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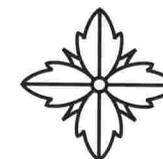
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John Hazel, Collection of John Hunsinger

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EDITOR'S NOTE

It is with pleasure that I take on the task of editing *The Journal of the Lycoming County Historical Society*, beginning with the Winter 1996 issue. Though I am not a long time resident of Lycoming County, I've found the Historical Society to be invaluable in helping me to get to know and appreciate the community from its beginnings to the present. Focusing on the subjects of music, wildlife, and labor, the articles in this issue of *The Journal* are as varied and rich as the community they describe.

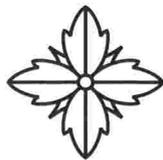
John Hunsinger's biography of John Hazel not only presents an admiring portrait of one of Lycoming County's most notable citizens, but it also provides valuable lists of source material for interested music scholars. Frederick and Robert Rinn reopen the question of whether bison are indigenous to Pennsylvania and offer counter-arguments to those who believe they are not. Finally, the oral histories provided by Montoursville High School students under the direction of their teacher, Bruce Buckle, 1st Vice President of the Historical Society, are informal and colorful documents of the daily history of Lycoming residents during the first half of this century.

In an effort to bring this issue of *The Journal* out in a timely fashion, I have decided to publish these articles virtually as I found them waiting for me to work with, editing primarily for errors and clarity and to achieve uniformity of publishing style. Questions concerning references or content may be directed to individual authors by contacting them through the Museum.

I look forward to continuing as editor and to exploring the history of Lycoming County through articles sent in for publication in *The Journal*. I would like to encourage readers to send in articles on any aspect of the historic Lycoming County region or to contact me with suggestions of what you'd be interested in seeing.

Have a good read!

PENELOPE AUSTIN
Editor



This journal is dedicated to Kim Rogers, who conducted the oral history of Ralph Casselberry featured in this Journal; and Eleanor Wolfson, who has contributed to the preservation of the historical architecture of Williamsport; and to the other members of our community who were lost in the tragedy of Flight 800.

✧ INTRODUCTION ✧

I never met John Hazel, but I had the good fortune to play under his baton when he directed the massed bands at a high school competition many years ago. Of course, all musicians of that time had heard of John Hazel—nothing specific, just that he was famous. In 1991 the Imperial Teteque Band, of which I am a member, programmed one of Hazel's marches, and I volunteered to do a little research on his life. What I thought would be a few days of easy research turned out to be a three-year adventure.

I found some fascinating stories, such as the one about his performing before the King and Queen of England. I could find no documentation for that story; however, the true story of John Hazel's life is fascinating enough. With the help of historians from all over the United States and from hundreds of hours of reading microfilms and interviewing many people who knew John Hazel, I have been able to put forward the following account of the great musician's life.

— JOHN HUNSINGER



John Hazel c. 1893

JOHN HAZEL, THE WIZARD CORNETIST



In the summer of 1891 in Atlantic City, New Jersey, the great American cornetist Jules Levy was appearing at one of the piers. At Schaufler's Garden, a young cornetist with Paul Sante's Military Band would soon be seen as a rival to Levy. Schaufler's Garden, seating 3,000 patrons, was the largest open-air concert garden in Atlantic City; however, it was not uncommon for 4,000 people to crowd in to hear the concerts. The Garden was packed every evening; the young cornetist was praised for his ability and became very popular with the crowds. As the season progressed, opinion was about evenly divided as to who was the better player, Levy or the new arrival. Levy's rival was John Hazel of Williamsport, Pennsylvania. John Hazel was destined to become the most famous musician the Williamsport area produced.

During this golden era of brass bands, more than 10,000 such bands flourished in the United States. In a time before radio and television, these bands were a major source of entertainment. Bands were sponsored by many civic and business groups, and advertisements for job openings frequently required that the job applicant be able to play a specific instrument. Many bands attached themselves to National Guard units, providing the guards with a band for parades and ceremonies and financial support for the band. The large number of bands of the period led to the great popularity of brass instrument soloists.

