

# THE OLD-TIME HERALD

**MAGAZINE DEDICATED TO OLD-TIME MUSIC**

**VOLUME 10, NUMBER 6 AUGUST-SEPTEMBER, 2006 \$7.50**



**WITH FISHER HENDLEY  
& THE ARISTOCRATIC PIGS**

**CLINT KILGORE: FIDDLING from the SEQUATCHIE VALLEY**  
PLUS: WORKSHOP / REVIEWS / HERE & THERE / FESTIVAL PROFILES AND MORE

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# THE OLD-TIME HERALD

A MAGAZINE DEDICATED TO OLD-TIME MUSIC

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The Old-Time Music Group, Inc. celebrates the love of old-time music. Old-time music—grassroots, or home grown music and dance—shares origins, influences and musical characteristics with roots musics throughout America. Our magazine, the *Old-Time Herald*, casts a wide net, highlighting the Southeastern tradition while opening its pages to kindred and comparable traditions and new directions. It provides enlightening articles and in-depth reviews, opportunities for musical learning and sharing, and a forum for addressing the issues and questions that bear upon the field. Recognizing that in roots music ideas and values of many kinds commingle, we strive to represent our interests democratically and to embody the best ideals of race, gender, and generational balance in a context of free and open discussion.

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Cover image: The Aristocratic Pigs, ca. 1942: l-r: Henry Gaston-accordion, Graham Hendley-guitar, "Jimmie" Colvard-string bass, Fisher Hendley-Epiphone "Dragon" banjo, Hampton "Little Boy Blue" Bradley-guitar, Mrs. Hendley-rolling pin, "Bob" Smith-fiddle, Hellen Hendley-mandolin, and "Cousin" Ezra Roper-accordion. The pig cutout is from an earlier band photo, shown on p. 16. Courtesy Southern Folklife Collection, University of North Carolina-Chapel Hill

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# HIGH ON THE HOG: FISHER HENDLEY AND THE ARISTOCRATIC PIGS

By Bob Carlin



"FIVE ARISTOCRATIC PIGS" Compliments BALENTINE PACKING CO., Greenville, S. C.  
Broadcasting Daily (Except Sunday) Over WIS, Columbia, S. C.,--12:15 P. M.

Courtesy Bob Carlin

*The Aristocratic Pigs appear in their finest bib and tucker in this 1938 promotional shot, taken in their third year broadcasting over WFBC, Greenville, South Carolina. l-r, "Cousin" Ezra Roper, "Little Boy Blue" (Hampton Bradley), Fisher Hendley, Sam Poplin, and "Baby Ray" (Dixon Stuart/Stewart).*

My interest in Fisher Hendley began many years ago with a fascination with the band name, "Fisher Hendley and the Aristocratic Pigs." As it turned out, the name came straight from the radio show's sponsor's contention that their pork products came from high-class hogs. Other than this, I learned little more about Fisher Hendley and his group until the late 1990s, when I was assembling the two-CD set, *The North Carolina Banjo Collection*, for Rounder Records. On this set, I included a cut of Fisher's banjo playing ("Shuffle, Feet,

Shuffle") and I began my first research into his life for the album's booklet. A deeper investigation of Hendley's early life followed when, simultaneously, I was researching my book *String Bands in the North Carolina Piedmont* and Gail Gillespie uncovered some 1915 pictures of Fisher Hendley from his time at Trinity College (now Duke University).

Frustrated by my inability at locating either Fisher's children or other family members, my research dead-ended at that point. It was only when the banjoist Jim Mills included Hendley in a *Blue-*

*grass Unlimited* article that I found out that Fisher's daughter Hellen Hendley Permar was still alive. Mills graciously provided Mrs. Permar's contact information and she gave me access to two scrapbooks that provided a wealth of primary information and opened the door to further research into Fisher Hendley's interesting life.

When most of us think about old-time country music recording and radio performers of the 1920s-1940s, we imagine overall-clad musicians with blacked-out teeth, fresh out of some mountain hol-

low, carrying a load of moonshine. The truth of the matter is much different from this—a fiction generated by the publicists of the time. Fisher Hendley's story helps illuminate something of the real history of early country music, which defies commonly held stereotypes about "hillbilly" musicians. Hendley was not from the mountains at all, but rather from Anson County, about 60 miles east of Charlotte, a sparsely populated farming area of the North Carolina Piedmont, an area as rich in music as the better-known mountain regions. He also attended several institutes of higher learning, including the prestigious Trinity College in Durham. Due to his school experiences traveling with choirs and participating in dramatic presentations, Fisher usually wore, and insisted that his bands wear, full theater "pancake" make-up and evening dress onstage. A shrewd and successful promoter and businessman, Fisher Hendley was also a trained singer, and he played the best instruments available. He exhorted his children to "always buy the best" and kept his own counsel by at the height of the Depression by having high-end musical tools including those made by Gibson and a spectacular one-of-a-kind Epiphone Recording Deluxe "Dragon" banjo.

*Fisher Hendley proudly holds his "first good banjo," purchased with the help of the Trinity College Glee Club. The photo was probably made around the time of his first radio broadcasts over WBT ("Watch Buick Travel"), out of Charlotte, North Carolina.*



Courtesy Hellen Hendley Permar

### His first banjo "whined like a cat."

Walter Fisher Hendley, a native of Ansonville Township, Anson County, was born in 1891, the sixth child of farmer William Eugene Hendley and Charlotte Hellen Crump, granddaughter of Dr. John S. Kendall, a famous Anson County physician. Fisher's daughter Hellen Permar, now living in Apopka, Florida, remembers hearing that William Hendley was the "mathematician of the county," and that her grandparents owned a spacious three-story home that sat under enormous trees on a hill overlooking Rocky River. Hellen's relative Aileen Morris, in a phone interview in July, 2005, told me that she recalled hearing that William Hendley was a musician. His obituary calls him "a great entertainer" who played a "big fiddle" (possibly a cello). A generation further back, Fisher's grandfather, James W. "Squire Jim" Hendley, a blacksmith who headed up a large family, was reportedly also a musician, and said to be the source of the Hendley family's musical talent.

Fisher Hendley's first banjo was similar to those of many young aspiring musicians in this part of North Carolina. A promotional piece published almost 40 years later gave the story: "At the age of twelve [Fisher's] heart and soul was set on learning to play a five-string banjo. With no instrument on which to learn, he constantly asked his father to buy him a banjo. His father thought best that he

spend his time on his schoolbooks. So one day Fisher went into the farm blacksmith shop, took a cheese box, and a stick of cord wood, and made for himself his first banjo, using a black cat's hide for the head, and sewing threads from his mother's machine drawer for strings." Fisher recalled that the homemade banjo "whined" like a cat.

