

MARIANNA ROBERTS
Musician & Relative - Carter Family Fold – Hiltons, VA

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[Begin Marianna Roberts Interview]

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Amy Evans: This is Amy Evans on Saturday, February 21, 2009. I'm in Hiltons, Virginia, at the Carter Family Fold, and I'm with Marianna Roberts. And Marianna, if you would mind telling me—stating your name for the record and also what you do for a living?

00:00:19

Marianna Roberts: My name is Marianna Roberts, and I'm retired after thirty years of service with Frontier Health; but I mainly watch grandchildren now and play a little music, and we have an old-time group. We do a lot of the Carter Family songs, and the name of our group is the Appalachian Dream Spinners.

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AE: Now may I also ask you to share your birth date, if you don't mind. I know it's a very indelicate question for a Southern lady but—?

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MR: June 8, 1947.

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AE: And before we started recording, we got to talking a little bit about your family's connection with the Carter Family, so can we maybe try and follow that path a little bit?

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MR: Okay. Well my grandmother [Myrtle Porter Vermillion] was a cousin to Mother Maybelle [Addington Carter] and Sara [Dougherty Carter]. They grew up together over on Copper Creek close to Addington Frame Church, and they played music together as they grew up. My grandmother played the Autoharp and guitar, and she played with Sara and Sara would come to—in later years, when they married, she would come over to the Holston River to my grandmother’s home. My mother [Verna “Queenie” Vermillion] can remember Sara being there and singing with my grandmother and playing music together. And they both had music groups. My grandmother played later when she got married; she played in a group called the Magic City Trio, the Dykes’ Magic City Trio, who actually recorded in Brunswick, New York, in March of 1927, and then of course the Carter Family were recording—well were playing music then too, and they also recorded that year in Bristol. I’m not sure if they recorded earlier anywhere else, but I know they recorded in Bristol that year. I’m not sure why my grandmother’s group didn’t record in Bristol also but they—they didn’t. And they just have known each other. I’ve heard my grandmother talk about Mother Maybelle and Sara for a long time, and then as I got older and grew up I started coming to the Carter Fold. I had an aunt, my grandmother’s daughter, oldest daughter, played music in her home and that’s how I got started playing the bass and the autoharp.

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AE: So and—and your grandmother’s name was Myrtle Vermillion?

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MR: Uh-huh, Myrtle Vermillion.

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AE: And we got to talking a little bit about the Vermillion connection because I just learned that Rita's grandmother's name was Ocie Vermillion Jett, and so we're just now discovering there might be another family connection.

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MR: Yes, I didn't know that. But of course my grandmother was—her dad was a Porter, but her mother was an Addington, and that's how she was related to Mother Maybelle. She was also related to the Dougherty(s) and that's how she was related to Sara too. But the Vermillion side would be my grandfather's side, and I wasn't aware of that. I'm glad to find that out. I'm proud of the fact that we're related and just being acquainted to the Carter Family.

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AE: Well what kind of stories did your grandmother tell you growing up about, excuse me, Sara Carter and then later A. P. and Sara?

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MR: Well I guess the—the earlier stories was just when they were children playing together, you know, on the ridge over there. And of course they—when they got married, they didn't live that far away, but it seemed a lot further back in 1927 because of the way, you know, the transportation was. It was—they'd travel by horse and buggy sometimes, you know, before they had a car to get back from Hiltons to Copper Creek, and then of course on the Holston River. It's not that far now days, but back then it took a while, so they didn't visit as much. But

occasionally, Sara would come and visit my grandmother at their farm at least on one occasion that my mother remembers. And can remember them singing, singing harmony, playing musical instruments together, and I don't know if they did any shows together or not around here, because back then they would play at cake walks and schools and dances, and that's where my grandmother's band played.

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AE: Now did your grandmother choose the Autoharp, or was it just something that was around that she picked up?

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MR: I'm not really sure how she came to have her first autoharp. I don't—I just don't know. I guess that was just an instrument that people had around back then. You know, those little five-bar harps? And of course she played the guitar; she played the banjo. And her children played; my mother played the piano some. Her oldest son played the fiddle and guitar. Her oldest daughter danced, and of course my mother danced with that little band they had at five years old. She watched *Shirley Temple* on TV and learned how to tap dance, and she could do the Charleston, and they would bill her as the “Dykes Magic City Trio and the Little Dancing Queen.” And that's how she got her nickname, Queenie, and that's what people called her by that name all of her life is Queenie, even though her name was Verna Pearl. So you know those are the stories that I remember hearing. I'm not sure exactly how they—how she started with the Autoharp though—where it came from.

