALABAMA AUSTRIA BOHEMIA CANADA COLORADO CROATIA CZECH REPUBLIC WALES

RUSSIA SCOTLAND SERBIA SLOVAKIA UKRAINE

Together even when apart

This 1940s photograph captures the bustling scene in Osage, WV, center of the Scotts Run coal camps.



ENGLAND FINLAND GERMANY GREECE GEORGIA

HUNGARY ITALY IRELAND LITHUANIA MEXICO NORTH CAROLINA POLAND ROMANIA

At first glance, this image looks like a Saturday scene out of *American Graffiti*—a small town with young and old people milling around, an ice cream store and pharmacy sport soft drink ads. Looking closer, you see the cars are a bit earlier, train tracks are actually in the street, and Black and white townies are in casual conversation together. What you can't see or hear are a myriad of accents among the first generation immigrants.

What the former and current residents see when they look at this picture is a host of memories of what this place was like when they were kids and a thousand people might be on the street on payday, visiting and having a good time, glad for a rest from a labor-intensive work week, and grateful that this one might have had no major accidents.

The picture at the left surrounded by places from where the 1920s residents came is the 500-piece puzzle created in 2020 as part of a care package for the community during the pandemic by WVU graphic design students.



BEFORE



AFTER



former apartments

Al's shoe shop
former post office

Al's doo-wop band

current recording studio

former grocery

former Bunny Hop in '50s

Meeting one another and cleanup



The first year we were to work with the Scotts Run community, we needed to get to know each other. Residents and former residents had to learn to trust us as university outsiders, and students needed to get skin and empathy in the game to understand the importance of the project. We met on a 95-degree August weekend to spruce up uninhabited buildings, preparing for the upcoming Street Fair. With a Link grant from Campus Compact, we spent \$1000 on paint and repair materials. The residents helped, told stories, and gave us a big picnic. At the end of the day, nine buildings had been improved, and we had some cred.

We then got to work looking at their vision and proposed some projects they could choose from that we thought we could accomplish with them during the semester. By May we had a museum with exhibits on five walls, a set of 16 books, a set of branding artifacts for their promotion, and several interpretive signs. We would add a web site and more ways to tell their stories together over the next nine years. With each new class, the relationship builds, and we also incorporated the community into projects that give them a presence at larger venues. What WVU students learn about human relationships from this partnership is much more than design projects. We experience Scotts Run values.



We are excited to work with Library of Congress photos of the 1930s by famous photographers.

Noon Parade,
Craft Sales
and Vendors
Good Food!
Line dancing
at 4pm



SEE WHAT'S NEW
and there is news!
Participate in the
Scott's Run
heritage
*Chris and Presby folk
sing at 4:45

Street Fair/Sept 13

MAIN STREET, OSAGE, WV

COMMUNITY GARDEN EVENTS

Treasure hunt, face painting, and art activities for kids
Garden Educational tour, Memorial Park Labyrinth Blessing ceremony
Ethnic Food tasting of Scott's Run Heritage 10am-4pm

MUSIC LINEUP 11-6pm

MC and singing by Al Anderson, Second Cousin,
New ballad of Scott's Run by Chris Haddox*, Morgantown Childrens' Choir
John Garlow, David Mebane, Donna Weems+,
Local bands from the PopShop, gospel choir, Butch Galuski
Matt Allen, Flying Colors, Mannette Steel Drums and pans

MUSEUM ACTIVITIES

Contribute names to Scott's Run Family tree project
Silent Auction

10am to dusk

for MORE info call Mary Jane at 304 599-9615

SPONSORED BY SCOTT'S RUN PARK AND RECREATION, INC and SCOTT'S RUN MUSEUM AND TRAIL
CHECK SCOTT'S RUN MUSEUM AND TRAIL FACEBOOK PAGE FOR LATEST SCHEDULES OF EVENTS



Scenes from several street fairs include vendors of food, history, silkscreening, and lots of free hugs. One of our students organized a 5k in 2014, and one of our design faculty, Kofi Opoku, won.

Street Fair—music, food, reunions



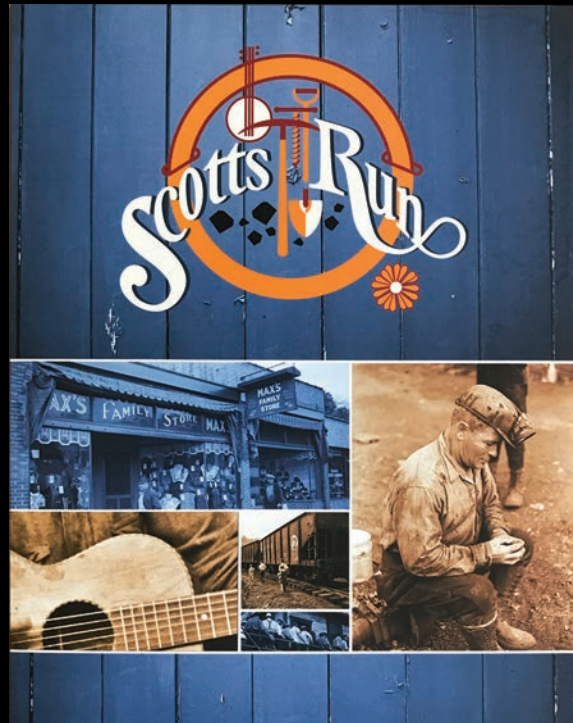


Literal dancing in the street was part of the Street Fair. The view is in front of "The Spot" that got painted in our brand colors, It has a temporary interpretive sign made for the fair that tells the public what it was in the day. The green awning remnants are still there.

Let's brand ourselves

SCOTTS RUN
THIS COMMUNITY RUNS ON Love

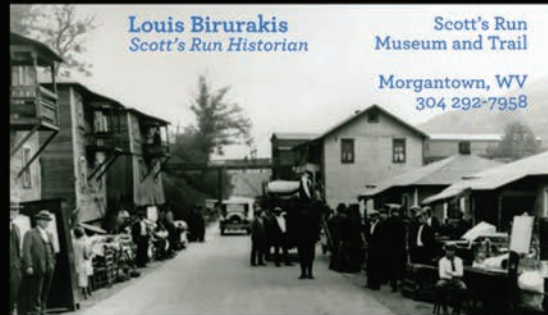
We worked with the community on some tag lines and made some hand-lettered versions that mimicked the 1930s sign painters to flavor them with history. This one is designed by Jaquie Tun.



Business cards were made for the director and each of the officers with the same blue and logo backs and an information side that uses some of

the LOC historic photos of the FSA photographers of the 1930s. We could pair people with their favorite stories—or relatives!

Cover of the project folder that describes our vision. Designed by Alexandra Halozska.



Folder inside and one of the project sheets that could become a set of proposals to funders and volunteers.

One of the first projects we did was extend the brand with a color scheme, font (Archer) and writing voice. We also took advantage of the trove of 1930s photography by famous Farm Security Administration artist such as Walker Evans, Ben Shahn, Marion Post-Wolcott (a young woman!), and Lewis Hine.

This folder can hold project sheets that complete the sentence with **A Place to Explore** (the museum), **Prosper** (new business—we offered free signage like the one for Al's Shoe Shop in 1930s vintage), **Listen** (the music history, storytelling, or a new stage) **Grow** (the community garden), **Remember** (a memorial), etc. We also used historic photos as the back of business cards for officers, and greeting cards. Oh, and T-shirts carried tag lines from the community.

Al Anderson's window sign was part of the branding



Building the museum

Top: The Scotts Run community invited us to the building that had been donated for a temporary museum. They had already brought artifacts into the empty space. Chanler Price, on steel drums, Al Anderson, Miss Kitty Hughes, and Miss Sarah Little of The Flying Colors then performed to help us learn about Scotts Run.

Clockwise: We determined that the only way to tell the story in graphic form would be a three-foot strip below windows and above chairs because it was clear that there would be people seated a lot of the time for meetings or conversation. We painted the background and mounted layers of graphics over it in the hallway and the largest room. Our process of working with the community to get it right through different stages has continued, ensuring their voice and story are accurate.



FAMILY IS LIKE
MUSIC
 SOME HIGH NOTES
 SOME LOW NOTES
 ALWAYS IN HARMONY
 SCOTT'S RUN VALUES

Several museum artifacts

Aggies, cat-eyes, snake-eyes, solids, and a steelie or two collected from Scotts Run in Mason jars with tin lids invented in 1884.



The tag says "families used to brew and bottle their own beer." These bottle cappers were sold in the company store.

A canary in this cage would be carried into the mines. If the bird died, the air was bad.



Mark Crabtree used a circuit camera to take a panorama photograph of everyone at the street fair for many years.

This one from 1996 is mounted on a carousel with numbered people to be identified by those viewing it.



Circuit camera photo of buses from the area to carry miners to their mine from where they lived. Fred Fiorini, Sr., is the driver to Osage, as the sign in the window of his bus states.



Fred Fiorini, Jr., shown here, who donated the 48" photo, was a regular at the tables on Saturdays.

This tag says "Fred Fiorini drove this bus from Morgantown to Cassville for 35 years—one million miles"—an example of stories that go with the museum items.



This early miner's hat was called the "turtle" model and was worn from the 1920s until 1969, when it was outlawed because it didn't have 3" of protection above the skull.



This blue enamel coal stove would have been a Cadillac of its day, probably belonging to a superintendent or higher official.



*Miners wait for a bus in 1935 in Osage.
(FSA photograph)*

Coal mining life

Coal development in Monongalia County of West Virginia started later than in the rest of the state, but it was discovered that four seams lay on top of one another in thicknesses from five to nine feet and of good quality. World War I demanded ramped up coal mining, and so by 1917 coal was in production, and by the next year 37 mines were operating owned by 33 different companies with some on top of others in the seams causing accidents and lawsuits. Over 60 mines total were recorded in the area. Thirteen communities got names of company owners along seven miles of Scotts Run. Many miners rode buses in from other areas. Production continued to multiply until the war ended and beyond. When innovations in train design and electric power generation both began to require less coal, the Scotts Run mines were producing a billion tons a year while the market needed only half of that. Local miners as well as those recruited from the South and from 19 countries began to be laid off.



OSAGE

Helen Antonek

When World War I and the need for steam power fueled by coal coincided with the discovery of four seams of coal in the Scotts Run area, advertisements went out for workers in the South where the Great Migration of African Americans were eager to escape Jim Crow laws (little better than life under slavery). They were also sent to Europe where wages and jobs were scarce, causing the risk of crossing the ocean for a better life to be worth it for immigrants of 19 countries who ended up in the Scotts Run area with all of their languages and cultural traditions. All of them had gardens.