### Rutherford College and on to Trinity College

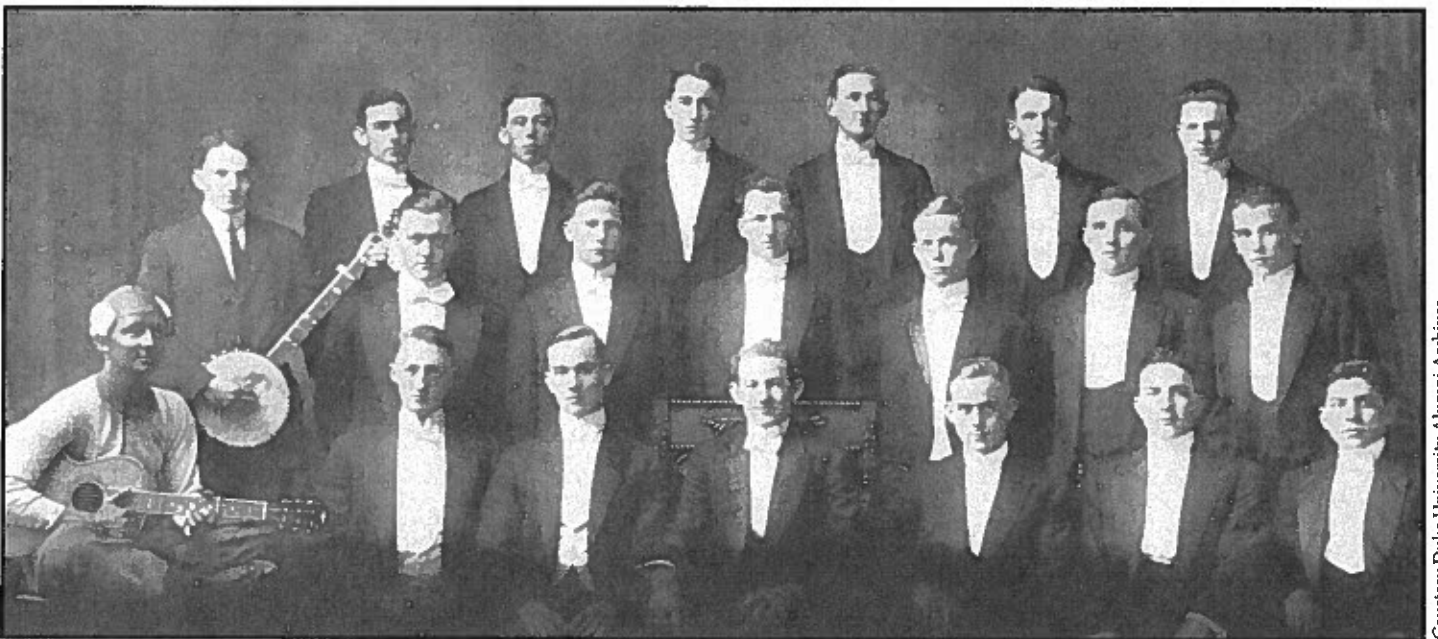
Fisher Hendley's family's Methodist faith and his love of and skill in baseball shaped his education and the direction of his life. He first attended Rutherford College, and later Trinity College in Durham, two schools that had active baseball programs as well as organized musical activities that reinforced his drive toward a profession in music. The college preparatory Rutherford College was located in the foothills of Burke County, a mile and a half from Connelly Springs, a stop on the Southern Railway, and some 120 miles west of Fisher Hendley's Anson county home. Rutherford College had its roots in the one-room Owl Hollow School founded by Methodist minister Reverend Laban Abernethy in 1853. When Fisher Hendley first arrived in the fall of 1911, he found a beautiful, oak shaded campus of eight acres with a large college building set on a commanding hill. The building contained spacious halls, four recitation rooms, two study rooms, a music room, and a girls' hall,

and, notably, a fine auditorium with a capacity for seating 600 people.

Though he was not a formal music student at Rutherford College, Fisher may well have had some informal musical training from his family, church, and community. We know that he was already playing the banjo by the time he reached Rutherford, and that the school offered a wide variety of musical and theatrical activities. Considering his aptitude with the banjo and future career, he in all probability participated in the February and March, 1912 tour of the Rutherford College Minstrels. Sponsored by the Dramatic Club of the College, the Minstrels played the surrounding towns such as Morganton and Hickory for the benefit of various religious institutions.

Fisher must have also enjoyed Rutherford's three-acre athletic field and the fact that "baseball is played in the early fall and spring." Though his athletic records at Rutherford College do not survive, Fisher often spoke to his children about his involvement in baseball there.

Rutherford College often served as a gateway to the Methodist-affiliated Trinity College in Durham. With Trinity College's well-known baseball team and musical organizations, it's no surprise that Fisher Hendley made the move to Durham after completing his three years at Rutherford. Furthermore, Fisher's Rutherford College baseball coach, Claude Bascom "Crip" West, who was also from Anson County, went on to coach him in baseball at Trinity College.



*A young Fisher Hendley holds his banjo in this photo of the Trinity College Glee Club that appeared in the 1915 Chanticleer (yearbook).*

Courtesy Duke University Alumni Archives

With Coach West's encouragement and undoubted influence, Hendley began Trinity College during the 1914-15 school year. Fisher immediately attempted to acclimate himself to campus life: He joined the Rutherford College Club with Professor West and reported on the activities of the Club for the college newspaper, he signed up for Glee Club, and went out for the baseball team.

At first, it looked as if the freshman Fisher Hendley would have some success on the squad. Trinity was known to field tough teams and when he tried out in September, Coach West told the college newspaper "There are also some good twirlers [slang for pitcher] in the Freshman class. The Coach has not had an opportunity to work all the new twirlers out enough to know much about them, but says that . . . Hendley [is] showing good form." Unfortunately, all references to Hendley's pitching end with that article. His daughter Hellen believes that at some point he switched from pitching to second base, and Fisher is mentioned in the spring season coverage, although his playing position is not. In the two games against Baptist arch-rival Wake Forest covered by the *Trinity Chronicle* in which Hendley (as "Hensley") played, Fisher struck out twice, flew out twice, and got on base three times. He was not on the roster for a Virginia end-of-season road trip, nor pictured with the squad in the yearbook, and not mentioned on any team lists printed in the college newspaper.

Fisher had more success with the Glee Club. He surely received vocal training as a club member, and probably developed his somewhat formal tenor vocal style during this year. As a Glee Club picture shows, he also got to employ his skills on the banjo and apply his experience with minstrel shows in performances by the Trinity Glee Club. As "Rag' Hendley and 'Diddie' Hall" he and another student utilized the blackface makeup and costume of early 20th-century minstrelsy as a popular solo feature with the club. Audiences for the Trinity Glee Club's annual 10-day fundraising tour of Piedmont towns such as Greensboro, High Point, Thomasville and Salisbury got to view the 17-member organization. After the Trinity Glee Club trip turned a profit, the Club assisted Fisher in procuring his first "real" banjo. Though he never graduated from Trinity, his achievements with the Glee Club would propel him toward a long and successful career in music.

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## War Years and Back Home

After leaving Trinity College, Fisher Hendley spent at least part of World War I in Hopewell, Virginia, working in the munitions factory owned by E. I. DuPont de-Neumours Co. DuPont had built a dynamite factory there in 1914, and eventually switched to the manufacture of guncotton during the war.

After the war, he moved back home, eventually settling in the town of Albemarle in Stanly County about 20 miles to the north of his birthplace. By the fall of 1921, Fisher had taken a job with Mason and Melton's garage. Located just south of the downtown at "five points," Melton's was the local Studebaker dealer, selling tires, batteries, and Gulf gasoline as well as providing general service for automobiles. Fisher was the bookkeeper in 1924 and, by the spring of 1925, he was promoted to "business manager." By the summer of 1926, Hendley co-owned the concern, taking it over completely by 1928. Fisher Hendley's success in business helped give him the financial stability to look for musical opportunities in the surrounding community.