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AE: Now did she ever have any relationship later on with Mother Maybelle [Carter]?

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MR: Well, they were friends. They—they remained friends and when the Carters—see, Mother Maybelle moved to Nashville later, and when she'd come in on a visit or come to the Fold to do a show or a special, you know, special show or something, she would stop by and see my grandmother. Because I can remember being there one day when they were coming up to do a show on Saturday night. And I guess I was married then, so it was probably in the [nineteen] '70s and they had on those gold dresses that's hanging in the museum now. I'll never forget, you know, how they looked; they were getting ready to come to the show and, at that time, my grandmother was bedfast. She had crippling arthritis and couldn't get out very much, but when they came in, they would stop and visit her.

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AE: Now, and then this area, you know, obviously, is so known for country music, with the Carter Family being the first family of country music, but it's also just such an engrained part of the culture here that everybody comes up in music and—and so, as I mentioned before, you know, we're here to talk about music and food, and I brought this cookbook, the *Grazing Along the Crooked Road* where you have Baw Baw Vermillion's Tomato Gravy; and so I was wondering if you could talk about her tomato gravy and also, you know, what growing up here for her was like and what stories you heard about, you know, working with what you have and—and canning food and—and gardening and—and cooking.

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MR: Okay. We called her—her grandchildren called her Baw Baw and she made delicious tomato gravy. I remember going up to her house at least one week out of the summer and staying, and we would wake up at 4:30 or 5 o'clock, early in the morning to the smell of tomato gravy. She had to get up real early. They went and milked the cows every morning early and drew water from the spring, and they had a hard life in—in a way that it was a good life and they lived on a farm. And they had people that would come and help on the farm, so she had to cook about three pretty good-sized meals every day, plus, you know, keep the house clean and take care of children and do milking and gardening and—and then find time to play a little music, I guess, you know, on the weekends. But I can remember some of my fondest memories are of her biscuits that she would make—homemade biscuits—and they were delicious hot or if they weren't all eaten at one meal, she would put them in this old stove, you know. It had the top lid—top drawers that opened up and they would store the biscuits and bread in there, and they would have it for another meal, and it was just as good cold as it was hot. I can remember corn—fresh corn cut off the cob with thickening in it and coarse ground pepper and of course green beans and potatoes, and she didn't fix mashed potatoes quite like I do. She didn't have an electric mixer, but she would mash them and they would have lumps in them sometimes and lots of homemade butter and milk in them, and she would scorch them just a little bit on the bottom, which I loved. I always asked for scorched mashed potatoes. **[Laughs]** But that's just—and they always—they had a big table in the dining room, and there was a crystal or a glass jar that—that held brown sugar and it would be in big lumps, and I loved to go in there and take the lid off of that jar and get a big piece of brown sugar, you know. She would also make sugar cookies or what I would call sugar cookies and press them out with the imprint of her hand, and after these cookies were baked she would just put them in a big feed sack that she had washed that—and she

would hang it by the door in the dining room. And anybody that came in knew those cookies were going to be there, and they could just grab a cookie and eat it, you know—work hands, friends, grandchildren.

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And I remember standing out on the porch eating watermelon in the summertime, and of course I was young back then, four or five years old, but I can still remember it because they would take our shirts off, and you could see the watermelon juice and seeds running down your tummy. **[Laughs]** They had a big tub that held water and a dipper that you could get a drink out of, and of course back then people never thought anything about having different cups. People would just come by and get a drink out of the same dipper, but it was good cold spring water. And she would can, of course. They had a cellar under their house that—it wasn't really a basement. It was just dug out dirt under there, and it was cool under there. I loved to go in there and walk around, and she'd have things like green beans and pears and beets and peaches, and of course they'd make apple butter and pear butter and peach butter and—. They, of course, killed their own hogs and cows—had lots of chickens, you know, and eggs. We'd have to go gather eggs. I was always afraid I was going to reach in and find a black snake. **[Laughs]** I never did. But those are just some of the things that I remember, you know, about the farm and their life there. And they were very happy. My grandparents were very much in love with each other all their lives, and he was so proud of her when they made the trip, you know, to New York. He didn't get to go because he had to stay there and take care of the farm and three of their children at that time and he just—he always encouraged her to, you know, sing and play her music. He was always very proud of her, and that's one thing I really remember the most is the love they had for each other.