Thus, Helen Antonek Wassick, the oldest child of a Russian immigrant found herself going to school, then changing tires and pumping gas at her father's service station in Osage at nine years old (while speaking seven languages to the customers). When the coal company store started selling gas and requiring payment in scrip from the miners, the Antoneks opened the Silver Dollar Dance hall in the back of the station. Helen remembers that the ferry that brought customers from across the river in Star City closed before the Silver Dollar and boys sometimes had to cross in a rowboat with their dates to get back home.



Antonek Gas Station 1938 (FSA photo)



Jimtown Ferry, 1938 (FSA photo)

Integration catches up in '54

A 1990s Norman Julian column in the Morgantown *Dominion Post* quotes an Osage man, Leonis "Butch" Maxwell telling him "he didn't know what prejudice meant until he left the town." Similar stories



Robert Turner (middle) and friends, 1938 FSA photo

can be found in the records of the United Mine Workers of America (UMWA) and accounts of former residents. When First Lady Eleanor Roosevelt visited the area in 1935, Scotts Run became a poster child of the Great Depression. The relationship gave rise to a New Deal program that relocated some Scotts Run families to a new experimental agricultural community that would be named Arthurdale. Only white non-foreign families were moved there.

Two missions were already helping out in Scotts Run. New Deal food supplements brought soup lines for both Blacks and whites that Sarah Little remembers. She says that as kids, they didn't know anything was wrong and played while in the lines. The Presbyterians had opened The Shack in 1922, and the Methodists were operating the Scotts Run Settlement House, both of which had relief programs and education. For the settlement house, the Roosevelts donated books to the library which held 3500 volumes. Under the direction of Rev Dick Smith and with help from the Miners Memorial Fund, a swimming pool was opened in 1946 that allowed integrated swimming on Wednesdays.

A Gazette e-mail article on The Shack by Tara Tuckweiler is subtitled "How a coal company's donation became a national beacon against poverty and racism" and described The Shack: "In the '30s, Black and white preschoolers learned there side by side.

In the '40s, Blacks and whites swam together there, in the first interracial pool south of the Mason-Dixon. In the '50s, Black and white teens met there for basketball games and dances." "The Shack's interracial Goodwill Choir made concert tours to five states, starting in 1953, includ-

ing Harlem. Schools were segregated across the US and were as well in Scotts Run until 1954. The Floyd B. Cox school was the Black school in Osage at the top of the hill behind the larger white Osage Junior High on the main street. Still, kids played together and had sleepovers at one another's houses after school and wondered at the point of separate schools. Al Anderson also pointed out how the teachers at Floyd B. Cox were insistent that they learned not only regular subjects, but also black history, such as about Mary McLeod Bethune and her role in President Roosevelt's "Black Cabinet," (the informal term for a group of African Americans who served as public policy advisors to him and his wife from 1933 to 1945).

Sarah Little remembers Gladys Woods and John Gooch in this image of The Shack soup line in 1935 (FSA photo)



The first Black high school in Monongalia County was formed on the second floor of John Hunt's ice cream shop in Morgantown. Hunt was a successful Black business owner, having a restaurant on High Street that Blacks couldn't go in because Morgantown was completely segregated. In 1938 Monongalia High School was finally built with help of Works Progress Administration funding from the New Deal, consolidating several of these smaller beginnings of high schools. Eleanor Roosevelt herself came to the opening ceremony. Readers might recall one of the Monongalia High math teachers, Katherine Coleman Johnson of the *Hidden Figures* book and movie about the beginnings of the NASA space program. Sarah Boyd Little, in her class at the time, remembers her being very serious, tall, and elegant. Charlene Marshall tells that not only was every Black student in the county bussed to Monongalia High, but so were students from Preston County. In 1940 the Monongalia High football team were the state champions.



Clockwise, Present Shack logo designed by WVU student Kervie Mata in 2002

Lucy Karanfilian with '40s Osage girls basketball team

Floyd B. Cox Black school (white building) and Osage Junior High, the white school

1940 Champions (FSA photo)



Scotts Run rhythms

Traditions of music, food and language assembled like quilts to make a community that was stitched together by common need and gratitude for tasks and supplies shared. Thirteen communities along the seven-mile Scotts Run stream served 30-60 mines (depending on how you count and over the decades).

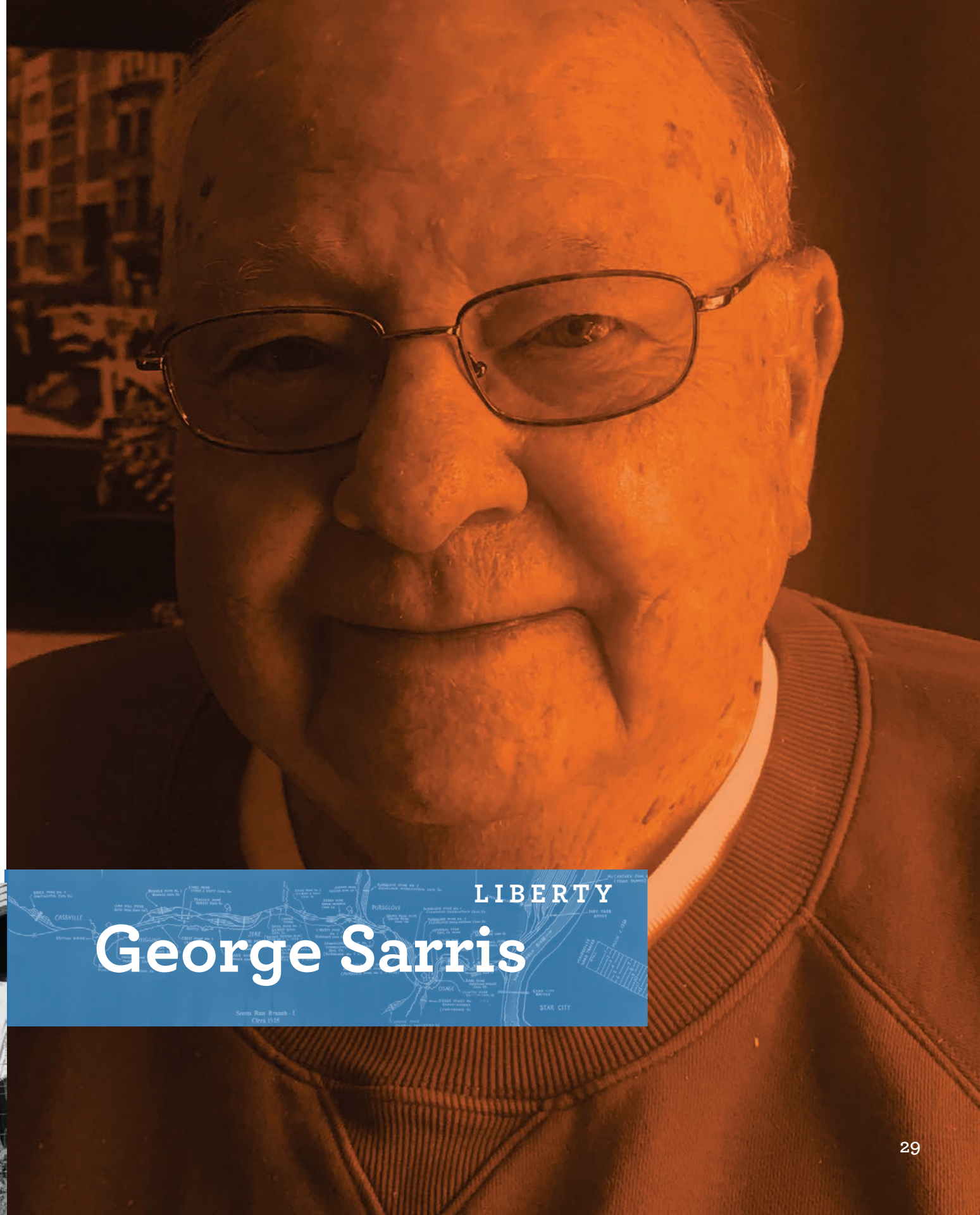
The week had rhythms. Mondays bread was baked for the week. The aroma was amazing. Laundry was Tuesday. Friday was bath day. Mary Jane Coulter was an only girl with seven brothers. She got the number 2 washtub with water heated on the coal stove first, and her brothers all followed in the same water. Saturday, after chores, was claiming your check and dressing up to be in town. George Sarris, working in Max Levine's Family Store, said "the Blacks dressed like movie stars on Saturdays". No matter how poor, people could clean up nice for Saturday night out and then had to be in church Sunday, clean again, until the next work week began.



Max Levine, mentor of compassion

George Sarris was the son of a miner from Crete living in the community of Liberty with many other Greek families and spoke mostly Greek when he started school. His father ran a restaurant and bar in Osage with his brother, serving both Blacks

and whites, and George remembers it being the safest place in the world for him to be, regardless of the Morgantown speculation that it was an outlaw area. When he was old enough to work, George helped Max Levine, a holocaust survivor with a family department store in Osage. He credits Max for teaching him about kindness and working compassionately with people who lived hard lives in the dangerous mines where pay was little and could be lost for reasons not always fair. George became the controller for Consol, in charge of paychecks and all things financial. His fairness and honesty at his job allow him to swap stories on Saturdays with retired miners with equal respect (and laughter).



LIBERTY

George Sarris

Source: Run Branch - I
Circa 1935

Daniel Gifford designed our community garden. Barb Howe is volunteering with him. Eve Faulkes and Alison Helm made the Peace sign that is a tomato and bean vine armature.



Lou Birurakis's seeds produced this 37" very edible squash. He gives slices away at the street fair. Half of one made 8 pies.



The garden sits on the site of the old Evans theater that burned. Garden signs tell food stories from the community.



The garden



Sarah Little gathers a load of garden harvest from our first year.

This garden sign tells the story of Alfred Jones's long life, he attributes to eating a sweet potato daily—hard to argue with after 101 years.



Alfred Jones, of Osage, at 101 years old. He felt that the success of his long life may have come from eating a sweet potato every day of his life.

Did you know that a sweet potato is not really a potato? It is a root vegetable that ranks number one among vegetables for nutrition. Alfred knew his stuff. www.foodreference.com



WVU design students designed and hung the Scotts Run mural in 2014 that listed the countries and states of origin in the roots and branches of the tree.



A steel drums group used the community garden as a backdrop during the Street Fair.

Youth help paint the wall on the other side of the garden.



For the 2018 Street Fair, the students worked with the museum to create this flipping interactive display that shared community recipes and the metaphor of Recipes for a Resilient community. They also tried out recipes for collard greens and beans and cornbread, and gave samples in cups at the table. Turns out they should stick to design...oops, did we say that out loud?