Musical prospects began to come his way. He renewed his rounds of community events that were the traditional

outlets for his style of string band music, and he began to expand his sphere into other areas of the state. Foremost among those were fiddlers' conventions used as fundraisers by organizations such as schools. Fisher had competed at fiddlers' conventions for all of his adult life, where the winning of prizes brought him to the attention of those who might make use of the talents of an entertainer. Fiddlers' conventions also proved to be gathering places for area musicians, and it was here that Fisher began to meet the fiddlers, banjo players, guitar pickers, and other string instrument players that he would eventually come to rely on for events of his own making.

Fisher Hendley's first big win came at the self-proclaimed "North Carolina State Fiddlers' Convention" promoted by J. C. Sell, publisher of the *Cooleemee Journal* and held each September in the Davie County mill town of Cooleemee. On Saturday, September 20th, 1924, Fisher mounted the stage of the new school building and, using a borrowed banjo, he played "Let Your Shack Burn Down," a piece that he would later wax at his first recording session. The song came from several different sources, including a song associated with W. C. Handy among others, the "Hesitation Blues."

When Fisher was awarded the first banjo prize, he was roundly praised by one of the judges as being the best picker he had ever heard. For nine years, Fisher was to take first at this contest, and to capture many other prizes well into the 1930s.

Audience members describe Fisher Hendley's banjo act as extremely entertaining. Dr. William H. Boyce, a retired vascular surgeon born in 1918, grew up about three miles from the Hendley family's home in Anson County and remembers Fisher Hendley coming to the school auditorium in Wadesboro (circa 1924-1930). "He'd throw the banjo in the air as the music went on, catch it and it was still right in tune."

## WBT, Charlotte: "Watch Buick Travel"

His big win led to Hendley being summoned by Charlotte broadcaster WBT for an appearance on the radio. North Carolina's first radio station had squealed to life during April of 1922 in the city of Charlotte. Amateur radio buff Fred Laxton carried the seeds for the original 100-watt station from his home to the Independence Building on the downtown square of the Queen City. When C. C. Coddington, the local dealer of Buick automobiles, purchased the broadcaster in



Hendley's Auto Service, 1927. Mr. and Mrs. Fisher Hendley in foreground with baby Graham.

Courtesy Hellen Hendley Perner

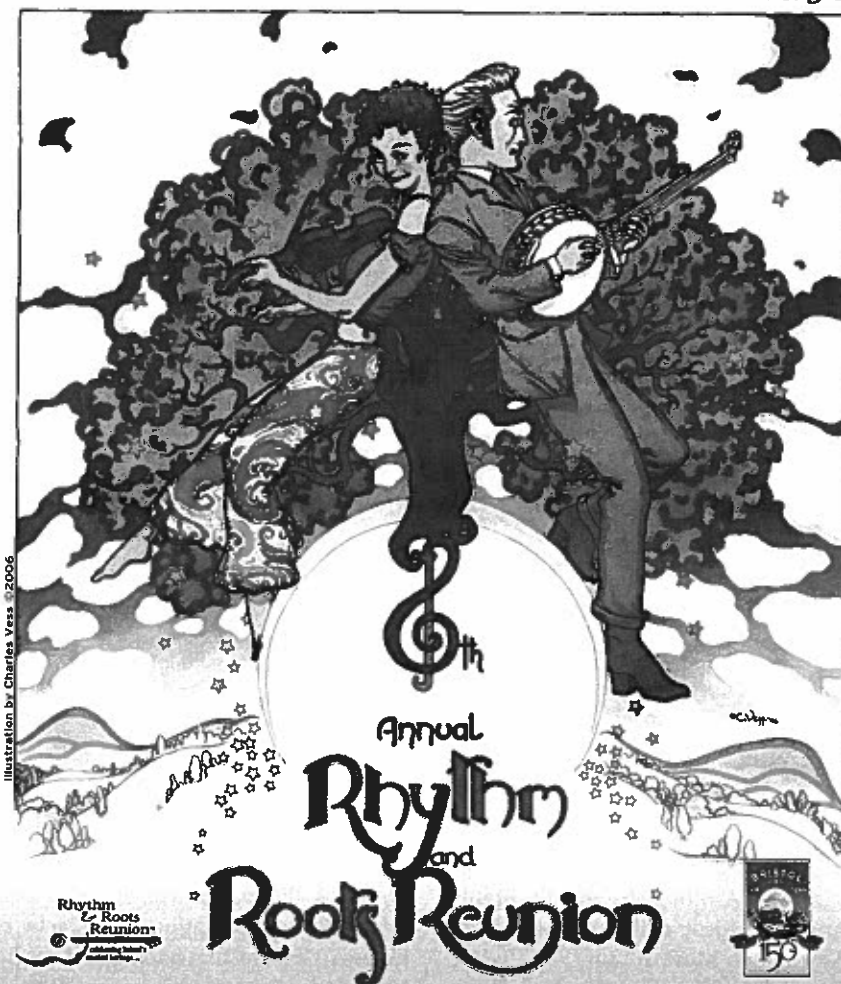
1925, he claimed its call letters WBT stood for "Watch Buick Travel." The station was still a small, local broadcaster when Fisher first performed from "the Interstate Radio Studio" at 7 West Fourth Street at 9:00 in the evening of April 15, 1925.

Reports of his presentation intimate that Victor Records was using Fisher's appearance on WBT as an audition. However, no recording session was immediately forthcoming. Fortunately, one of Victor's rivals, the Okeh Company, was interested in Hendley. When the record company brought their portable recording studio to the mountain town of Asheville, North Carolina, Fisher Hendley was invited to make a "test" or audition recording that the company would use to gauge his sales potential. He traveled to Asheville, probably by train, arriving in time to record at the end of the last week in August of 1925. His two selections were a medley of the aforementioned "Let Your Shack Burn Down" and "All Night Long," and a version of Shepherd N. Edmonds 1901 composition "I'm Going to Live Anyhow 'Til I Die." Charlie Poole waxed the second several years later under the title of "Coon From Tennessee" for Columbia Records. Fisher's version was released by the end of 1925. Local residents could hear the record at the jewelry store of W. J. Rowland. Alas, it made little impression and Okeh did not recall him to its studios.

#### The Albemarle Novelty Amusement Company

When Hendley returned home on August 30, he returned to his service station, to solo engagements, and to those with the group he had assembled following his first big contest win. This loose association of musicians was called the Albemarle Novelty Amusement Company. This was among his earliest attempts, if not his earliest, at putting together a program of musicians and entertainers that he would lead as manager, promoter, performer and master of ceremonies. If newspaper coverage is to be believed, the 11-member troupe played a total of 30 local engagements in the spring of 1925, including those at the Albemarle Graded School Auditorium and the Opera House in Badin. After emphasizing that the group was made up of talented locals, the *Albemarle Press* went on to describe the evening "of [the] Latest Popular Music by a Novelty Orchestra." There were Hawaiian selections by Gowan Cole (on "jazz" banjo), Worth Al-