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AE: And what was his name, your grandfather?

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MR: Skyler. Skyler Vermillion.

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AE: So, you know, music and food are both such a part of life here. Can you explain that and what that means?

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MR: Well, I guess they lived in a slower pace time than we do, and a lot of people lived on farms. Some people did work in factories. And most of what they had was what they grew on the farm. Grocery stores, I'd say, carried very limited supplies of food around—in this area anyway, probably just staples, you know, because I can remember them even going to get their corn and their meal and their flour ground at the mill. So I guess they just—after they got through with the hard day's work, they just enjoyed playing music and singing and entertaining themselves and occasionally venturing out and entertaining other people.

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AE: Your grandmother, did she teach—is your mother a musician also? Or did it skip her and go straight to you?

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MR: No, my grandmother—I mean my mother played piano and sang and, of course, danced at an early age.

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AE: And so they've been passing down the musical tradition. Do they also pass down some recipes through your grandmother?

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MR: Well the tomato gravy is my fondest memory, but there were other things too. Now I don't remember a lot of fancy dishes or casseroles or anything like that because they weren't wealthy people, so you know they just kind of had to make do with what they had on the farm. It was mostly just simple foods like green beans, corn, potatoes—the tomato gravy. I can remember my Aunt Cleo—now this was her oldest daughter. She made hoecakes. That's fried cornbread. And of course I've sent that recipe in too, and that was one of my favorites, especially with fried potatoes and soup beans and—. Of course mother made another dish, too, called chocolate gravy for breakfast, and I liked that too, but I liked the tomato gravy better.

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AE: Now is the recipe for the hoecakes, is that your kind of staple family cornbread recipe or is there another cornbread recipe that you like to use?

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MR: That's one of the staples. And then, of course, you know, I bake my own cornbread kind of like mom did. Of course back years ago they would have to put their leavening in their meal and

flour, you know, the salt and baking powder, but I usually buy just self-rising meal and add buttermilk. And I have tried different things like eggs in it, sugar in it, but I just kind of—now I like the taste of the cornmeal and the buttermilk. That’s all I pretty much use and of course put real butter in my skillet or in my muffin pans. I love real butter. I put that on everything.

[Laughs] So that’s how—I make it a lot, and sometimes I’ll fry it. I fried some not long ago, and you just put quite a bit of lard, or back then they used lard or vegetable oil, in a skillet and it just makes it real good and crisp and good—full of calories but good. **[Laughs]**

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AE: What about desserts and things? Did your family make like stack cakes or any other traditional—?

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MR: Yes, my grandmother would make those old-fashioned molasses applesauce stack cakes. And she also—I’d say the apples and everything came—you know, the molasses from the farm and because I know they made their own molasses and she made homemade ice cream too, which I loved. She would take—they had metal ice cube trays in those old refrigerators, and she would mix up a mixture of cream, fresh cream, and sugar, and vanilla and put it in those ice cream trays with the little dividers and freeze it, and we loved that. We loved to have her home—what we called homemade ice cream. And then, of course, you know, sometimes in the winter we’d have snow cream, you know, when it would snow. She would mix in vanilla and sugar and that was always a treat back—years ago. It was a little safer to eat it than it is today.

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She would make cherry pies, you know, from cherry trees that she had on the farm; she would have fresh cherries, all kinds of jams and jellies and, you know, fruits and fruit trees they had on the farm. I'm trying to think. I know she had mostly fruit pies. I don't remember a lot of cream pies or anything, and I don't remember a lot of different kinds of cakes, but I do know she did make the old-fashioned molasses stack cake.

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AE: Now when, you know, you started playing and became a musician and a part of the Appalachian Dream Spinners, what—what does that mean to you, being from this area and of this area and carrying on that—that musical tradition here in Scott County?

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MR: It's just, I guess, a way of preserving my family traditions and, of course, the Carter Family, who were famous in this area. We do a lot of the songs that they recorded. I do a lot of songs—tunes that I can remember hearing my—my mother, my grandmother play. And it's just something that I wanted to do to—I mean I love all kinds of music, but I especially love the old-time mountain traditional music, and I love trying to perform it and trying to keep it going. And I'm trying to get my grandchildren interested in it too, so it'll stay alive.