John Hazel was born in Bellefonte, Pennsylvania on September 28, 1865. His parents, Frank and Margaret Hazel, had three sons: George, who played cornet and later directed several local bands; Frank, who was not a musician; and John. Frank Hazel, a painter and varnisher, moved his family to Williamsport when John was a young boy.

John began to play the cornet at an early age, though "he never spent twenty-five cents for music lessons" (*Grit*, 1 February 1948). He was self-taught and spent many hours practicing and improving his tone by blowing against the brick wall of the old Elliott Paint Shop, located near the present building that houses the WWPA studios on Market Street in Williamsport. John used the famous Arbans Celebrated Method for Cornet and said that he "blew every note in it" (*Grit*, 1 February 1948). When he was only ten years old, he traveled as a member of the Stopper Band of Williamsport to play at the Philadelphia Centennial Exhibition in 1876. While he was there, he heard the great Jules Levy, his future rival, and determined that he would one day be a cornet soloist.

In 1877 Hazel was the only child member of the Smith Band and in 1881 joined the Repasz Band. In April 1883, he resigned from the Repasz Band to assume the directorship of the Hammer Band. John was only seventeen years old, but the local papers reported: "[T]he members are becoming proficient musicians and under their new leader, who is a thorough teacher, they will rank as one of the best bands in the state" (*Gazette & Bulletin*, 24 April 1883). How long John remained with the Hammer Band is not known, but during the summer, he played with the Albion Hotel orchestra in Atlantic City where he performed his first public solo. He rejoined the Repasz Band and became its leader in the summer of 1887. G. Morris Repasz was the musical director. That summer Hazel spent a week as bugler for Company D, National Guard of Pennsylvania when they were encamped at Mt. Gretna.

In August 1887 Hazel was to sail to England to join Buffalo Bill's Cowboy Band at a salary of eighteen dollars per week plus expenses. Hazel went to New York, purchased his ticket, but at the last minute, he had a "change of heart." The cause was Miss Sophie Langgans, the daughter of the Park Hotel's pastry chef. John and Sophie were married four days later on September 1, 1887. Sophie's father baked their wedding cake.

Hazel continued to play locally, but in the following June, he finally joined Buffalo Bill's Cowboy Band and spent the season with the show. Buffalo Bill's show opened the 1888 season with performances at Erastina's summer resort on Staten Island, followed by engagements in the New York area, Philadelphia, Baltimore, and Washington, D.C., closing the season at the Richmond Exposition.

Hazel returned to Williamsport, where he was employed as an engraver with the D.S. Andrus Company; however, he did not give up his music. He played and did solo work with several bands and orchestras and gained enough of a reputation for Henry Distin to travel from Philadelphia to Williamsport to present him with "one of his finest cornets" (*Grit*, 5 May 1889). Hazel did not remain long with D.S. Andrus Company, but left to concentrate on playing, arranging, and composing music. The last march he composed during this period, *Nixie Weezle*, was so popular that demand for copies exceeded supplies.

Hazel's reputation continued to grow, and during the week of February 8, 1891, occurred what he described as the highlight of his career. He was a guest soloist with Pat Gilmore's famed 22nd Regiment Band in New York City. This honor is equivalent to

being asked to solo with today's Philadelphia Orchestra. The Gilmore Band was the finest band in the United States at that time and was as popular and famous as the Sousa Band would later become. Gilmore offered Hazel a job with his band on the spot, but after some thought, Hazel declined the offer. We do not know why he declined, though we do know that a few months later, Hazel was playing at Schaufler's Garden as a soloist. In light of this fact, we may assume that Gilmore had offered Hazel a position as an ordinary section player. This first summer in 1891 at Schaufler's was to be the start of Hazel's national career and recognition.

In the summer of 1892, Hazel's reputation grew as he joined Hadley's National Band of Providence, Rhode Island. The New England press named him "the wizard of the cornet" (*Grit*, 7 August, 1892). Hazel was to reach another plateau in his career when, in spring 1893, his old rival, Jules Levy, selected Hazel to take his place in the Levy-Wintemitz Concert Company. Levy had taken a job at the Chicago World's Fair. As a result, Hazel went with the orchestra on the annual spring tour throughout New England.