CASSVILLE

Gerri Adams Layman

Life in the coal camps was about mining for the majority of men in Scotts Run beyond those who offered services in the businesses. There were also ice men and dairymen, barbers, a dentist, pharmacists, and owners of movie theaters, restaurants, stores, a bowling alley, and beer gardens. But just about everything during the day was taken care of by women. Gerri Layman's parents and grandparents owned a 500-acre farm at Cassville that saw her milking 15 cows daily, repairing fences, tending strawberry and blackberry fields, and helping with the threshing machine that few families had as a service to other farms. The machine threshed oats, wheat, and buckwheat, leaving straw as a byproduct. It took a lot of people to run a threshing machine. She also learned to can, make homemade ice cream, and bake with recipes from her grandmother such as for pork cake (that used rendered pork fat in the recipe instead of butter to make a dense dark walnut cake).



Below is a photo from Gerri Layman's father's threshing machine that, like his milk delivery, served the community.

Above is a blackberry cobbler, her frequent contribution at the monthly potluck luncheon at the museum.





Mary Jane Coulter

BERTHA HILL

OSAGE

“I lived in Scotts Run all of my life, mostly on Osage Hill as a child. I lived between two houses, with my mother and with her best friend Mary Jane Ghuste, for whom I was named. I lived with the Ghuste’s 50% of the time due to my mom being a single parent and being ill. The Ghuste household was made up



Mary Jane and Eddie Ghuste, Roger Collins-top, Louise MacDonald, Mary Jane Coulter, bottom

of four people, Mary Jane her husband Eddie and their son Eddie (who I looked upon as a brother) and myself. Life with the Ghuste’s was a middle class environment that meant having modern furniture, fancy wallpaper, lace curtains, holiday dinners and birthday parties, a telephone, a television with good reception, hot running water and an indoor bath room, new school clothes, shoes and cookies and milk at night.”

“Living with my mom, Helen, and 5 of 8 brothers, meant living in a non-modern coal camp house with only two utilities, electricity and cold running water. During the times that my mom was ill, I learned how to cook and bake on a coal cook stove, wash dishes, scrub floors, and wash clothes in a wringer washer. The advantage of being the only girl when living with my mom, allowed me to have the first hot bath in the #2 tin tub. Helen and Mary Jane Ghuste were non-practicing God-fearing Christians. They used their wit and clichés to put you in check immediately. ‘God doesn’t like ugly’, ‘if you steal a nickel you will pay back a dime’, ‘no bird flies so high it doesn’t have to come down for water’, ‘God will get you for that’, ‘treat people the way you want to be treated.’ Both were well read and highly political. They took me to

the polls with them to hand out political cards and miniature bottles of liquor, in order to get votes for certain politicians, mainly Democrats. Respect for others was a must from both my mom Helen and Mary Jane Ghuste. On one occasion when living with my mom, knowing that my Aunt Loma had a fondness for wine (a wino) gave me the notion that I could disrespect her; my mom’s reaction

was a swift cracking of a china plate over my head, which immediately cleared that notion.”

“My best friend Louise and I rode bikes, played jacks, played hop scotch and jump rope, and sleepovers were often. We walked from Osage to The Shack for swimming and rolling skating. During the summer we would walk the main street of Osage and peep in the windows of the beer gardens and make fun of the older people trying to dance, and sometimes we would catch some good fights and arguments. Osage was once full of beer gardens, grocery stores, clothing stores, barber shops, a pawn shop, and before I was born there were two theaters. I thought it was great having a train full of coal going right through the middle of Osage. Now that I am an adult, I know how dangerous that was and how environmentally harmful it was to have a train going through a community dumping coal dust 24/7. Growing up bouncing back and forth from two different households has taught me how to get along in a privileged world and in the non-privileged world. I have had to wear both hats during my adult life.”

McFadden's and Tea for 12

An earlier third place in Osage that was like a community center that existed before the museum was in the former coal company store and the building now to the left of the museum. And, Al Anderson is not the only Scotts Run resident who pays attention to what's going on in politics and how that affects life in Scotts Run. Mary Jane Coulter and her brother Danny, who was a historian himself and a bodyguard for Arnold Miller in the UMWA, had an antique store and bar in Osage called McFadden's. It was walled with photographs and cultural artifacts of mining and history. The TV was always on CNN, and discussions among customers were about politics and news to the degree that the man who serviced the machines remarked that "this is the only bar he had ever seen like that. It's not normal". He also said that it was so clean he could bring his family there. It was also integrated, of course.

In back of the antique shop, Mary Jane opened "Tea for 12" with another friend, Marlene Lawrence. This was an unexpected fancy venue for the Red Hat Society and other groups to enjoy a bit of class in Osage. Girls were taught etiquette and place settings, but also not to take themselves too seriously. When Danny was killed in a car wreck in 2003, Mary Jane kept McFadden's going with the help of her good friends and employees Nancy, Arlie, and Kimmie Coles. Willa Boyd was always a best lifelong friend and support. A fire destroyed both venues in 2007, and again friends helped her through a seriously rough period in her life. This contributed to her own generosity in allowing the museum to be housed in the other building she and Danny owned in the center of Osage and may explain her propensity for offering every visitor to the museum coffee and a beautiful plate of food as they come in on Saturdays.



Tea for 12 with owners Mary Jane and Marlene

Willa Boyd and Nancy Coles, long-time friends with Mary Jane through thick and thin



All photos on pages 35-37 provided by Mary Jane Coulter.

Tea for 12 and McFadden's were both decorated with mining, political, and community history.

Danny Coulter is in the center photo with the red counter.



An example of McFadden's community mindedness was the pig roast where everyone was invited at no cost.

Dave Coulter is the record-keeper on Saturdays, recording each person as they walk in and letting them know their arrival time and exit time as they leave. He greets everyone with a “where’ve you been?” as the door opens, though he can’t see who is entering from where he is sitting.

Dave and his sister, Mary Jane, both remember John Patterson, an old bachelor they befriended who lived in a tiny apartment in the back of what became the Mannette steel drum factory. He had lots of skills, playing piano, making



Barbara (Petey) Coulter

John Patterson used to live at the back of this garden. He grew grapes and made wine that he shared with neighbors along with his guitar and gospel music. He also used white oak from the woods behind his house to make beautiful baskets like this one containing Petey Coulter. John was a miner at the Bunker mine for 13 years. He said Osage was the best valley in which he had ever lived.

wine from grapes he grew there, and oak baskets from saplings in the woods behind his house. One shown here is so large and sturdy that Dave’s wife Barbara is sitting inside it.

As mentioned earlier, David Coulter was raised for part of his life by Bootney Jones. Dave still praises Bootney as a great influence on his life and is quick to tell that Bootney’s kids all went to important colleges like

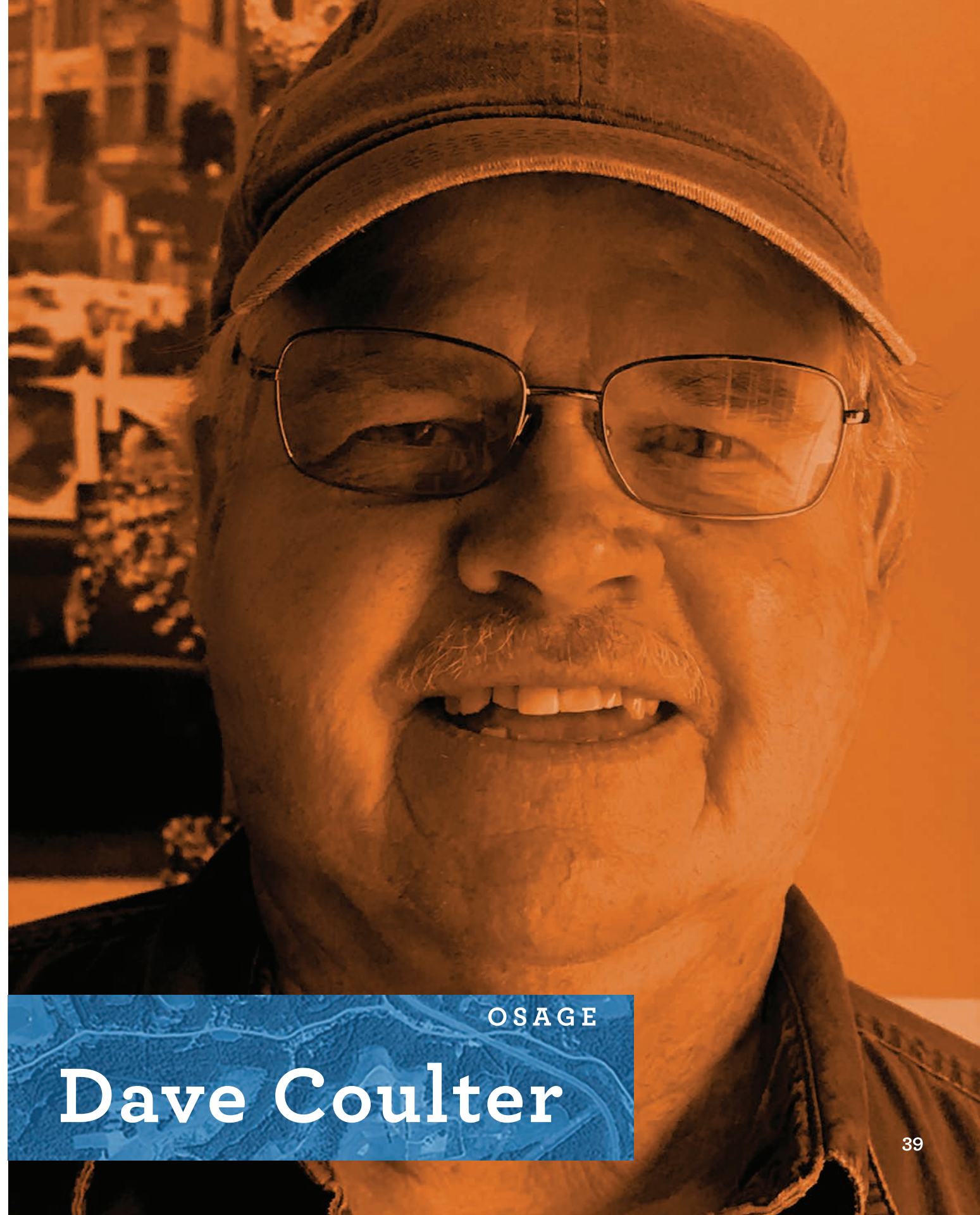
Harvard and UCLA, disproving the stereotypes people hold about Osage. Bootney was also a stylish dresser in his day.

Kids don’t forget kindness

Peachie John, (another elder who got respect from the Coulters) was from Poland, and the last living immigrant from the wave that came from Europe to work the mines. He lived to be 97 and told Mary Jane that the secret was garlic, hard cheese, and wine. He might have lived longer if he hadn’t shoveled snow at 97.



Bootney Jones on a Saturday stroll in the '70s.