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AE: Is there a little piece of something that you might—could sing?

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MR: Oh let's see. This is a Carter Family song, *Bury Me Beneath the Willow*, and it goes a little bit like this: *[singing] Bury me beneath the willow under the weeping willow tree. When he hears that I am sleeping, maybe then he'll weep for me.*

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AE: Lovely, thank you. That was a treat.

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MR: It's hard to sing without music. I haven't sang for about five months. One of the girls that—in our little band that plays guitar broke her wrist so we've been about five or six months without playing, so we're anxious to get started again.

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AE: When you play, do you play generally just in this area or do you travel far and wide?

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MR: Mainly around close. We've been in the Carolinas, in Virginia and Tennessee, Kentucky. We haven't ventured out very much further than that, although we'd like to someday. I would—we've talked about how we'd love to do a tour of Ireland and those countries maybe sometime. If we're ever fortunate enough to get to do that, it would be nice.

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AE: How did you come up with the name Appalachian Dream—Dream Spinners?

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MR: Actually, Dwight Bishop, who plays in our band, that was his idea. We all kind of sat down and put names on paper, and when we came together to pick a name, that's just sort of how we came up with that one. I think it may have been partly his idea and—and part of someone else's but mainly it was his idea.

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AE: So when you perform do people just kind of know and take for granted that you're from Hiltons or is there ever kind of a—a question or expectation about your connection with the Carter Family because you sing their songs and they're from this place?

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MR: Well, of course, we usually—when we introduce ourselves—tell where we're from. I'm from Hiltons; I just live about a mile down the road now from the Carter Fold. And, of course, Anita [Gibson] lives in Weber City, which is just about seven miles from here, and Dwight [Bishop] lives on—into Virginia into Duffield, which is probably another ten or twelve miles, so we're not very far from each other. We all—and then we have a fiddle player, Tace Farmer, who also lives in Gate City, so we're all pretty close to this area, and we usually let people know that.

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AE: What does—what does that mean to you and to the people that you perform to—and sing these Carter songs, do you think?

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MR: Well, you know, I hope they—they realize how much the Carter Family music means to us, and I think they appreciate it too. I think that's one of the reasons that we're asked to play certain places is because they do have an appreciation for the old-time traditional music.

We're—we don't do any bluegrass, but some of the songs we sing actually are done as bluegrass songs too. Some of our songs are kind of fast; some are slow and especially now since we have the fiddle, you know, we have more kind of a dance sound to some of our music. And of course Anita, she writes some songs, so we—we were getting ready to do a new album, a Gospel album when she got hurt and we were going to try to do some of her songs on that album too. So hopefully we'll get to have something to look forward to in the future.

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AE: How long now did you say that y'all have been together?

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MR: I guess about six years, probably.

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AE: Were you in any bands or anything before that?

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MR: No, I just played with friends mainly and at my aunt's house. She had music in her home every Friday night for years, and that's where I got started, actually, as an adult playing the bass with just friends and relatives, and we've kind of played on a small scale—nothing big, you know, just for fun and our own enjoyment.

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AE: Now when the Carter Fold opened here in the [nineteen] '70s, what did that mean to you that Janette was taking on—carrying on the Carter Family tradition?

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MR: Well I think she's to be commended for that, you know. That, I'm sure has been a—a sacrifice in a lot of ways just to be here every Saturday night and have the doors opened. And of course she obviously loved her [grand]father [A. P. Carter] very much and wanted to please him and wanted to carry on his music because that was a dream he had. And I think she probably made some sacrifices to get that done through the years, but I think it's paid off for her, and I know people really appreciate her around here and her family.

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AE: Now when you think about the Carter Fold, do you think about food? Do you think about what they serve here?

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MR: Oh, yes, I love their hot dogs. They have really good hot dogs, homemade chili and their barbecue sandwiches are good too. The soup beans and cornbread and just home-cooked food.

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AE: Do you—do you take for granted that this—you know, Appalachian home cooking here in Scott County, with the soup beans and cornbread and stuff that's, you know, fairly specific to the area, do you see the significance of those food traditions here?

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MR: Yes. Here at the Fold? Yes, it's definitely carried on old recipes, you know. The—the old way of cooking I think is very evident here. I like their menu.