Hazel played the 1893 summer season with the Germania Band and Orchestra of Boston in an engagement at Point of Pines, a summer resort near Boston. In the fall of that same year, he joined the Boston Festival Orchestra, and in the following spring, he got to see much of the country when the orchestra made an eight-week tour of western and northwestern states. After the tour, Hazel left the orchestra and spent the summer in a ten-week engagement as soloist back at Schaufler's Garden in Atlantic City.

Hazel, who was by this time very famous, never forgot his hometown. In breaks between tours and engagements, he and Sophie would return to Williamsport to visit. He was always very generous with his time, soloing with local bands and orchestras and instructing and directing local bands and orchestras. For example, he spent time whipping the Excelsior Band of Emporium into shape for a concert in October, 1894. The concert was a great artistic success (*Cameron County Press*, 25 October 1894).

Hazel and Levy were to cross career paths again in that same October. Levy selected Hazel to take his place in the Levy-Wintemitz Concert Company for the second time. *Metronome* states that "Hazel was the only man considered proficient enough to take the place left vacant by Levy's retirement" (July 1910). The orchestra went on an extensive tour to Baltimore, Indianapolis, St. Louis, and other points west.

During the spring and summer of 1895, Hazel had solo engagements with the American Band of Providence, Rhode Island, the Germania Band of Boston, and the Hadley Band of Providence. In August of that year, Hazel went to New York City where he joined Luciano Conterno's Ninth Regiment Band. He remained in New York City for eight years; little is known about his personal life during those eight years or about specific bands and orchestras he was associated with. In a booklet entitled *Repsz Band Williamsport, PA: The Oldest Band in America* (*Grit*, 1915), Hazel's list of positions includes: "All of the leading New York Bands." Local newspapers, including the *Gazette & Bulletin*, refer to him as "the wizard cornetist of New York City" (*Gazette & Bulletin*, 17 May 1898). In addition to playing in the Gilmore Band while under the direction of Victor Herbert, Hazel also played with Sousa's Band for a short time, but there is no record of his being a soloist with that band (e.g., Berger, Kenneth. *The March King and His Band*. NY: Exposition Press, 1957). In an interview, Hazel reports that he had the pleasure of directing the Sousa Band playing one of his own compositions (*Williamsport Sun*, 29 July, 1947). He had a contract to go with the Sousa Band on one of its European tours, but he had to cancel because of the press of other engagements (*Metronome*, July 1910).

In the midst of the New York period of his career, Hazel continued his practice of returning home and guest soloing with his friends in the Fisk and Repasz Bands. A review in *Metronome* of one of his guest appearances with the Repasz Band in 1903 states:

Mr. Hazel the celebrated cornet virtuoso [sic] was greeted with tremendous applause on his performance, and his solo *Fantasia on Irish Airs* was one of the finest things of the kind ever heard in the city. For encores he played *The Carnival*

of Venice with variations and *Answer*. Mr. Hazel today is one of the world's greatest cornet soloists, and is constantly in demand. (May 1903)

There is a final story to tell about Hazel and Jules Levy. While Hazel was playing a solo in Baltimore in 1903, Levy leaned against the platform to listen. When Hazel finished playing, Levy walked away without saying a word. Hazel said that just having Levy there "made me play better" (Larkin, Curtis H. "John Hazel Was Jules Levy's Rival." *School Musician* Feb. 1946).

In 1903 Hazel was hired as staff cornetist for the Edison Phonographic Studios in East Orange, New Jersey. At Edison, he recorded hundreds of cylinder records as a member of the Edison Military Band and as a member of the orchestra. It should be noted that phonographs in private homes were not common until after 1900. Prior to that date, phonographs were to be found primarily in entertainment arcades. The method of recording in that period was described by Hazel in a letter published in the *Gazette & Bulletin* in June 1906:

The band is composed of only 12 pieces. Twenty-five or more phonographs are placed in a closed room and the band is stationed with cornets and clarinets in front to secure the harmony correctly, and the musicians play one selection into each machine after which many records are made from the original. The musicians also double in orchestra and furnish accompaniment for vocalists and vaudeville artists that are engaged by the company. The band and orchestra play every day at the Edison factory.