OSAGE
Dave Coulter



1933



1933

MUSIC

From the beginning of the coal boom and earlier, Scott's Run had a music heritage. Entertainment was banjo, guitar and gospel music to soothe the soul. The FSA photographers of the 30s documented a moment in this time. Our own Al Anderson brought Rock and Roll music to Osage with his singing in *The Fabians* and *The Dominoes*, starting in 1959 and never stopping.

Music and dance go together. The Bunny Hop at the end of this row brought dancers to Osage in the 50s and 60s. When he was 17, Ellie Mannette invented the steel drum in Trinidad. He made West Virginia home for his factory in the WVU World Music Center in the 70s, and in 2009 he brought it to the community of Osage. In 2014, Chris Haddox wrote two folks songs that tell the story of the area, and were recorded on the *Songs and Stories of Scott's Run* CD in 2016.



2009



1959



1942 TO PRESENT

Eugene Wayman Jones was the dynamic music director at Monongalia High School in the 30s. He organized an a capella choir that sang for community events and churches all over the area, DC, NJ, and NYC. Sarah Little was one of the choir members when the group was invited to sing for President Franklin Roosevelt at the White House in 1942. She has been singing ever since, including more than 15 years with the *Flying Colors*.



Above is our music story sign, appropriately on the building that housed the Mannette steel drum factory. WVU graphic design students created their logo.

Ellie Mannette was an NEA National Heritage Fellow, right in our neighborhood!



OSAGE SPOT

This building still shows some traces of the original look when it was a vital part of a thriving downtown Osage. You can see the yellow brick, pieces of the cloth awning, and hardware that held the Art Deco sign in the 30s and 40s. Citizens of various ethnic heritage and races played pool and had a drink together in The Spot, while Morgantown would have enforced segregation just two miles away.

The building to the left was one of two movie theatres on this street. Patty Thomas remembers being inside watching a movie when a big bang was heard from upstairs. They finished watching the movie, but by the time it was over, they felt sleepy and staggered out. The bang had been a gas leak that was filling the theatre. Luckily the timing was such that no one was really hurt.

Interpretive signs: The Trail

Interpretive signs suggested by members and designed with WVU students are mounted on buildings that once had different occupants, purposes, or tell a story. This is the "trail" part of the Scotts Run Museum and Trail name.

At left is the Osage Spot, photo taken in 1935, and celebrated in the *Soup Camel* song on our CD.

Sometimes the sign welcomes you to sit, like this one, made by WVU student Shania Hamrick and her dad, telling more train stories.



Sometimes the sign is a window into the past, like the Bunny Hop that Willa Boyd's parents owned.

Kelly Le is silk-screening the logo for the Bunny Hop onto chalk boards for the other side of the building to record memories.

Mining Hazards



Coal camp life had challenges. The buildup of company housing was more for speed than comfort, and plans for heating them with coal or providing areas with water were never worked out fully. The November 1991 *UMWA Journal* quoted a resident in the 1930s saying “water was scarce. We had to carry all our water. We only washed clothes when it rained. We drank the sulfur water. That’s all there was so we just had to learn to drink it!” Kids didn’t seem phased by their lifestyle. They played on old tipple structures and took advantage of smoke keeping insects off of the wild fruit trees. Bob Coulter recalls being able to play out longer in the snow because “we could get warm by the slag pile that was continually on fire.”

Lou Birurakis, has the birth name of Eleftherios Virurakis, but his first grade teacher, Mrs Martin, renamed him Louie Berry. He kept that name, as did many renamed immigrants, until high school, when the family returned to a name similar to their Greek name that he has used since. Lou, who grew up in the Scotts Run town of Liberty, tells that his own Greek father was a miner, but not for long where the union was recruiting to give miners rights. Lou describes that the company

forced employees to sign a yellow dog (non-union) contract or be fired and evicted from company housing. Lou’s father had built his own house but was fired and blackballed from all of the mines. He made a store, barbershop, and restaurant to serve miners from the first floor of his house after that. He stayed in the area so that his five children could get an education, and all of them did—at West Virginia University. Lou was the first WVU football player to earn a letter four years and ,at 95 in 2021, is the oldest former football player.

Lou was so dedicated to the history of the area that he earned money to put up a commemorative sign featuring this eviction picture that still greets you as you cross the boundary into Scotts Run. The dangers of mining were real. An unofficial historian of Scotts Run, Lou meticulously copied all of the accidents and deaths recorded in the Morgantown newspapers from 1917 to 1953 when he left to find work as a teacher. Later

he became an iron worker on the WVU Coliseum, new stadium, and PRT, and many bridges in Monongalia County.

Miners being evicted in Liberty in 1924 (Library of Congress)



They Counted

Eve Faulkes packaged Lou's collected information on mining accidents in an artist's book that resides in the museum. Visitors to the museum page through the book, looking for the name of a relative who perished in the mines.

In May of 1942, 56 men were killed in an explosion in the Christopher Mine No. 3 in Osage. Two months later, a second explosion at Purs-glove claimed 20 more men. How the community dealt with loss was to come together and do what needed to be done. Al Anderson recalls that his neighbors, the Jackson family, had 16 kids in their four-room house and kept bringing in more when someone needed a home.

They Counted contains Lou's research on 370 black pages with a silkscreened rock dust texture on each represent the number of days an accident or death took place and commemorate both the body count and the incalculable worth of the lives lost. Several of them were large disasters of fire or explosion. Those have foldouts to tell more of the story.



*Lou holds the book, showing the endsheet that maps all of the mines of Scotts Run. The story of *They Counted* was spread beyond our museum as it was exhibited at the Huntington Museum, the New York Center for the Book, and in China.*



They Counted is housed in a silk and bookcloth box. When it is in the box, the linen tapes that make the spine are intended to resemble the tracks inside the mines.



Water supply

In the 1930s, in the community of Jere, water from a spring was available to those who paid a fee for a key or did volunteer work.

—Lou Birurakis

(FSA photo)

Family goes beyond blood

Dolly's mother was given 13 cents per week for each of the eight children left fatherless. Mike Koondrock (the mine owner changed his name) was president of the local UMWA chapter at the time he died.



*Luther Gibson, Sr.,
Patty Thomas's father*



When Christine (Dolly) Kundrat King was five, her father was killed in the mine and her mother had to go to work. Patty Gibson Thomas was about the same age when her father was killed in a slate fall as her mother was baking his birthday cake at home. Patty's mother also died within the year, heartbroken, leaving five orphaned children to be cared for by Patty's grandmother. Dolly was brought into the grandmother's house while her mother worked, and the white and Black friends are close to this day. Both of them would go swimming at the Miners Memorial Pool at The Shack. They would hop the train to get there faster, unbeknownst to the adults. Dolly also remembers the kindness of Max Levine, who outfitted the children with shoes for school.

Dolly married Harry King, who was the postmaster for 30 years in the Post Office by Al's Shoe Repair. It was heated by a coal stove. She worked at Davis and Lynch Glass, then Mylan Pharmaceuticals. They put their three daughters through college by being frugal.

Music and dancing were always important to Patty. As a teen, she and her brother Luther were so good at the jitterbug that people would pay to see them and tried to get them on *American Bandstand*, a TV show originally filmed in Philadelphia. Patty married John Thomas and became a mother to 14 children, whose names nearly all began with J, and who all were taught to play the piano and sing with shape notes. Taking care of a lot of family was natural to her (and there are now over 80 grand, great-grand-, and great-great-grandchildren) and so was cooking. Her pepperoni rolls are a trademark, and her family has much food to share at the Street Fair every fall. Patty had her own restaurant for a time and was a cook at Meals on Wheels for 37 years.



Patty and her brother Luther, Jr. at the Miners Memorial swimming pool.



Christine Kundrat OSAGE
Patty Gibson



A selection of pages from Patty's Story, illustrated by WVU student Moniesha Wright, tells how Patty was orphaned as a young child and raised by her grandmother. When she became a grandmother herself, with over 80 grand- and great-grandchildren, she sang with a gospel group that earned money to fund an orphanage in Africa. She traveled there and saw that she could give back what she was given.

Moniesha Wright told Patty and Dolly's story.

Emma Niehaus designed Sarah Little's Story.

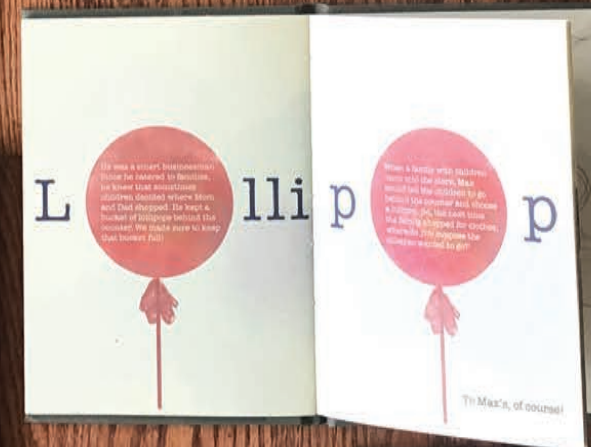
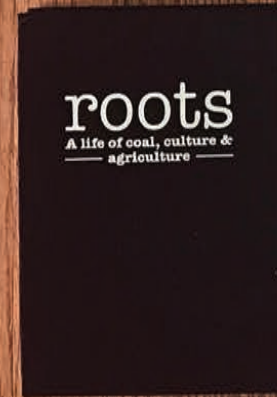
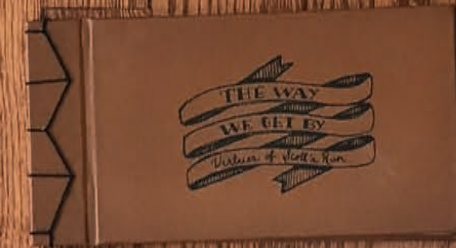
Stories in books

25 books have been produced in different hardbound formats, telling stories from the former or current residents. Some are for children, and some are for a general audience.



Alison Bostic illustrated John Propst's story.





A closer look at some of the books. Some are accordion; some are flag books, sewn on tape case bound, or Japanese bindings. All are hardbound with cloth; some are silkscreened covers or with labels. Some are illustrated and some use photoshop to colorize historic grayscale photos.

The geocache boxes had metal tags that could be collected as well as the logbooks.

Sing it!

Sarah Boyd Little had to chop wood, carry buckets of water and coal home for the heating and cooking and she worked the garden as a child. She also remembers the giant cod liver oil tins where kids at school would line up to get their spoonful (from the same spoon)

to make them resistant to sicknesses. She remembers the single dipper for drinks of water shared by families and by church members when glasses were scarce and water for dishes had to be carried by kids with buckets from the source. Children would be sent to the woods to gather what their mother needed for cobblers (cobblers went farther than plate pies which would only be made on holidays). Her mother, Lucy Boyd, would also make cough syrup from a recipe that called for a whole onion, lemon, and honey to be baked in the cast iron stove until it was so cooked down that nothing was left but a thick dark brown liquid that would be strained and bottled.