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AE: Did you grow up knowing that Janette and—and them were good cooks or is it just something that, you know, you're a woman and you live here and you have to be a good cook?

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MR: Well I—I've never seen very many women older than myself who weren't good cooks. You know, they just—they had to be. They didn't have a lot to work with, but they, you know, they did the best they could, but they knew how to season food, I think. I think butter—real butter—you just can't beat real butter. And, of course, salt and pepper and sugar and vanilla and the old traditional ways of flavoring food I think is the best. Of course I like to do some gourmet cooking every once in a while and get a little fancy, but I love the old staples too. I—I cook that way a lot—fried potatoes and soup beans and creasy greens; I love creasy greens with meat grease in it. And I've picked a lot of greens up and down this valley, you know, when people would grow corn and then they would plant the greens in there, and of course some of them just come up on their own, and I've gone out a lot and just, you know, picked greens out in the field and come home and cooked them. I've seen my mother do that; my grandmother did that, so—I

cook a lot like they did. I may put in a few fancier dishes once in a while, but I still cook a lot like my mother and my grandmother.

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AE: Do you still keep a garden?

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MR: I have had a garden. But where I'm at right now, I don't. The only thing I grow is tomatoes. I grow tomato plants, and that's about all I have room for right now. But I would like to have a garden again and do a little canning. I really haven't canned in several years. I used to can green beans and make pickles and put up things in the freezer about fifteen years ago, but it's been a while. I'm so busy now baby-sitting with grandchildren, I don't have much time to garden.

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AE: So that's another thing about this area is that everybody seems to stick around.

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MR: Well, my family has. Of course I have two sons, and luckily they're still in this area. They haven't had to leave to find work, and that's a blessing because, you know, I've enjoyed them being close and my grandchildren. I think it would be hard to have children and grandchildren in other cities and a long way off to where you didn't get to see them as much. I really enjoy being a grandmother—since I retired, especially.

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AE: Now since you've contributed to this book, *Grazing Along the Crooked Road*, have you—has it been interesting for you to look at the other recipes from the other counties and kind of see what—what other people contributed?

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MR: It has. I've enjoyed looking through and finding other—there's been some strange recipes in there but interesting. Groundhog and possum and, you know, a lot of things that I've never tried; but, yes, I've enjoyed looking at it and just seeing, you know, what was available back then.

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AE: Do you—you think that some of these food traditions are in danger of disappearing?

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MR: Possibly. I don't think that too many of the younger generation—I don't think they cook as much as I did after I was married, because fast-foods are so available to everybody and people are so busy, especially if both husband and wife have to hold down jobs. That, I think, they don't cook as much as—I don't think, but I think there are some people who—who do appreciate these things and want to keep the old recipes alive, so I don't think they'll every completely die out. Hopefully, they'll be a revival and more people will cook the—the old-fashioned way and play the old-fashioned music and keep our roots and our history alive.

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AE: What do you think about people coming from far and wide to come here to the Carter Fold and experience the music and the food of Scott County here?

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MR: I think it's amazing. In all the years that I've been coming here, every Saturday night there will be people at least—usually from another country even here, when they are asked where they're from, but even in the United States. It's everywhere all across the United States, people still come. And I think it's amazing they come from other countries here to travel, you know, back in this remote area and up this little valley. And, like I said, I live a mile down the road. And every Saturday night you can just see a line of cars, you know, from about 6 o'clock 'til 7:00, it's just a steady stream coming up the valley, coming to the Carter Fold, you know, to hear the music.

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AE: Are there any songs in your repertoire in the Appalachian Dream Spinners that have to do with food?

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MR: Oh, well, we have done this little song. It's been a while. *[Singing]* *Hot corn, cold corn, bring along Demi-John you know.* I was trying to think. *Shortening Bread.* That's one of the first songs I ever heard; that's one of the first songs I ever heard my grandmother sing and play was *Shortening Bread. Bobbing Cabbage Down,* you know, that's a tune. There's—a lot of songs are

about food. I guess that's a lot—that's what they had to sing about back then. That's about all I can think of right now. I'm sure others will come to me later.

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AE: Are there any other, you know, stories from your grandmother that—that relate to food and music of the area that you can think of or just the traditional way of life that you don't really see anymore?