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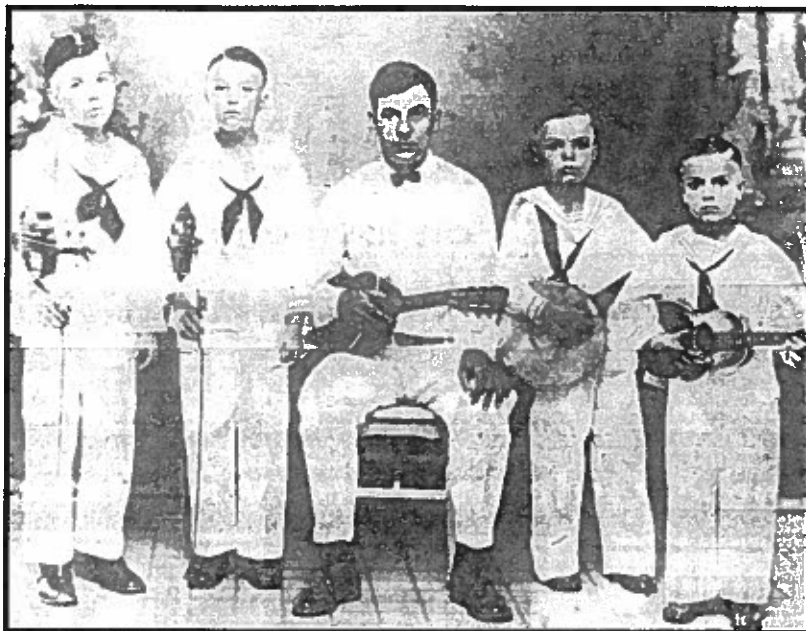
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## PRINCE ALEXANDER FURR AND THE NEHI ORCHESTRA



*l-r: Belvin, Marvin, Prince, Thad, and Rayvon Furr, ca. 1925, at the start of their career. From Stanly News and Press, November 23, 1984.*

Prince Alexander Furr was born in 1888 on a farm in Almond Township, Stanly County, the oldest child of Marshall F. and Laura Jane Morton Furr. Family lore has Prince traveling as a teenager with a carnival band before marrying. It was Prince's second marriage, to Carrie Ila Byrd in 1912, that yielded the musical progeny that were to join him in a family band. Carrie and Prince had probably met at the cotton/hosiery mill where they both worked. Prince was to work as a machinist in local Albemarle mills for much of his adult life. Their sons eventually included William Belvin "Pee Wee," Marvin Deamus, Thaddeus Alexander and Rayvon Elbert.

In 1921, Prince began teaching his son Belvin to play the fiddle. The following year, they played as a duo at a fiddlers' convention in the Albemarle courthouse and won the \$5.00 first prize. This started them on a circuit of local fiddlers' conventions, political rallies, birthday parties, and dances. As each son came of age, he joined the band. In 1922, Marvin started on the mandolin, later switching to the fiddle. The following year, Thad began on the tenor banjo, and then, a year later, Rayvon took up the mandolin. In the course of their studies, all the boys learned to read music.

In 1925, Prince Furr and His Musical Sons, as the band was known locally, began their association with Nehi beverages. Chero-Cola had introduced the fruit-flavored soft drinks in 1924, and Nehi was available in Albemarle at least by the following year. Prince was working for the local Nehi plant, and a visit by the district manager prompted a trip by the band to a national convention of soft drink manufacturers. There the group would perform in the Nehi booth twice a day. The group changed its name to Nehi Orchestra, and traded their stage outfits from white sailor suits to military band-style uniforms. In 1925, the Furrs were sent by Nehi to Kansas City, in 1926 to Buffalo and in 1927, to the Columbus, Georgia, home of the Nehi Company.

In 1929, the Furr's association with Nehi ended. Sales had been severely affected by the Depression and the band began to change over to a more modern horn- and reed-led dance band. More musicians joined the group, and the Furr family took up other instruments—Prince the bass fiddle, Marvin the sax and Rayvon the drums. The band was then known as Prince Furr and his Orchestra. In 1933, the family band ended, and three of the brothers, led by Belvin, formed a big band, the Tar Heel Club Orchestra.

len (also a trombonist), and steel guitarist Hugh A. Barrier, who also performed on tenor banjo and saxophone, danced and participated in minstrel skits. Local stonecutter Press L. Mayberry brought along his guitar. Besides these players, the full orchestra included R. Clyde Simpson on saxophone, George Russell on clarinet, Hoyle Lowder on piano, and Grover Thompson (known as "Doodly Squat") on drums. Prince Furr and his family band made an appearance, as did the Frisky Four Quartette, composed of Ray Ballard, Fisher Hendley, Frank Smith and Frank Mabry, who worked as a bookkeeper at the aluminum plant in Badin. The Quartette often won prizes by singing "The Farmer Song," in which Hendley crowed like a rooster. This goes a long way in disavowing another stereotypical image of country folks sitting around singing British ballads and playing Irish fiddle tunes!

Fisher Hendley brought an expanded version of his Novelty Company for his return to the Cooleemee fiddlers' convention. Resolving to defend his banjo prize, Fisher also hoped to bring home the silver loving cup awarded to the county with the most winners. When the September 1925 contest ended, Hendley and his musicians had captured all but one first prize, forcing the surrender of the cup by Rowan County, the 1924 winner. Fisher Hendley had again emerged with the first prize in the banjo contest, P. L. Mayberry captured the guitar prize, Hugh Barrier first prize for "buck and wing" dancing, and 11-year-old Belvin Furr, whose family had won the 1924 prizes for juvenile players, again had won for violin. Earl Hatley, later a member of Fisher's string band, won the second fiddle prize. Others from Stanly County included fiddlers DeWitt Hudson and T. F. Crowell, guitarist John Crowell and mandolinist Tom Whitley, all from the New London area.

Besides proving that he could organize and manage a large troupe of musicians to a successful outcome, Fisher Hendley was elected to the post of secretary/treasurer for the contest following the convention and later ascended to chairman, bringing the convention to Albemarle in 1927. It was with this association that he proved his skill as an event organizer, which was to serve him well once he moved into music full-time.

However, before he could take further advantage of these successes with the Al-

bemarle Novelty Amusement Company, Fisher Hendley again struck out on his own. Following several appearances for civic clubs in Charlotte, he appeared at the local Keith's Vaudeville theatre during the first week of 1926. This audition was a success, and he left for Chicago as a member of S. T. Abbott and Company. While in the windy city, he also broadcast over radio station WGN.

### Wedding Bells

By summer's end, Hendley was back in Albemarle and running Hendley's Auto Service. He also got married. His bride was the former Margaret Estelle Carroll, born in 1899 in Duplin County. Maggie, as Mrs. Hendley was known, was the daughter of Kenansville tobacco farmer John Carroll, who ran a country store. Fisher had met Maggie 10 years previously through her brother-in-law Thurman Wells, with whom he had worked at Dupont. Maggie Carroll had some education and business experience, which would later come in handy: she had followed an older sister into the teaching profession and then a brother into an office job at the Atlantic Coastline Railway headquarters in Wilmington. Fisher and Maggie tied the knot on August 21, 1926, at the home of Maggie's sister Sally in Winter Park outside of Wilmington

and took up residence near the service station in Albemarle. A year later, their first child, Graham Fisher Hendley, was born, and a daughter, Margaret Hellen followed in 1928.