Sarah also recalls the beautiful dresses with petticoats her mother would make on her treadle Singer sewing machine. She even made all of their underwear, elastic included. She laughs when she says they were all dressed up beautifully from head to



Choir Director Eugene Wayman Jones

toes—bare toes because they sometimes didn't have shoes! Though most houses didn't have much in the way of nice furnishings, they would have some bit of china or an object that was special. This is the reason that seemingly ordinary objects have a home in our museum, as there is a story behind them (attached to them by a special memory tag in place of the usual provenance information).

Music created the opportunity for the outside world to hear more from Scotts Run. Sarah, along with her two sisters Ida and Kitty, sang on WAJR radio for a period of time. A gifted music teacher from Monongalia High, Eugene Wayman Jones, had put together an a cappella choir that won six awards at a state music festival and was invited to be the only touring high school chorus in the nation in the early years of World War II. They sang in Baltimore, Philadelphia, New York, and in Washington, DC, for President Roosevelt. FDR delayed his cabinet meeting to request three encores of his favorite songs including "Blues in the Night." Mrs. Roosevelt said he had never done that before. The a cappella choir with sisters Sarah and Ida sang for FDR in 1940. The two of them later worked in the Pentagon during the war, seeing Generals MacArthur, Eisenhower, and Admiral Nimitz. As a secretary, Sarah could type 70 words a minute. Ida, who had an operatic voice, once sang with Marian Anderson.

The a cappella choir who performed for FDR in 1940 with Sarah and sister Ida.



Kitty Boyd



Ida Boyd



Sarah Boyd



Working with a new generation

Neighbors helped neighbors with large tasks like canning, helping families when a birth, death or sickness hits a house, or making sure kids didn't get away with mischief. Kids had their own chores, such as finding coal for the stoves. Some of these stories were shared with the public during a project that paired young kids eight to fourteen with elders from the community who had lived in company coal camp houses of several designs. The kids made dollhouses from computer boxes covered with strips of thick paper like the lapboards of the real ones. They made the rooms and furniture to the description guided by the original occupants, even including newspaper on the walls to keep out the wind (photocopied to proportionate size). Stories could be written on the lapboard siding that was now the scale of lined writing paper, with the storyteller's face on it as well.

A second project called RePlay was an arts collaborative using recycled materials. Quilting is recycling, and our first product was aprons.



Rachel Shuler, on the right, gives lessons on paper piecing, a quilting technique. She also fixes our sewing machines.

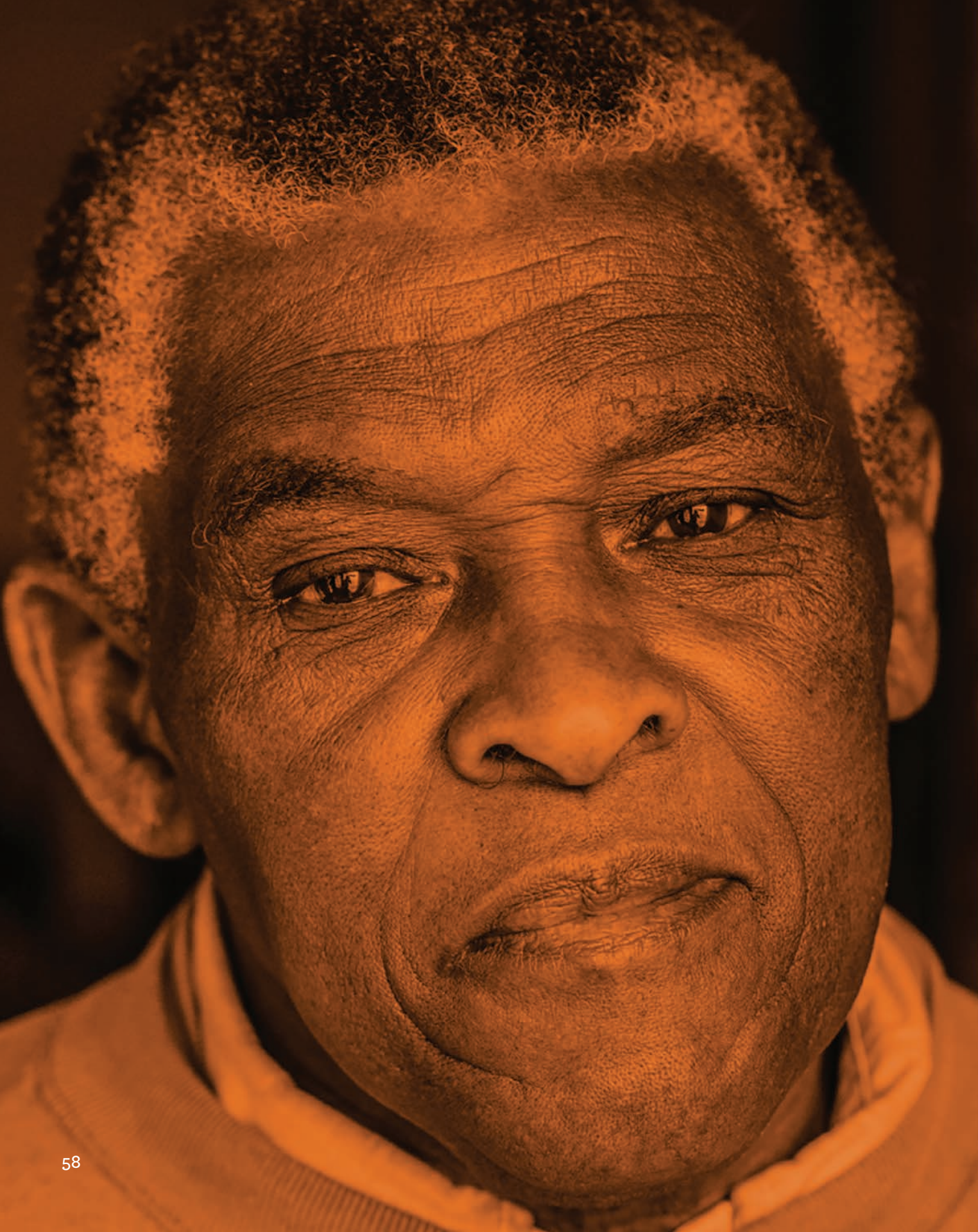
◀ Sarah's house tells of the time that Sarah's brother was about to be born, and the doctor was called late that night. Since the birth was imminent, the doctor just got in bed with her, suit and all, to wait until it was time to deliver. When the kids woke up, they were curious as to who was in bed with their mother but were quickly dressed and rushed off to church by neighbors. When they got back from church, the doctor was gone, but they had a baby brother.



The Ware brothers learned to sew in the RePlay recycle project that created aprons.



Charli Shea listens in as tales are swapped by her elders.



OSAGE
Al Anderson

Al just passed his 84th birthday in 2001, and still can hit the high note in "Georgia on My Mind" as he proves fairly often. He had a stroke when he was 64. He remembers asking God to let him keep his voice, and he would use it for good. He had a bout with prostate cancer at 74 and came through that as well. Even after a full day's work in the shoe shop, he never turns down a request to sing.

Al Anderson quit school to take a bus to Cleveland and work in the steel mills for a year, then came back and joined the service in 1954, finished that, and returned to Osage to complete his GED. He thought he was doing all right when he came home from work Friday evening and his Dad told him the Sheriff had called. He had to wait nervously the whole weekend before calling Sheriff Charlie Whiston on Monday only to find out that he was doing all right. Whiston wanted to know if he would be interested in being the lead singer in a band his son Dave was forming. This began a singing career that is now 60+ years long and showing no sign of stopping.



Kevin Fryson, bass, Bob Maxon, sax, and Al as lead with the Rock and Soul Revue at the 22nd Scotts Run Street Fair in Osage.

Al's story would not be complete without a note about the 14 cats and a raccoon that he feeds and cares for daily, including neutering with help of Animal Friends of North Central West Virginia.



Al's Story



Al Anderson with The Fabians

The band was *The Fabians* and the year was 1959. Al was the only Black musician in the band which traveled to venues all over the region and often in Pittsburgh where they opened for *Bo Diddley, Jan and Dean, The Isley Brothers, Conway Twitty* (before he went country), *The Marvellettes, Ray Peterson, The Vibrations, Johnny Tillotson, Dion*, and many more.

One Saturday at the museum, George Sarris told him his wife had found a program from her high school graduation where the three high schools in Morgantown and Fairmont had an all-night dance that featured *The Fabians* in 1961.

Al tells that he would sneak off the hill in Osage so his neighbors and friends wouldn't hassle him about the fancy outfits he wore at his gigs. He also had other issues when he left Osage, an integrated town. As the only Black member of the band playing in segregated towns and cities, his biggest concern would be if he would be allowed to eat. To this day, he says that his singing is often to crowds where, as he puts it, "I am the only one in the place of my persuasion." When the white boys in *The Fabians* were ready to graduate college, he figured they would be stopping the band, so he answered an ad in *Ebony* magazine to be a singer for *Billy Ward and the Dominos*, sending out a sample tape. From all across the country he was one of the few picked. He headed out to California where he joined the band and was the lead singer on the song "What Are you Doing New Year's Eve?," that you still hear every year. He didn't stay long with that band because his dad was

sick with black lung, and he returned to take care of him. After he passed, Al went to DC and performed with *The Collegians* for 20 years while managing a shoe store near the mall at the Capitol where he got to hear Martin Luther King, Jr.'s "I Have a Dream" speech in person in 1963.

Al returned to Osage in 1980, bought out Willie Zeleznik's shoe repair shop and has continued in that business ever since. He plays gigs weekly with *Al Anderson and the Rock and Soul Review* or *The Flying Colors* or *Al and Friends* or solo. He sang the national anthem at WVU football games for 25 years.

But Al has not just been a pretty voice. Coming back to town after the state had cut his hometown in two with Interstate 79, he was keenly aware that you have to watch what is happening in political circles. He was also one to get things done himself and has earned the title of the unofficial mayor of Osage. One thing he accomplished was to establish the Public Service District in Osage, securing a \$1.5-million grant from the Governor to put in a sewerage system that would finally clean up Scotts Run for all of its communities. He has also been Monongalia County Citizen of the Year and received the Martin Luther King, Jr. Award from the WVU Center for Black Culture and Research among many other awards.



Al with *The Collegians* in Washington, DC, befriending Roberta Flack and doing 150 bat mitzvah and bar mitzvahs a year among other gigs.

Joe Zeleznik was the original owner of the shoe shop. Al bought it from Joe's son, Willie, who retired in his 80s. Some of the machines in Al's shop are 150 years old. Good karma.