These early two-minute Edison cylinder records were made of wax, and after the master was made, it was played over and over until worn out. Each record was needle-cut, not pressed, as they were later produced. The records were made on small circular spools that were played back by slipping them on the Edison Gramophone with its large horn-like speaker.

Hazel recorded quite a number of solos and duets between 1903-07. His duet partners included: Herbert L Clarke, regarded by many as the greatest cornetist who ever lived; and Frank Seltzer, another fine cornetist. An unusual partner was Albert Benzler, who played the xylophone. Hazel and Benzler teamed up to do a novelty number entitled *Come Take a Trip in My Airship Medley* (c. late 1905). He also recorded his own variations on *Le Secret*, which would become his best known composition. The sheet music to this composition was still in print fifty years later.

The Channell Studio, in Orange, New Jersey, published an advertisement in 1907 that offered a photo of John Hazel, whom they listed as one of Edison's stars. Hazel also made records for U.S. Everlasting, Zonophone, and Columbia.

In June 1907 Hazel left Edison, and he and Sophie returned to Williamsport to "settle down." He may have retired from the national stage, but he did not retire. He and his friend Gus Latten formed an orchestra in which both did solo work. In 1909 Hazel formed his own orchestra, which played regularly for dancing at the Arlington Dancing Academy located in the Lycoming Opera House Building. Hazel was not always a serious musician. He formed a German band to entertain at picnics and other informal get-togethers. One such occasion is described in the *Williamsport Sun*, July 17, 1912. As Hazel's German band members boarded the trolley to go to the Young Democratic Club's picnic at Indian Park, they serenaded the passengers with one of their favorite selections. At the park, they played *Hail to the Chief* every time a prominent Democrat arrived. One can easily imagine the kind of arrangements and sounds which would come from this type of band under the leadership of a man with Hazel's talents and personality. He also continued to appear as guest soloist with the Repasz Band; on the death of its director, W.

Herdic Wood, Hazel accepted the non-paying position of director of the band. On this appointment, the *Grit* commented:

Mr. Hazel brings to the place an exceedingly long and valuable experience as a director. Not only is he a cornetist of national repute, but he also stands pre-eminent as an orchestra leader and a composer and arranger of music for single instruments, orchestras, and large bands. As a musical leader he has long demonstrated his great capacity. (29 May 1910)

Hazel set to work at once to put his mark on this famous old band. The Repasz Band had started in 1831 and claims today to be one of the oldest brass bands in the United States in continuous existence. The Repasz booklet (*Grit*, 1915) states that Hazel brought to the organization experience and musical taste then needed to ensure future progress. He immediately began a systematic and thorough training for concert work, adding many compositions, including classics to its library, with the result that the Repasz became a concert band as well as a military band.

Hazel still played solos with the band and performed duets with his good friend, David Gerry; however, he left much of the solo work to others. The change in programming for the band brought commendation from the director of the U.S. Marine Band. As quoted in the Repasz Band booklet from an interview published in a Washington newspaper (c. 1914), the director commented on the quality of the music the historic Repasz Band was playing. An Altoona, Pennsylvania newspaper, *Altoona Tribune*, is quoted in the same Repasz booklet as having printed the following:

Among the Guard bands that are attending the War Governors Celebration are the Repasz Band of Williamsport and the Marine Band of Washington, D.C., yet the Repasz Band appears to have been the favorite both on the street and in concert.

In addition, all three Williamsport papers of the time praised the band for its new sound.

The band members also appreciated their new director; one member of the trombone sections, Charles Sweeley, who was a composer of some note, wrote a march dedicated to Hazel, entitled *Hazel's Triumphal*. Repasz Band at that time was sponsored by the 12th Regiment of the NPG, and in July of that year, the band went to the annual encampment at Mt. Gretna. The *Gazette & Bulletin* reports that the band was very popular and that "Hazel's solos never failed to draw soldiers from all quarters of the camp" (16 July 1910).

Hazel was very popular with his audiences, and he in turn appreciated them. At the end of the 1912 summer season, he asked the public to mail in postal cards with requests for numbers and solos from the more than 100 numbers played during the previous concerts. From the cards, Hazel developed the program for the last concert (*Williamsport Sun-Gazette*, 25 August 1912).