Even as he ran the automobile garage, Hendley continued his pursuit of music. At some point he decided to assemble a country string band. It was initially called the Badinean Minstrel Troupe, possibly because the other musicians lived or worked in the town of Badin, and/or because the group mixed string selections with those from blackface minstrelsy familiar to Hendley. No photograph has survived of the band, which included V. C. Edminister on fiddle, cotton mill worker J.C. Howell on banjo, Hayes Williams on guitar, Conrad Howell on mandolin, Rolly Forte as a comedian, and Happy Harris as a comedian and dancer. Fisher probably took this band along for his continuing broadcasts over WBT, even if the radio audience couldn't see Harris's dancing or Hendley's banjo stunts. And it didn't hurt that Hendley's Auto Service was sponsoring the band. This group was probably short-lived. By the spring of 1929, with a shuffle of personal, Fisher's group became the Carolina Tar Heels (not the more famous band of the same name). Hayes Williams was the only returning member in the new band, joined

by Dan J. Harris on fiddle and Badin resident Marshall Small, second banjo.

In the wake of his earlier lack of success with the Okeh recording outfit, Fisher continued to work all the angles in procuring a contract for the Tar Heels. At the beginning of 1930, he wrote to the Gibson Company asking for help with the record companies. He and his band mates were exclusive users of Gibson guitars, mandolins and banjos, and Hendley hoped this would help with the record business. Fisher hadn't realized what a serious effect the Depression was having on all business, and the record labels were no exception. It took the agreement of Henry Whitter, a guitarist with a measure of recording success, to gain a new contract, this time with Victor Records.

Henry Whitter arrived in Albemarle in November of 1930, and began rehearsing and performing with Hendley and Marshall Small in preparation for their recording session. Whether Dan Harris was at an age that prevented him from traveling or had other commitments, or Whitter didn't see the need for the other musicians in the Carolina Tar Heels, is impossible to say. After appearing at local high schools in nearby Montgomery County, the trio, announced in local newspapers as recording in Atlanta, left for Memphis, Tennessee. On November 28 and 29, 1930, Whitter, Hendley and Small waxed six tunes for Victor in

## UNCLE DAN HARRIS



Courtesy Katharine Berger

*"Biggest Thing to Hit the Town Since Coming of Norfolk Southern Train."*

*Following a Thursday-night performance at a high school, sometime during the late 1920s, a local newspaper wrote, "Fisher Hendley and his Carolina Tar Heels were the large feature of the night . . . Uncle Dan Harris sure did strut his stuff when it came to dancing and playing a violin. He entered the buck dancing contest that Mr. Hendley put on and he just naturally danced the sox right off that Albemarle school teacher that came out here and kicked around a bit."*

Daniel Jefferson Harris (1856-1940) and his wife Julia Ann Hatley had a large farm in Stanly County, next to Anson County, home of Hendley family. They had twelve children, several of whom played banjo, fiddle, guitar and Hawaiian guitar, and competed at local fiddlers conventions. A man of varied musical interests, Harris had also organized and led Stanly County's first brass band in the 1890s.

# *Gibson Inc*

*Masterstone  
Fretted Instruments*

KALAMAZOO, MICHIGAN

January 28, 1930

Carolina Tar Heels  
Box 565  
Albemarle, N. C.

Attention: Fisher Hendley

Dear Friend:

We surely were tickled to receive your good letter of January the 22nd and many congratulations on the Shriners Convention job.

I am going to tell all the folks around the Gibson factory what time you go on the air so that they can tune in and of course, we will make note of this in the MASTERSTONE Magazine.

We certainly would like to have a cut of which you sent us an illustration as we could make good use of it in the MASTERSTONE Magazine and I know you would find the publicity very valuable.

We have been hearing a lot about the Carolina Tar Heels these days and I hope that you are successful in lining with some good record company. I will notify Mr. Peacock to give you a lift if he possibly can.

You certainly have an organization to be proud of, Mr. Hendley, and believe me, Gibson, Incorporated is mighty proud too of the fact that you are 100% Gibson.

Keep up the good work and send us this cut as soon as possible.

Best wishes.

Sincerely yours,

*George H. Post*  
GIBSON, INC.

George H. Post  
BL

Courtesy Helen Pernar





Courtesy Bob Carlin

*The Carolina Tarheels, ca. 1930. Standing, l-r: Spencer Hatley, Dan Harris, Earl Hatley, James Russell. Seated, l-r: Fisher Hendley, Fred Russell, Claude Eudy.*

their temporary studios. One coupling was released the following spring: the instrumentals "Shuffle, Feet, Shuffle," (a medley of "Will the Roses Bloom in Heaven" composed by Charles K. Harris, author of "After the Ball," and the 1870 song "Little Old Log Cabin in the Lane" from Will S. Hays) and "Tar and Feathers" (based on the 1894 pop tune "Sweet Bunch of Daisies"). Whether the record's appeal or the effects of the Depression determined its success, Victor waited another five and a half years to issue "Another Man's Wife" (aka: "Girl With the Waterfall" played as a medley with the 19th-century pop tune "The Merriest Girl That's Out"), backed with "A Pretty Gal's Love," on its budget Bluebird label.

These recordings did not have much effect on Fisher's musical aspirations. He continued to promote fiddlers' conventions, appear for civic organizations and broadcast over WBT. The Tar Heels eventually grew to include seven members, and at one time included Spencer B. Hatley on guitar, Earl Hatley on fiddle, James Russell on guitar, Claude Eudy on

mandolin, Fred Russell on Hawaiian guitar and Sam Poplin on fiddle. Earl Alonzo Hatley had many jobs: he was a farmer, mechanic, stonecutter in a monument yard, a tombstone delivery man for Palmer Stone Works in Albemarle, drove machines to build roads and he was a bakery driver. His son, Spencer, a teenager when first appearing with Hendley, went on to run several music stores in Salisbury and perform on guitar and trumpet.

The group celebrated their existence by donning evening dress and visiting Leonard Alexander Hitchcock's local photographic emporium and having their picture made. Hendley had held onto the style of dress used in performances by the Trinity Glee Club, always appearing in publicity photographs clothed in formal attire. He passed this belief in formality to his bands, which bucked the country music tradition of "dressing hillbilly" and therefore differentiated themselves from scores of other entertainers.

One of the Tar Heels' few engagements where they yielded to the country bump-

kin stereotype was in New York City. Summers were a slow time in the pre-air conditioned South. Radio performers would go on hiatus and the schools and halls that would serve as venues for itinerant country musicians were closed. So, Fisher began the practice of bringing the band to New York City during the summer and early fall for performances both live and on the radio. If they were lucky, recording sessions were also arranged. Fisher Hendley's Carolina Tar Heels made at least two trips to New York, in 1933 and 1935. They worked at the Brown Derby, the Washington Heights Club, the Paradise Restaurant—and at the Village Barn Theatre opening for Paul Whiteman's band, where they wore "hillbilly" garb for the engagement. To publicize their appearances, Hendley and company broadcast over a series of radio stations: WMCA, WOR and finally WEA. Although being in a large city like New York must have seemed glamorous, the Tar Heels certainly didn't get rich from their engagements. Members of

## DEWITT WHELESS



*This photo was made when the Wheless band began their broadcasts over WBT on the Crazy Water Barn Dance in 1934. Standing l-r: Blake Hildreth, Dewitt Wheless, and Milton T. White. Sitting l-r: Lee Morris and David Lear.*

Courtesy Wheless family

Dewitt Talmadge Wheless was the 11th of 13 children, born in 1889 to Emma Tyson and Arthur Benjamin Wheless. Arthur was born in Franklin County, and moved to Anson County to farm with his brother John Washington sometime before the Civil War. In 1862 the brothers enlisted in the Anson Regulators, and fought on the Confederate side in the Civil War. Arthur's talent as a musician was soon recognized, and he was transferred by April of 1864 to the company band and promoted to full musician by the end of the year. Though we do not know when and where Arthur Wheless learned to play, nor what instrument he played with the company band, it appears that both he and his brother John were fiddling before the conflict. By the time the War was over, Wheless had returned to Anson County, married, and resumed playing for community functions. With his band, which included the brothers Adolphus A. "Dolph" and John Birdson Waddill (or Waddell) on guitars, he played for dances in Ansonville and at the local female college. The sons of a Wadesboro tavern-keeper, the Waddills had also served during the War.