“The Dominos were the toughest in the country, Sammy Davis Jr., and Ray Charles opened shows for them, so you know how good they were.” –Al

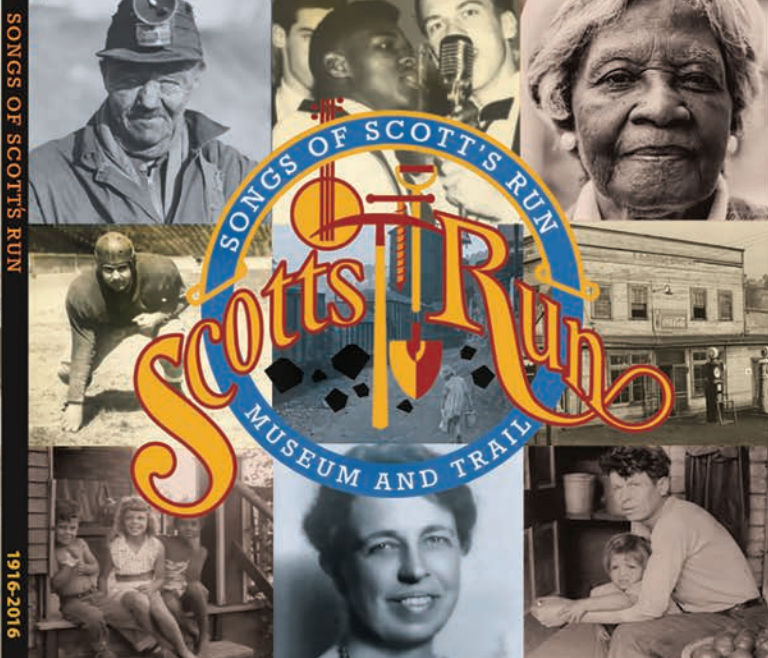


Recording our music heritage

Music was such a big part of our story, from gospel music of *The Flying Colors* that gave people a big sendoff at funerals, to the talent of Al Anderson's rock and roll, to the world famous Mannette Steel Drum operation right in Osage, to the new folk songs by Chris Haddox and Soup Camel that captured the Scotts Run story, and more. In 2016 we produced this CD. Check out the details from the liner notes at the right. Nineteen tracks give 70 minutes of listening. They are still available at the museum.



1. Intro narration Eve Faulkes :36
2. Six-Bit Haircut Soup Camel 3:01
3. Ballad of Scotts Run Chris Haddox 5:06
4. This is the Day Flying Colors 3:20
5. Down by the Riverside Flying Colors 4:10
6. Daddy's Home Al Anderson 4:55
7. Shake, Rattle, and Roll Al Anderson 3:48
8. Kansas City Al Anderson 2:53
9. Amazing Grace CB Studio Steel Drums 4:12
10. Coal Tattoo Donna Weems 3:31
11. Precious Memories Flying Colors 7:31
12. Getting Ready for that Great Day Flying Colors 3:15
13. Swing Low, Sweet Chariot Flying Colors 3:20
14. Come All You Young Miners Chris Haddox 3:51
15. Through It All Al Anderson and the Flying Colors 4:26
16. It's Me, Oh Lord Flying Colors 2:54
17. Poor Folks Ready for a Better Day Chris Haddox 4:50
18. When the Saints Go Marchin' In Flying Colors 4:12
19. Wisdom of Scott's Run Eve Faulkes 4:26



A bit of the background to the Scott's Run's music

"Music kept us together," says Miss Sarah Little, 92 at the time of this recording. She remembers her Daddy singing base as the family sang acapella for entertainment in the evenings. He himself had caught a train north from Alabama at age 11 and ended up in Osage to work the mines. Miss Sarah has the distinction of having sung at the White House for President Franklin Roosevelt in 1942. There is more to that story, of course. Gospel has been very important to the community as a source of protection, since Lord knows, help wasn't coming from the mine owners, and it features prominently in the Scott's Run music heritage.

The heyday of Scott's Run saw the hub of Osage with the company store, two movie theatres and 22 beer gardens so busy on the main street that you couldn't drive on it. The Bunny Hop and Silver Dollar were about dancing to the music, and the songs Al Anderson sings on this CD bring those days back. No matter how late you were up on Saturday night, however, you had to be cleaned up and in church on Sunday.

The Flying Colors have been a multi-racial gospel group, mostly from the Boyd and Thomas families with Al Anderson. They formed when the population got so sparse that there was not a lot of attendance at funerals. The Flying Colors send the departed off in a blaze of song, but they are also asked to sing at many events, including the annual Martin Luther King Day celebrations. Al himself left Osage for a music career in the 60s and 70s that included a stint with the Dominos and acquainted him with Roberta Flack. Back since the 80s, he has never stopped singing.

A late addition to Scott's Run in the music heritage is the steel drum when Ellie Mannette, one of the fathers of the Trinidad instrument opened his factory here in 2009. Chanler Bailey, who plays *Amazing Grace* at the steel drum on this CD, learned from Ellie and has an adjacent music business also in Osage.



Donna Weems Flying Colors

Chris Haddox Chanler Bailey

Al Anderson / Scotts Run Street Fair

4. This is the Day Flying Colors
Lead vocal: Miss Sarah Little

11. Precious Memories Flying Colors
Lead vocal: Miss Sarah Little

12. Getting Ready for that Great Day Flying Colors

13. Swing Low, Sweet Chariot Flying Colors

15. Through It All Flying Colors
Written by Andrae Crouch © 2005
Lead vocal: Al Anderson

16. It's Me, Oh Lord Flying Colors

18. When the Saints Go Marchin' In Flying Colors

4, 5, 11, 12, 13, 16, 18 are traditional gospel Flying Colors vocalists: Miss Sarah Little, Miss Patty Thomas, Al Anderson, Donna Weems, John Garlow, Jewelle Smith, Eve Faulkes
Keyboards: Patty Thomas
Missing from the original Flying colors at this recording are Christine LaDain on trombone, Miss Kitty Hughes whom we lost last year, and Jimmy Boyd. Miss Patty's sons Jeremy and Julian often play base and drums, and Jessica often adds soprano.

2. Six-Bit Haircut Soup Camel
Written by Roland Hunn a.k.a. Soup Camel © 2012
All rights reserved Soup Camel Music
Guitar and vocals: Roland Hunn
Bass and vocals: Mary Kay Stiles
Percussion and vocals: Alan Martin
Harmonica and vocals: Dave Insley
Vocals: Kim Thorne
Vocals: Leslie Roddy

9. Amazing Grace CB Studio Steel Drums
traditional, origin was a slave song
Chanler Bailey on steel drums

10. Coal Tattoo Donna Weems
Written by Billy Edd Wheeler © 1963
Guitar and Vocal: Donna Weems

Music recorded/compiled by Zone 8 Recording Morgantown, West Virginia with a grant from the Monongalia County Commission

3. Ballad of Scotts Run Chris Haddox
Written by Chris Haddox © 2014
Guitars and Vocal: Chris Haddox
Cello: Dan Cunningham

14. Come All You Young Miners Chris Haddox
Written by Chris Haddox © 1986
Guitars, Resophonic Guitar,
Lead Vocal: Chris Haddox
Tenor Vocal: Travis Stimeling

17. Poor Folks Ready for a Better Day
Written by Rob Shaw and Chris Haddox © 2014
Guitars and Vocal: Chris Haddox

Images on front cover
A. 1935 Hungarian Miner in Scott's Run/Library of Congress
B. Al Anderson and the Fabians 1960
C. Miss Sarah Little of Pursglove
D. Lou Birurakis, Greek, from Liberty, 1944
E.F. Osage, in Scott's Run, 1935, LOC
G. Mary Jane Coulter and friends, 1953
H. Eleanor Roosevelt visiting Osage, 1938
I. Mexican miner, Bertha Hill, 1935, LOC

Visit the Scott's Run Museum and Trail, Osage, WV, Saturdays 10-2

All proceeds benefit the Scott's Run Museum and Trail
Mary Jane Coulter, Executive Director
304 599-9615 maryjanecoulter@comcast.net
465 Scott's Run Road, Osage, WV 26543

Package Design by WVU Graphic Design senior class and faculty Eve Faulkes.
Cover design by senior Samantha Brinley

image in background Scott's Run 1935 LOC



Why we made this and why we all need to hear it

The collection of songs on this CD may seem to be an unusual mix—gospel, rock and roll, steel drum, folk songs ... and a bit of blues. However, there are many ways to tell a story and many facets of the history of Scott's Run, where, like black and white, Catholic, Protestant and Jew, multiple languages of 19 immigrant countries—they all come together.

There are also many ways to convey wisdom and love and all the emotions that help a community hang tight through good times and bad. Some of these songs set the facts straight and some just ask you to listen and feel the power in the words just as we have in the singing and the living. Come hear the full stories at the *Scott's Run Museum and Trail*.

Samantha Brinley and WVU graphic design students presenting proposals for the Scotts Run Songs and Stories CD in 2016.

Sarah Little, Al Anderson, and Donna Weems rehearsing at the Metropolitan Theatre in 2017



CD packaging and liner notes. Images in the center cover are captioned in the grid of letters on the inside notes. They are a mixture of 1930s Library of Congress FSA photos and current and past images of Scotts Run Museum and Trail members.

Performing at the Met and Hazel Ruby McQuain Park

In 2017 the CD was turned into two live performances June 1 and August 27 with support from the WVU Canaday College of Created Arts, the Monongalia Arts Center, and the WV Cultural Center. Eve Faulkes emceed, and we added a recitation

in five languages to reflect the immigrant experience. Slide shows behind every song and video interviews of residents between played to a full house. Liza Heiskell recorded it all. The museum has had more visitors ever since.