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MR: Well they—they used to do the—you know the little song about *Little Brown Jug* and *Mountain Dew* and, of course, that was another part of our history. Back during the Depression, a lot of families in this area, whether it was legal or not, they survived by growing corn and making what we called Mountain Dew, you know. **[Laughs]** I think that's a favorite topic to sing about. **[Laughs]** I was trying to think of any other songs that they sung that I can remember that had to do with food. I just can't think of anything right now.

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AE: Did you have a favorite meal that you loved to have at your grandmother's house?

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MR: I liked the fish. My grand—they lived on the Holston—right beside the Holston River so he fished a lot, and I loved fried fish from the river, and of course her scorched potatoes. I loved that and slaw; she made good slaw from where they grew their own, you know, green peppers and onions and cabbage. The fried hoecakes with that, I guess that was one of my favorites. Fried

chicken, that was good too. They had that a lot on Sunday but they did—they ate a lot of fish, I guess, since they were—lived beside the river. Fish was more plentiful back then. I'd say that was my favorite, the fish.

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AE: So what do you think, you know, the—the future of the Carter Fold and people's exposure to life and culture here in Scott County might look like?

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MR: Well I think it has changed some from the time it first started. Of course progress—anything that—that grows is going to change a little bit and when I first started coming here, you know, we sat on benches that were—had carpet patches on them. That's gone now. We have more comfortable chairs, and I think that's good. I think it's—especially for the older people. It's more comfortable for them. And I don't know exactly how much it will change, you know. Now we're still in this old building. It's been remodeled some, but it still looks a lot like the Carter Fold, you know, did years ago. And I'm hoping that some of the—the old things will stay but I'm—I'm sure they will change some new, too, and we miss, of course, Joe and Janette and their personalities. It's just what made the Fold and, of course, you know, now Rita is trying to keep it alive and keep it going, and she's doing a real good job. But I still think it has an air about it of like it did fifteen years ago, so I'm hoping some of that will stay—the food and the groups, you know, the old-time music. I love old-time; I love bluegrass, too. So I hope they keep both bands coming too, you know, to kind of please everybody.

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AE: Are you—did you teach your children how to play and—and sing or did that come naturally?

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MR: No, I have two boys and neither one of them play. They love music but, well, my youngest son plays the harmonica some, but they don't play to any extent but they—they love music. And my grandchildren, I have a granddaughter who is taking fiddle lessons now and two grandsons that have in the past taken guitar and banjo. They're not taking right now, but I'm hoping they will pick it up again. Their family has just gone through so much with, you know, the twins and the problems, but I would love for my grandchildren to play, especially old-time music, you know. They love other types of music too, and I understand that because that's what they're exposed to, but I want them, hopefully, to appreciate old-time like I do.

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AE: Well it seems like the—the richness of that family dynamic with having the Friday night music, family music night, is something that we might need to see more of around here maybe again.

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MR: Uh-huh, I miss that. Of course my aunt has passed on, and my youngest son actually lives in her house right now, and when I'm there I think about the nights and the days that we spent there and the music; and I loved to just sit at her kitchen table and let her tell stories of things they did growing up. She actually wrote out some—some of her memories as a child and the things that she and my mother and her other sister and brother did growing up on the farm, which

I don't have with me right now but very interesting, you know, and—and I appreciate that more and more as I get older, looking back, you know. I think you do. I think, as you get older, you realize that the old-fashioned times and ways meant a lot, and you want to hold onto it.

00:41:08

AE: And so when your aunt would have the Friday night music at her house, would she have food there also?

00:41:13

MR: Oh, yes, lots of food. Usually people that would come in to play music would bring something, a cake or a pie or cookies or sandwiches or drinks, you know, coffee, tea, just we all would take a break and go in her kitchen. She had a big long table in the kitchen, and people would just take turns sitting down and talking, and then they'd get up and go back and play music, and just it was some really good times then.

00:41:49

AE: Well is there anything that I haven't asked you about or we haven't brought up yet that you want to make sure to add?

00:41:56

MR: I really can't think of anything except just to say that I appreciate your interviewing me today and, hopefully, you know, what I've said will encourage somebody else to keep the old ways and keep the old traditions going and come support the Carter Fold and the music that we

play, and hopefully we'll get to play for more people and let them hear of the old-fashioned traditional Carter Family style songs.

00:42:37

AE: All right. Well I thank you for visiting with me, Marianna. This has been lovely. Thank you.

00:42:43

MR: Thank you.

00:42:43

[End Marianne Roberts Interview]