Another local association Hazel maintained was with the Keefer Instrument Company. During Hazel's active professional playing career, it was the custom for manufacturers to provide instruments for well-known players in return for publicity. Hazel was no exception. He played only cornets; he would never use a trumpet, not even for orchestra work. In the 1880's he used a J.W. Pepper Specialty cornet. He composed a polka named for the Pepper cornet, entitled *Specialty Polka*, which he used for an encore. In 1889 Henry Distin presented him with a cornet; while Hazel was playing at Schaufler's Garden in 1891, the Conn Company presented him a "handsome gold cornet." At some point in his career, Hazel switched back to cornets made by the Henry Distin Company, which had relocated in Williamsport in 1889.

The Distin Company, known for its fine brass instruments, was the largest producer of brass instruments in the United States in the early part of this century (*Metronome*, June

1908). Brua C. Keefer had managed the Distin Company when it moved to Williamsport from Philadelphia and acquired financial control of the company in 1909. The Company name was changed to the Brua C. Keefer Company. Hazel remained associated with the Keefer Company, and on his return to Williamsport, was employed to help design and test instruments. In the Keefer catalog and price list (c. 1922), the following profile of Hazel was provided:

THE MAN WHO TESTS ALL KEEFER CORNETS AND TRUMPETS

Hazel made his reputation on a "Center Bore" and an Oxford Model Cornet. He made a fortune on them, too. For many years he was the most sought after cornetist in New York City, playing all important solo "jobs" of the Metropolitan District, in addition to doing much work for the Edison Company. As a critic and test man, John Hazel has been connected with this house for some years. He easily ranks with Levy, Arbuckle, Chambers and such master players for remarkably brilliant technique and superb tone quality. The many purchasers of "Keefers" tested by him will tell you that when he passes on an instrument, it certainly is an instrument that any man would be proud to own.

Keefer also issued "Hazel certificates," which were described in the following advertisement:

After passing the acute tests of our regular test men, every Keefer Cornet and Trumpet is again tested by John Hazel. He tests for many things besides accuracy intonation, responsiveness, evenness, cross finger tone comparisons, power, power in tones played softly, action of the slides; in fact, everything a good professional would think of and many things a virtuoso would think of. The simple fact is, every Keefer Cornet and trumpet is "certified" by John Hazel before it can go out. (April 1913)

Every prospective buyer was urged to ask for these fancy certificates or to "ask for when ordering." Hazel would continue to test instruments until the company ceased manufacturing them in 1941.

Two instruments known to have been designed by Hazel in partnership with W. Paris Chambers and Brua C. Keefer, II were the "Grenadier" cornet and the "Stentor" trumpet. Paris Chambers had spent part of a year in Williamsport shortly before his death in 1913, and one can only imagine the conversations held by these two great cornetists. The above-mentioned instruments were produced for many years, and the prices for either horn in 1922 were eighty-five dollars in polished brass or one hundred forty-five dollars for an instrument that was "heavily gold plated, satin finished, with burnished points and bells."

John Hazel's last Keefer cornet was a beautiful custom-engraved Solotone model in silver with gold trim. Hazel's cornet is still in existence today in this writer's possession and is in fine playing condition.

The Keefer association did not prevent Hazel from devoting much time and energy to his Repasz Band. The band continued to be very active in local affairs. Hazel and the band manager, Harry Parker, were members of the committee that arranged the construction of the Brandon Park Band Shell; the band was enthusiastically received by the 8,000 people who attended the dedication ceremony for the band shell, held on June 16, 1914. The band played many concerts on this fine stage; in fact, in those days the band frequently gave concerts in the park during the summers that followed. Besides these concerts, the bands played for local high school graduation ceremonies, some college graduations, parades, and the annual Christmas tree lighting in downtown Williamsport. It was customary for Hazel to join with John Robertson (his nephew), Sherm Stutzman, and Carl Meyer on a house-to-house tour playing carols after the tree-lighting ceremony. In addition to these activities, the band still found time to travel through the state playing con-

certs and marching in parades.