Sunday, August 27, 6-8pm
McQuain Riverfront Amphitheater



listen: <https://soundcloud.com/guyandotte/ballad-of-scotts-run>
<https://soundcloud.com/soupcamel> (Six-bit haircut)

The Ballad of Scotts Run
Copyright © 2014 John Christopher Haddock

Seven miles long from its head to its mouth
Joins with the Mon coming up from the south
Pull up a chair and I'll tell you about
This place that we call Scotts Run

The American Indian made the first claim
Then the ships and their dreamers 'cross the ocean they came
The creek was given an old Irish name
And it came to be known as Scotts Run

The woods were soon cleared and the farming began
The earth was turned up by the plow and the hand
A family could make its own way on this land
Life was good up and down Scotts Run

There was coal at their feet in the thick Pittsburgh seam
But the farm life remained the mountaineer's dream
Then the world went to war in nineteen-fourteen
Brought changes along Scotts Run

The boats started sailing from Europe again
And trains from the South brought in more working men
Cheap muscle was needed to load up the bins
With the coal that lay under Scotts Run

Shoulder to shoulder all day and all night
Italians, Hungarians, blacks and the whites
They were all poor together and that made it all right
It was all for one in Scotts Run

Above: Chris Haddock, Roland Hunn, Chris Matthews

They lived in close quarters in company shacks
They watched money leave by the ton down the tracks
Great fortunes were made on poor men's backs
It was hard up and down Scotts Run

The mines they ran safe up until 'forty-two
Then the mines started blowing as they're known to do
Took eighty-nine lives before they was through
The tears ran high in Scotts Run

Little by little the mines went away
The houses came down and the tipples decayed
It was sad goodbyes as folks went on their ways
But they never went far from Scotts Run

And the world seemed content just to cover its eyes
Saying some have to sink so that others can rise
They built their new highway and passed her on by
Washing their hands of Scotts Run

But some stuck around, they're no strangers to sweat
And if you are a gambler you'd better not bet
That the end has arrived 'cause it ain't over yet
There's new life springing up on Scotts Run

Seven miles long from its head to its mouth
Joins with the Mon coming up from the south
Pull up a chair and I'll tell you about
This place that we call Scotts Run



*Soup Camel and
Scotts Run
Community live on
stage at the Met
Theatre June 1, 2017*

*Rehearsal on stage
for They Thought
recitation: Lou
Birurakis, Anna
Stolina, Szilvia
Kadas, Irene
Ramirez. Charlene
Marshall is out of
the picture.*



Come All You Young Miners
Copyright © 2014 John Christopher Haddox

*Come all you young miners and heed what I say
When you get to the daylight, don't come back this way
The mines will lay claim to your family and friends
When you crawl down the hole, the trouble begins*

I went to the company at seventeen years
Against my father's wishes and my mother's tears
They hoped I'd find something to take me from here
They knew well the mines and knew well the fears

But I was young and headstrong with only one dream
To work by my Dad in that old Pittsburgh seam
I'd always been lucky and could not foresee
The day any trouble would catch up to me

.....
English translation was on the screen as the readers spoke in native languages

*Come all you young miners and heed what I say
When you get to the daylight, don't come back this way
The mines will lay claim to your family and friends
When you crawl down the hole, the trouble begins*

One evening the roof and the floor did collide
I could not reach the others, but Lord knows I tried
Alone in the dark hoping help would arrive
I tried to be strong, but Lord knows I cried

Say goodbye to my family, goodbye to my friends
I've turned down my lamp, the air's getting thin
I'll see them in heaven when our souls there do rise
This note and my body, I'll leave her behind

*Come all you young miners and heed what I say
When you get to the daylight, don't come back this way
The mines will lay claim to your family and friends
When you crawl down the hole, the trouble begins*

**They Thought: A Recitation in Five Languages
(Greek, Russian, Hungarian, Spanish, English)**
Copyright © 2017 John Christopher Haddox

**(English translation projected behind speakers reciting
the stanzas in their native tongues on the Met stage)**

(Greek) Lou Birurakis
They, the mining companies, thought they could turn us
against each other
That's how they were gonna keep the union out
Figured if they got us busy fighting each other, talking
about each other in ways we didn't talk about each other
Then we'd be too busy with that to stay organized enough
to make the union dream a reality

(Russian) Anna Stolina
What they didn't know—what they didn't understand—
what they failed to see
Is that even though we came from nineteen—count 'em—
nineteen different countries
Even though we spoke many different languages—
had different customs and different ways of going about
In spite of all that, we had one, two, three, four—hell, we had
so many things in common that origin, color, language—
none of those things mattered
We didn't even notice the difference—what differences?
We were all strangers in a foreign land
We were all poor as the dirt under our feet and nails and
our poorness bound us together like some strange glue
We had all walked away from the familiar to seek a new life
in these coal camps

(Hungarian) Szilvia Kadas
What they didn't know—what they didn't understand—
what they failed to see
Was that we were people—and people have much more alike
than they have different
The thing that the company didn't get is that we were all
these things together
I mean together as in one community—one body

(Spanish) Irene Ramirez
They thought they could come through the camps and drive
us apart—like we was a dead log or something
They'd put in a wedge, pound it down with a sledge and just
like that—we'd be slit in two
Then they'd drive another wedge and split us again
Well, they had something right about it, I suppose

(English) Charlene Marshall
Except we weren't a dead log, but a living tree—a tree with
more branches and leaves than they figured on
A tree with roots the spread the world around
A tree that had weathered countless storms and hard times
A tree that only got stronger—tougher—more stubborn with
the passage of time
Seems an age-old approach—those with the money trying to
keep those without money from coming together
Well...money can't buy everything nor can it stop everything
And they thought they could turn us against each other...
(laugh)



When the mines were running steadily, there was always the cloud of fear that anyone's day could be his last. The group is still grateful for each day we spend together, as we have lost some dear friends in these last ten years as well. We will not forget them, and their stories warm our hearts.



Monthly potlucks and holiday dinners are another time to share gratitude for friendships.

Our third place Saturdays and events



Stories and people connect here as living history

Below:
Lou Birurakis (with the green mug) joins in a toast to James Wickline after the premiere of the documentary. Lou had attended University High

School with James Wickline and could also call others to help Vossen in his quest. He still follows us and plans on more visits.



Linda Gereg talks with Museum President Sarah Little

We never know who will drop in to add to the story, such as when Linda Gereg, the daughter of the driver for assassinated UMWA candidate for president Joseph (Jacques) Yablonski visited. Her father had taken the license plate number of the suspicious car that broke the case. She was interested to hear our stories and history collected by Danny Coulter, bodyguard for Arnold Miller and partner in McFadden's with his sister, Mary Jane.

A visit from Maarten Vossen from the Netherlands turned into an award-winning documentary about a World War II paratrooper from Scotts Run. As a Dutch scout, Maarten adopted the grave of James Wickline, whose parachute failed during the liberation of the Netherlands. As an adult, he wanted to visit the town where Wickline lived. With his parents, he visited multiple times and became family immediately. The story of this reunion became a documentary that premiered at the Metropolitan Theatre in Morgantown with all of us attending. Another result of this encounter was the naming of a nearby bridge for James Wickline by the state of West Virginia.



A voice from Osage in politics

Charlene Jennings Marshall, quoted earlier, lost both her father and her stepfather to mine accidents in Scotts Run. Her grandmother was also married to multiple miners due to accidents. Charlene watched when neighbors moved in and out of neighboring company houses as strikes or work closures moved families around. When she was old enough to help out, she cleaned houses for families in Morgantown before becoming the first Black woman to work at Sterling Faucet. When she married Rogers Marshall she moved to Morgantown. Her next job was with WVU, and her political involvement started first with becoming President of the local NAACP branch and a board member of the WV Human Rights Council. When the 1985 Council allowed a coal fired power plant to be put in the middle of downtown Morgantown, she was encouraged to run for city council. She became the first Black woman to be Mayor of any West Virginia city in 1991. She had the strange but satisfying experience while mayor of sitting on the stage of the Metropolitan Theater to sign a check for its purchase by the City with Representative Alan Mollohan and the theater owner. Thirty years earlier Charlene had to sit in the balcony to watch a movie during segregation.



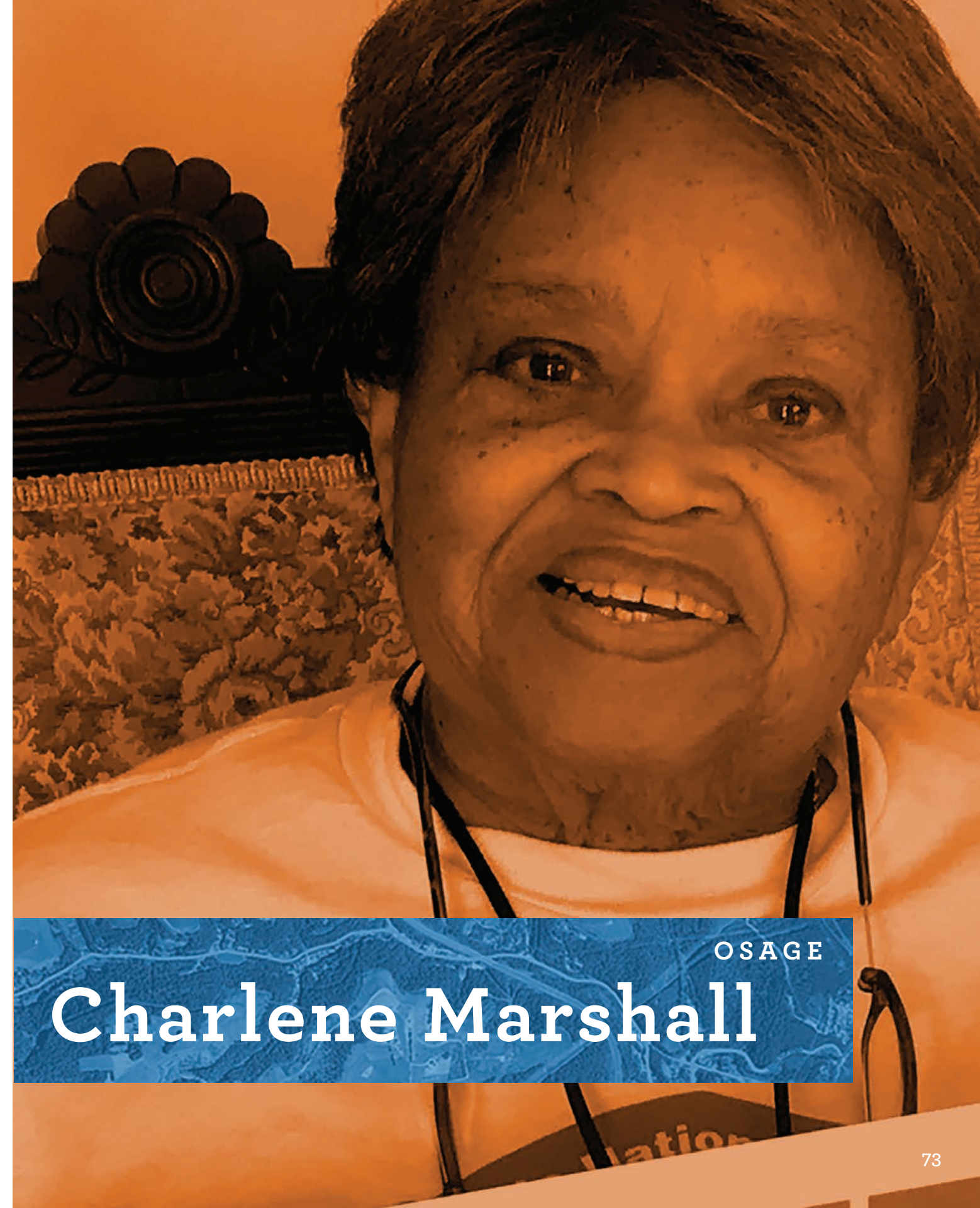
Charlene's brother-in-law was best friends with Bill Withers, getting an honorary doctorate from WVU.

It's worth noting that during that early time there were two movie theaters in Osage where Blacks and whites could sit together to see a movie, including visitors from Morgantown.