Growing up around this musical father, it is no surprise that Dewitt took

up the banjo—his first was made from a cheese box. He also sang and played a bit of piano, guitar, mandolin, and fiddle. "It came natural to him," recalled his daughter Mildred. After service in World War I, he married schoolteacher Osie Belle Lee of Norwood. The Wheless family grew cotton and eventually switched to dairy farming in the 1950s. Wheless also worked for the railroad until around 1937, running a watering station at Brown Creek and Wadesboro for the steam locomotives. He also was a silent partner in his brother Jim's grocery store in Ansonville.

Weekends were reserved for music, and Wheless followed his father's footsteps in providing musical accompaniment for community functions. His band played for square dances, which didn't pay much—"not enough to even count," remembers group member Jack Harrington. Possibly through his friendship with Fisher Hendley, Wheless's band, first sponsored by the local Woodmen of the World chapter and later called "Skillet Lickers" (not the group from Georgia that recorded for Columbia and RCA), journeyed out to WBT in Charlotte and WPTF in Raleigh to broadcast for Crazy Water Crystals.

Earl Hatley's family remember that their family struggled with their breadwinner gone, especially as he wasn't sending much money home.

The Tar Heels did manage to land a session for ARC's Vocalion label, mostly waxing a series of fairly standard fiddle tunes. Fisher did get to show off his vocalizing on "Answer To The Big Rock Candy Mountain," a reply to the 1906 song, as well as "Work in 1930." These recordings hit the market fairly quickly, at the end of 1933 and into the first part of 1934.

### Crazy Water and Crazy Bands

In broadcasts by Fisher Hendley as a solo act, succeeded by stints with his various bands, one should not underestimate the power of broadcasting, even on a station with low power. The airwaves were not as clogged as they are today, and small stations could be heard over a long distance. As a result of their live broadcasts, they received requests for appearances from as far away as Virginia.

By 1933, WBT had a 50,000-watt signal that covered two-thirds of North Carolina, where one out of every seven families had a radio. The Crazy Water Company, aware of the possible marketing opportunities for their products, sent their representatives into this region. Crazy Water Crystals' association with string band music in North Carolina began when James Wesley Fincher came to Charlotte to serve as President of the local office. Shortly after his arrival in August of 1933, Fincher arranged to sponsor a country music broadcast on WBT. This proved so successful that programming was expanded to include WSOC-Charlotte, WDIG-Greensboro, and WPTF-Raleigh, as well as other stations in North and South Carolina and Georgia. Ultimately, Crazy Water and WBT had an immensely effective partnership, lasting until 1937, when a downturn in sales ended sponsorship by Crazy Water.

The original Crazy Water program was carried over WBT on Tuesday and Thursday mornings at 8:15 AM and Monday, Wednesday, Friday just after noon. In March 1934, Fincher added a barn dance to the schedule. Initially held in the station's studios, the Crazy Barn Dance aired each Saturday night between 8:30 and 9:30 PM. The Barn Dance eventually became a road show, expanding into a two and half hour extravaganza from 9:30 PM until mid-

night and spending the better part of a year and a half touring and holding talent contests at various area auditoriums. A live audience received pay to witness the performances by a dozen unpaid bands—talent eager for the opportunity to broadcast their music over the Charlotte powerhouse.

Fisher Hendley was uniquely positioned to take advantage of the increased power (and therefore coverage area) and advertising muscle that the Crazy Water company brought to the station. With his combined experience performing, broadcasting and promoting country music shows, Hendley had the skills and talents needed to run a weekly traveling radio jamboree. His job at WBT with Crazy Water finally enabled him to enter the music business full-time. On May 10, 1934, Fisher, along with his family—Maggie, Graham and Hellen—left Albemarle and Stanly County behind for life in the big city of Charlotte.

Fisher's work for Crazy Water capitalized on all his talents. He was a masterful master of ceremonies, a colorful entertainer, and an excellent organizer of live events. His experience organizing fiddlers' conventions also stood him in good stead as a talent scout, and he brought a number of bands into the Crazy Water fold (or at least recognized them when they appeared to audition). These included Shell Allen's W. O. W. String Band from Kannapolis, who had won the so-called State Fiddlers' Convention run by Fisher and held in Albemarle in the fall of 1927, Fred Russell's Hillbillies featuring ex-Tar Heels Fred and James Russell along with Sam Poplin, and DeWitt Wheless W. O. W. String Band from Ansonville.

Fisher Hendley's biggest discovery for Crazy Water were the Mainer brothers. Wade Mainer was born April 21, 1907, near Weaverville, just north of Asheville in the North Carolina mountains. After moving to Concord in the mid-1920s to work in a cotton mill, Wade joined his older brother J.E. (Joseph Emmett, 1898-1971) in making music. In the early 1930s, the Mainers were popular at local dances and fiddler's conventions. After adding John Love and Claude "Zeke" Morris (1916-1999) they named themselves "Mainer's Mountaineers," and broadcast over WSOC, Gastonia, North Carolina, which came on the air in 1933. In 1934, they caught the attention of Hendley and Crazy Water Crystals, who sponsored the band on WBT-Charlotte and WPTF-

## JACK HARRINGTON



*Jack Harrington fiddles in front of his old home place outside Lilesville, North Carolina, ca. 1940. The house has been moved from its original location, but Mr. Harrington still lives in it today at the age of 92*

Courtesy Harrington family

Edwin Jack Harrington first heard a fiddle played around 1920, by his maternal grandmother Jenny McCaskill in Wadesboro, North Carolina. Jack's eighth grade teacher played the violin, and he took four lessons, learning how to read music in the process. Square dance tunes he mostly learned by ear, finding inspiration in records by the likes of Clayton McMichen and Riley Puckett (including their recording of "Alabama Gals"/"Fire on the Mountain"). When his father died around 1940, Jack took up his profession of running a crane/steam dragline boom on the local river. Jack also married around this time.

Jack Harrington met Dewitt Wheless around 1936 through the Hildreth brothers. The son of a local farmer and store owner, the oldest brother Joe L. Hildreth, was the guitarist with the Wheless band. Married at the age of 18 and supporting a family, Joe had a job delivering ice in Lilesville, which is how he met Jack Harrington. The two men hit it off, and Joe introduced Jack to his two younger brothers, guitarist Blake Eason and mandolinist (and later fiddler) James. Harrington would often visit the Hildreth family in Ansonville, and so it was natural that all

would eventually become members of Dewitt Wheless's string band.

Every Saturday they would drive to Raleigh, to play on the radio for Crazy Water Crystals. There was a studio audience at the show, and a number of groups—including J. E. Mainer, Wade and Zeke—played three or four tunes each. "That was a big thrill to even play at that time, radio was [so] new," remembers Jack.

Jack was offered a job with Fisher Hendley in Columbia, South Carolina, but turned it down because he didn't want to travel full-time to make a living as a musician.

World War II effectively ended the local weekend square dances. However, on two occasions Dewitt responded to family need to call his group back together, in the 1950s. One series of dances, held in 1953 in an empty storefront in Polkton, benefited his daughter's senior class trip. The last organized events Dewitt played were in 1956 and '57, benefit square dances to support a local semi-pro baseball team of which his son Buck was a member. The dances were held six miles from Ansonville toward Highway 109, at the National Youth Administration Camp, which is no longer standing.



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Courtesy Southern Folklife Collection, UNC-Chapel Hill

Raleigh. Their WBT programs ran for 15 minutes, five days a week, and were broadcast each morning and afternoon. They also joined Hendley's group, the Tobacco Tags of Gastonia (George Wade, Luther Baucom, and Reid Summey; see below) and the Dixon Brothers duo from Rockingham on Crazy Water's Saturday night barn dance show.

**"Aristocratically yours, Fisher Hendley."**

The problem with live radio and local performing was that an area was soon "played out," meaning that everyone who wanted to see a country performer had paid to see them. Then it was time to move on, to another station and another market. Whether this was what happened with Fisher Hendley, or something went wrong in his relationship with Crazy Water Crystals, his stay in Charlotte was relatively short.

By the fall of 1935, Hendley had taken his band to Greenville, South Carolina and based them at WFBC. Fisher's new radio home, owned by the local newspaper, was just an infant, having signed on the air two years previously. The station had just moved to 1330 on the dial and upped their power from 250 to 1000 watts, which may have encouraged Fisher's move. He may have known about the station through their former program director Charlie Crutchfield, now making his mark at WBT. Another connection between the two stations was the sponsorship by Crazy Water of programming in Greenville, most notably Bill and Charlie Monroe.

When Fisher Hendley first entered the WFBC studios, he had a new sponsor, the Balentine Packing Company. Presided over by W. Louis Balentine, the company had begun as a meat market run by William Hampton Balentine in



# BALENTINE'S "ARISTOCRATIC PIGS"

EXTEND THEIR BEST WISHES TO

## WFBC

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### THE GREENVILLE NEWS-PIEDMONT

Since the very beginning of WFBC—back when 100 watts looked mighty big to us, we have been more or less a consistent advertiser . . . we have seen improvements made—every one of them toward a big and better WFBC and today we heartily join hands with every true and loyal Carolinian and congratulate The Greenville News and Piedmont upon the magnificent station they have given to us in a little less than three years.

Every day we present our program to WFBC's listeners. The popularity of our "Aristocratic Pigs" is born out in the tremendous amount of mail they receive weekly and the request for personal appearances in churches and schools throughout the Piedmont section. If you are not a listener to this popular program, we invite you to join our thousands of friends who enjoy it every day.

## BALENTINE PACKING CO.

Courtesy Hellen Perner



Courtesy Hellen Perner

This picture is from ca. 1938-9 after the move from Greenville to Columbia, South Carolina.

1888. In 1917, the meat packer opened to serve war needs of army camps in South Carolina. Balentine Packing had been a WFBC sponsor since the beginning of the station's existence. Considering they already had an advertising campaign based around an "aristocratic pig" in evening dress, complete with top hat and monocle, Fisher's formally dressed ensemble fit right in. Upon returning from New York City, on November 7, 1935, Hendley's band made their first 15-minute broadcast at 1:15 PM as the "Aristocratic Pigs."

Fisher surrounded himself with a band of youngsters, one assumes partially due to the nature of being a traveling musician. A younger performer was more likely to try and build his career by working for an experienced showman at an entry-level salary. And the hardships of late night travel coupled with

demands of live radio were definitely a young man's game. Finally, as the tastes of the public changed, this younger folks could play the more modern sounds this new public demanded. Fiddler Sam Poplin was the only holdover from Hendley's earlier groups and the only musician from his home area. The group was filled out with Hampton L. "Little Boy Blue" Bradley (1910-1996) on guitar and vocals from Rutherfordton/Gastonia, "Cousin" Ezra Roper on accordion (1914-1980) from Easley, South Carolina, as well as Dixon "Baby Ray" Stewart on bass.

The Hendley family spent the first three years of the Aristocratic Pigs' run on WFBC in Greenville, South Carolina. A studio audience was allowed in for the Saturday shows and Graeme Fletcher became their announcer. Fisher's success mirrored WFBC's growth to a 5000-watt affiliate of NBC.

### "Singing, Playing, Dancing, Yodeling, 'Red Hot' Fiddling and High Class Comedy"

In September of 1938, Hendley's Pigs added three other stations to their broadcasting network. These included WIS-Columbia, WOLS-Florence and WCRS-Greenwood. The band also moved their base of operations to Columbia, South Carolina, and continued their shows from WIS at 12:15 PM. By the time the show transferred to the larger state capitol, the Aristocratic Pigs were performing six days a week and Balentine had bought the band a portable sound system.

In the fall of 1938, Fisher also led what was to be his last string of commercial recordings. When Vocalion came to Columbia at the end of October into the first weeks of November, the younger members of the Aristocratic Pigs led most of the recordings showcasing the more modern side of the band. Hendley lent his banjo to "Walking in the Shoes of John," "I'll Meet My Precious Mother," the much recorded "Blind Child's Prayer," and a cover by Sam Poplin and Hampton Bradley of Wade Mainer's and Zeke Morris's recording of "Brown Eyes." Vocalion had Fisher cut one of his solo numbers, "Weave Room Blues," which he had picked up from one of his WBT cast, Dorsey Dixon. Fisher Hendley leads two songs with their roots in minstrelsy, "Push Them Clouds Away," a Percy Gaunt composition from 1892 that was recorded by Harry C. Browne for Columbia in 1917, and "Hop Along Peter."

It was then back to a regular daily schedule of radio programs, driving, performances, driving, sleeping, and more of the same. World War II made it difficult to keep a band, as the young musicians kept getting drafted or joining up to fight in the military. By the time Balentine discontinued their sponsorship midway through the War, a number of other musicians had worked with Hendley.

These included vocalist and accordionist Henry Gaston. In 1940, Bob Smith (born 1918) from Spartanburg County, South Carolina, replaced Sam Poplin on the fiddle. From Fisher's hometown of Ansonville, Hendley also brought in John Martin "Hillbilly John" Ingold on guitar, string bass and comedy.

By the late 1930s, both Hendley children had joined the act, albeit for week-end appearances. From an early age, they had been groomed as perform-

*Graham and Hellen Hendley, the children of Fisher and Margaret Hendley, pose with their porcine friends, ca. 1938.*



*Courtesy Hellen Pernar*





L-r: Henry Gaston-accordion, Graham Hendley-guitar, "Jimmie" Colvard-string bass, Fisher Hendley-Epiphone "Dragon" banjo, "Little Boy Blue" (Hampton Bradley)-guitar, Mrs. Hendley-rolling pin, "Bob" Smith-fiddle, Hellen Hendley-mandolin, and "Cousin" Ezra Roper-accordion, are shown in this ca. 1940-42 picture.

## HENRY GASTON

There's an old song about what a difference a day makes. I'd like to change it a little and write about what a difference music makes.

Back when I'd be going to the barn to help milk the cows, one of the neighbors said I'd be singing, "When You Come to the End of a Perfect Day."