Charlene went on to become a member of the WV House of Delegates, serving 14 years. She is still active in political connections at 87. When the 2020 WVU project was to make COVID care packages that gave museum members objects and reasons to contact one another in what was also an election year, we let Charlene pick out the yard sign that was her favorite. She picked out the BRAVERY, one we had thought one of the guys might like, one that might make them feel better about wearing a mask. But knowing Charlene's story, we think she picked the one that was the most appropriate for her!



Charlene's full sign says BRAVERY for the common good, BRAVERY in the face of the pandemic, BRAVERY to decide on the safety of those around you.



OSAGE

Charlene Marshall

Helping the stories travel to do public good



At right: Jim Truman, electric guitar, and Chris Haddox singing, perform at the Scotts Run Street Fair.

listen: <https://soundcloud.com/guyandotte/poor-folk-ready-for-a-better-day>

Poor Folk Ready for a Better Day Copyright © 2014 John Christopher Haddox and Robert Gregory Shaw

I'm gonna stand in this creek
While the waters cool my feet
Let the Mighty hear me speak
Poor folk ready for a better day

Down in Osage along Scotts Run
We're worn down, but we ain't done
Send the word to Washington
Poor folk ready for a better day

Hey, hey, what do you say?
I'm holding out for a better day
Boy, howdy and A-OK
Eleanor Roosevelt is on her way

Send my kids with an empty sack
Picking coal on the railroad track
Light the fires down at The Shack
Poor folk ready for a better day

Someone told us, someone said
The kids will all get cozy beds
They'll wake each day with milk and bread
Poor folk ready for a better day

Hey, hey, what do you say?
I'm holding out for a better day
Boy, howdy and A-OK
Eleanor Roosevelt is on her way

Let that engine whistle sound
When Mrs. R rolls into town
Hope she's passing pork chops 'round
Poor folk ready for a better day

The President hears from his Miss Franklin, here's the grocery list
Butter, eggs and banana splits
Poor folk ready for a better day

Say goodbye to the daily strife
Grab the kids and grab the wife
It's Arthurdale and the country life
Poor folk ready for a better day
(key change to minor)
Poor folk ready for a better day...

Well, we thought that maybe all could go
But the government said we gotta take this slow
We gotta do it right, you know
Poor folk ready for a better day

I tested good to work the land
They traced my feet and traced my hands
I showed twice the grit as any man
Poor folk ready for a better day

And it's hey, hey, what do you say?
Some's got luck and some's in the way
Boy, howdy and do-si-do (a reference to Eleanor's passion for square dancing)
Eleanor Roosevelt where'd you go?

You're white, all right, you made the count
But no names good English can't pronounce
And no blood too dark by half an ounce
Poor folk ready for a better day

I'm gonna stand in this creek
While the waters cool my feet
Let the Mighty hear me speak
Poor folk ready for a better day
Poor folk ready for a better day

Scotts Run residents were featured on advertising for the public interest design conference in 2019 at WVU because their social relationships model an answer to America's divides. The conference was not just for designers and invited people from all walks of life and all kinds of diversity.



Below: Scotts Run was featured in two of the four mural portraits painted in fall 2019 by the whole diverse community in Morgantown, including two zombies (borrowed from the Halloween parade). The theme was Ways of Caring and depicts Sarah Little, Yasmeen Mustafa, John Garlow, and Charlene Marshall. All four connect to Scotts Run.



Surviving COVID



WVU students make contents for the package. Sarah examines her care package items.

Students assemble boxes, making a personal note for each, reflecting something they had heard in their conversation with the receiver.



A test of our resilience came in the spring of 2019 when COVID hit and canceled the September Street Fair. For a community that relishes social relationships, and one that is not equipped for Zoom and internet connection, isolation looked gloomy. WVU design students and museum members met through phone calls and planning done safely in a chilly parking lot. We agreed on a care package solution that would give the community reminders of what they had weathered before. It included the puzzle on page 8, a Scotts Run mask, reasons and cards to send to one another, (complete with stamps), and even yard signs to post in each other's property to bring a sense of collaborative good will. A gratitude journal also held information about how to register and vote during the pandemic, as well as how to safely shop.

As things opened up a bit, the group conceived and carried out a drive-by ice cream and hot dog social, thanks to home-made ice cream by Gerri Layman and Bob Coulter—with live serenade songs by Al Anderson and Aristotle Jones.

Gerri Layman, her grandson Virgil, and Bob Coulter served ice cream while others helped with hot dogs and customers. Many thanks!



Dolly shows the box and yard signs she helped place all around Osage.



A memorial plaque in 2021

A spaghetti dinner, music, and a ceremony unveiled the memorial plaque to the 56 miners who died in the biggest explosion in Scotts Run history, 79 years prior. This was one of the community goals that took ten years to reach. We are grateful for the support of sponsors Lynch Foundation and the Monongalia County 4-H Leaders Association to help reach this milestone.



Former WV Delegate Charlene Marshall tells her family story about the Christopher No. 3 mine.



- Darrell Adams
- Noah C. Ancell 1945
- Wayne Arbogast 1944
- Roy Batton
- Allen W. Baughman
- Tony Belec
- Thomas O. Brinegar
- William Cannon
- John Casper
- Harry Collins 1941
- John B. Cook
- Thomas Cordwell
- Berman Cooker
- Robert Joseph Covert
- Alonzo Alonza Crook
- Arthur Cunningham
- Homer Dee Cunningham
- Carl Reese Dawson 1934
- Edward Delaney
- Attilio Dorini
- Douglas Donaldson
- George Fagulla
- Charles Fonwick 1948
- James Foley
- Albert Frazier
- John Friel
- James Gatian
- Thomas Gillespie 1950
- Harley Hayhurst 1948
- Earl Henderson
- Austin James
- Eddie Jefferson
- Charles Jennings 1939
- Allen Jack Jones
- Michael Kundrat 1941
- Basil Reed Lafferty
- Harold Little



- Lemsley Martin 1925
- Everett Marshall
- Samuel Marshall 1933
- Sam May
- Aubrey Mayfield
- Kermit Mayfield
- Edward Leo McCordle
- John McGee
- Junior McGee
- Edson McClain
- Floyd Metheny
- Stewart Mills
- John W. Mitchell
- Luther Molisee 1936
- Frederick Lee Mongold
- Harry Moody
- James Moore 1932
- Don Morris
- A.P. Morris
- Harlan C. Murphy
- Harold Murphy
- Nick Nimcheck
- William Newhouse
- Frank Powley
- John Powley
- Lionell Powley
- Joe Ranjik 1936
- William Shinko
- Howard Smith 1944
- Bruce Stone
- Russell Wade Turner
- Hoye Thompson
- George White 1946
- F.E. Willard 1935
- Alfred Delford Wetzell
- Dennis Wolfe
- James Yeager 1932

Christopher No.3 Mine Tragedy

On May 12, 1942 at 2:25pm, the Christopher No. 3 mine in Osage exploded, killing 56 miners. At the time of the explosion 130 miners were on duty. Rescue teams from other mines came from as far away as Kanawha County to help rescue men trapped in the mine. The blast was three miles underground and it took half a month after the explosion to find the last of the bodies. Over the years, 18 other men were killed in individual accidents in this mine.

Jack Jones was first of the bodies to be pulled out of the mine after the 1942 explosion. Jack was well respected in the community. He was known to stop every day after his shift to give a group of waiting kids whatever he had left in his lunch pail, usually cookies. He also knew how to play the piano, and would teach some of the neighborhood kids chords. John Propst, 90, can still play a Hoagy Carmichael song Jack Jones taught him. John Propst is white and Jack Jones was black, attesting to the little difference race made to friendships in Scott's Run.



As always, the community came together after this accident that put wreaths on so many doors and left so many widows and fatherless children. Families would take in kids to their already full four-room company houses. The Christopher No 3 mine was located at the back of the field across Scott's Run creek about 1500 feet behind this sign and across the bridge.

Large photograph from The Dominion News, which later became The Dominion Post, Herpersburg paper in 1942. Another photograph is of the Christopher No. 3 mine, which was destroyed in 1942, some of whom were killed in this explosion or other accidents.



Sandra Shine gives her story at the memorial plaque dedication and talks about the diversity

of friends in Osage being the right way to live.



Above— interpretive sign made by WVU students commemorating the 56 miners who died in the 1942 explosion as well as other miners who died in the Christopher No. 3 mine in individual accidents

Left—John Propst, a beloved teacher, told that Jack Jones, a black miner, taught him to play piano as a child, gave children treats from his lunchpail, and was the first body brought out after the explosion. He had made it out and went back in to save others. He was 28.

WVU students who contributed design and care in our partnership with Scotts Run:

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 Kaitlyn Kinsey
 Nicole Mata
 Brandon Michael
 Dalton Brennan
 Stormy Nesbit
 Bradley Nolan
 Courtney Reed
 Christian Feldhaus
 Jen Livengood
 Grace Baldwin
 Patricia Rabbitt
 Michael Buschbaum
 Kevin Cogan
 Forrest Conroy
 Jacob Dunn
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 Tessa Rahilly
 Jessica Rush
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 Kayla Garpstas
 Charles Cunningham
 Tyler Fetty
 Grant Hofmann
 Matthew Patrick
 Dylan Smith
 Maximillian Smith
 Tyler Travis
 Justin Clem
 Shannon Dickerson
 Reagan Douglas
 Tyler Hall
 Gabrielle Herman
 Elyze McVicker
 Taylor Miller
 Riley Nocity
 Jason Ogaz
 Emily Yokum
 Jeffrey Breeden
 Andrea Contaldi
 Andi Harvey
 Carly Ledbetter
 Kate Nichol
 Francesca Pisano
 Austin Rupp
 Heather Segessenmen
 Taylor Thomas
 Jaquie Tun
 Zaina Abdulghani
 Samantha Rulong
 Moniesha Wright
 Ksenia Leshchenko
 John Hall
 Clare Weber
 Reagan Ricer
 Zane Huggins
 Kelly Le
 Austin Snider
 Cassie Perry
 Kallie Robinson
 Autumn Morgan
 Landon Pettitt
 Maggie McLister
 Rebecca Patton
 Jessica DeAngelis



Brenda Jones in back, with her three grandchildren at the museum. Jady, on the left, was the model for the poster.



In 2020, the U.S. celebrated the 100th anniversary of the 19th Amendment, which women the right to vote. Eve designed this poster for the WVU Libraries depicting four women integral to West Virginia's

ratification of it. The fifth woman, on the bicycle, (the symbol of women's suffrage), is Brenda Jones's granddaughter. She is representing our hope for the future — one that might embrace Scotts Run values.

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Preserving the Stories of Scotts Run was designed, written and compiled by Eve Faulkes, WVU professor emerita in graphic design. All photos are by her unless otherwise noted.