Hoping no one will think I'm boasting, I'll tell about getting into high school glee club. Mostly, I wanted to get out of classes for a while. The director, Maude Poole, taught me "By the Bend of the River." Our club went to Greensboro that year for a singing festival, and my river song won first place.

I enjoyed singing when I went to college and took lessons there. My teacher Gladys Jamison took a liking to me and taught me a lot of mountain ballads. She even organized a folk club that was invited to Chicago's National Folk Festival. I got to sing the ballad "Barbra Allen." An elderly woman on the front row began to cry. I never knew if she was crying for past memories or my rendition of the song.

While there, I was asked to sing "Stardust" with a fraternity band. I'm glad I did, because of it, I met a girl named Judy.

That led to another time when, on a snowy night, I went below her window and sang "Rose Marie," a popular Nelson Eddy song. Next day, the dean of women was heard saying, "Last night, someone sang to me under my window."

Miss Jamison wanted me to take lessons from a New York teacher that she knew, Fratz Proschowski. Somehow Pop Gaston paid my way and for three summers I hitch-hiked there and sang for "Daddy Pro." One summer, Jamie—the name I called Miss Jamison—was there, too, and accompanied me at the piano. I asked Daddy Pro the secret of expressing the feeling of one's heart. He said to think only of one's greatest desire and the audience would magically feel the same.

Soon after, I was singing "The Lord's Prayer," and when I came to the end I thought of being with Judy in the future. When I looked at Jamie and Daddy Pro, they were both amazed, blushing with excitement.

When the three summers ended, Daddy Pro told me I had the voice for great heights but I didn't have what it takes to step on the competitors ahead of me to succeed. He said, "Go home to Judy."

At home, I still couldn't get away from music. I got a job in Columbia singing with Fisher Hendley's string band called "The Aristocratic Pigs." We played on the radio station and made public appearances at night. Six of us rode in a big car and Fisher paid me \$5 extra to drive. The others would sleep coming back, but I'd wake them up by swerving a little. They awoke and kept me company.

Please don't think I have boasted to any degree. I didn't have a thing to do with my gift of song.

Years ago, I'd carry water to Pop Gaston in the tall cornfield and pause to find out where he was. He would be humming a wordless tune of a hymn with a "do-do-de-do-do" and I'd know where he was. I guess I inherited the gift from him.

What a difference music makes.

[Reminiscences from Henry Gaston, a clipping from the *Charlotte Observer*, date unknown]



**Left:**

A WWII-era promotional shot of the Rhythm Aristocrats includes, l-r, (first name unknown) Clinton-fiddle, Hosea Chandler-mandolin, "Miss Ollie" (possibly Mrs. Mary Helen Ingold, John's wife)-guitar, (first name unknown) Peterson-announcer, "Swamp Water" John (last name unknown)-fiddle, Fisher Hendley-banjo, and "Hill Billy" John Ingold-guitar.

**Below:**

In this ca. 1946 shot of Fisher Hendley and the Rhythm Aristocrats, we see: George Berry-guitar, Gene Goodwin-steel guitar, Cecil Bowers-fiddle, Fisher Hendley-announcer, banjo, Tommy Faile-guitar, Alvin J. Wall-string bass. Tommy Faile later had a career with Arthur Smith over WBT radio and WBTB in Charlotte, and Cecil Bowers became a well-known politician in South Carolina.



FISHER HENDLEY and his RHYTHM ARISTOCRATS, Radio and Stage Stars. Reading from left to right: George Berry, Gene Goodwin, Cecil Bowers, Fisher Hendley, Tommy Faile, Alvin J. Wall. Compliments of ALLEN BROS. MILLING CO., Columbia and Greenwood, S. C. Millers of ADLUR FLOUR.

ers, awakened back stage in order to take their turn on the boards wearing costumes their mother had made. Ezra Roper of the Pigs had taught Hellen to play the mandolin, and between Graham and his sister, the duo handled tap dancing, tenor saxophone, clarinet, mandolin and guitar. They also left the act around 1943, when they entered the University of South Carolina, Hellen to study music and Graham medicine.

### Post-War Years

Fisher Hendley continued on, filling in with whatever musicians were available. He emerged from World War II with "His Rhythm Aristocrats," and the sponsorship of Allen Brothers Milling. Listeners to WIS heard the band six days a week at 12:45 PM. The Rhythm Aristocrats featured at one time or another: Hosea Chandler on mandolin and guitar, "Hill-Billy" John Ingold on guitar, Arthur "Sandy" Watts on guitar or bass, "Greasy" Medlin on bass, guitar and blackface entertainment, "Cousin" Ezra Roper on accordion, Bob Smith on fiddle or string bass, Cecil Bowers on fiddle, Tommy Faile on guitar, as well as appearances by Gene Goodwin, George Berry and Al Wall.

### Radio with Madame

As Fisher Hendley approached the age of 60, the prospect of traveling appeared less and less appealing. Country music was also changing, leaving behind the music of Fisher's youth for a either the more up-tempo bluegrass sounds or slick, modern crooning country music. Luckily, the opportunity emerged for the raconteur to stay home and host an early morning talk show with Mrs. Hendley. They kept their sponsorship from Allen Brothers Adluh Flour and for around three years over WKIX-Columbia, "Fisher Hendley and The Madam," as the show was titled, filled 15 minutes six days a week with chat and humor. They were syndicated to WTND/Orangeburg, WLBG/Laurens and WCRS/Greenwood.

Finally, Fisher Hendley was ready for a rest. In the spring of 1949, he sold his spacious West Columbia home, and retired to Florida. He built a motel in Venice and then moved to Apopka in 1952 to be with his grandchildren. Fisher Hendley lived another ten years, passing away on October 27th, 1963. ✍️



In this ca. 1948 publicity shot for their early morning radio show "Fisher Hendley and The Madam," we see Fisher drying the dishes as his wife Maggie rolls out some biscuits in the kitchen of their home in West Columbia, South Carolina.

Courtesy Hellen Pernar

Bob Carlin is the author of String Bands in the North Carolina Piedmont, in which some of the information presented in this article first appeared. He continues to research, perform, and otherwise champion the music of the Piedmont region, especially in the company of African-American fiddler Joe Thompson. For more information, visit [www.cartunesrecordings.com](http://www.cartunesrecordings.com).

### Acknowledgements

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Four Fisher Hendley tunes/songs are currently available on CD:

"Shuffle Feet, Shuffle," (Fisher Hendley and Marshall Small: banjos; Henry Whitter: guitar) appears on three recordings:

1. *The North Carolina Banjo Collection*, various, Rounder Records, CD 0439/40.
2. *'You Ain't Talking to Me': Charlie Poole and the Roots of Country Music*, various, Sony BMG 92780.
3. *Old Time Mountain Banjo*, various, County Records, CO 3533-CD.

"Weave Room Blues," (Fisher Hendley: banjo and vocal) appears on two reissues:

1. *Hard Times in the Country*, various, County Records, CO 3527-CD
2. *Hard Times Come Again No More*, Volume Two, various, Yazoo Records 2037.

Fisher's most famous song, "Hop Along Peter," (Fisher Hendley and His Aristocratic Pigs) is on: *The Story that the Crow Told Me*, Volume One, various, Yazoo Records 2051.

"Hook and Line," (Fisher Hendley and His Carolina Tar Heels) is on *The Vocalion Label*, various, British Archive of Country Music.