When the United States entered World War I, many young men joined the Repasz Band in hopes of going into the service with a band. The Repasz Band had served in the Civil War, leaving with the first three-months' companies in 1861, later serving with two other regiments, and playing, finally, at Lee's surrender at Appomatox in April 1865. As mentioned previously, the band served as the National Guard band from 1903-1912. In July 1917 Repasz split into two bands, with the younger members forming the Repasz War Band. Hazel held practice sessions for them three times a week, and in October 1917, the young band enlisted in the U.S. Navy. This Hazel-trained band became one of the best bands in the Navy at that time (*Grit*, 21 October 1917). Hazel wrote *Our Blue Jackets*, a march that he dedicated to this band. The civilian contingent of the Repasz band participated in patriotic parades, including those in which drafted men were escorted to the local railroad station.

In 1918 Hazel gave up playing solos on his cornet. Local sources indicate that he said he could not play properly with "store teeth." Nevertheless, Hazel kept playing by switching to a baritone horn. He did solos with local bands, playing his *Fantasia on Irish Airs* and other cornet solos on the baritone horn. In this same year, Hazel turned over the directorship of Repasz to his long-time friend, David Gerry, who was a fine local cornetist and band director. Hazel and Gerry had performed duets many times and for a short period had published under the name of Hazelgerry Music Company. Hazel still remained active with the band, probably serving as assistant director and baritone soloist. He also continued to arrange general music for the band as well as for different instrument combinations. In one such arrangement, *Sextette from Lucia*, Hazel played the baritone part. He arranged vocal solos for guest artists who appeared with the band, and his versatility was further displayed by his arrangement of a minuet by Paderewski for reeds only. In 1921 Hazel and Gerry exchanged positions with the band, Hazel resuming the directorship and Gerry the position of assistant.

In 1923 Hazel purchased a lot on Mill Street in Montoursville, a borough near Williamsport, Pennsylvania. He built a home on the site next to Loyalsock Creek. Hazel loved to fish. He had a small boat and a favorite fishing spot. He was often seen out there, fishing and smoking his ever-present pipe. Sometimes he took along music sheets, and using waterproof ink, he worked on some new idea or arrangement.

Hazel kept a very busy schedule. In addition to testing for Keefer's, giving lessons, arranging and composing music, and directing the Repasz Band, he now assumed directorship of his new hometown band. This band, like the Repasz before it, took a "giant leap" forward (*Grit*, 7 May, 1923). The band played overtures and other challenging music.

Hazel was a tough director; he wanted it played right. He did not rant and rave, but he would stop the band and say, "Let's play it again." He had an excellent ear and always knew which member played a wrong note. He would gently correct the erring member. Very often he would pick up any of the brass instruments and show how he wanted the number played. Surviving members of his bands remember him as a very kind man and as a very demanding director who, nevertheless, never embarrassed any player. Former members also remember playing Hazel marches and recall that Hazel marched with his band wherever they went. One example shows how decent and thoughtful Hazel was: Once Hazel marched his band to a private home so that the parents of a proud teenage player could see him perform in the new homemade uniform his mother had just finished.

Sometime in the mid-1920s, Hazel ceased performing baritone solos; however, he did continue to play. He still tested horns for Keefer's, and in the 1930s he amused young Brua C. Keefer, III by suspending two instruments from the ceiling with ropes and playing bugle calls on both horns at the same time. He continued a habit he had of "buzzing" his lips without a mouthpiece in order to stay in shape. Occasionally he would pick up a baritone horn at Repasz Band practices and play along. Repasz members of the period

report that they never heard a baritone played as he played it. In addition to continuing his practice of demonstrating how he wanted something played on any of the brass instruments, he would occasionally pick up a cornet and play along with the band as he directed.

The Repasz Band celebrated its one-hundredth anniversary on Friday, August 14, 1931. A large parade with eleven bands in the line of march was held in downtown Williamsport. After the parade, Hazel directed a concert given by the massed bands, with more than five hundred players participating. The next evening the Repasz Band gave a concert at Bowman Field during which a new number composed by Hazel, *Repasz Centennial March*, was introduced.

In 1935 Hazel, who was now seventy years old, again exchanged positions with David Gerry and became assistant director for a short time; but in 1936, the old veteran reassumed directorship and remained in the position until 1941. Hazel has the distinction of serving as director of the Repasz Band longer than any other director up to the time of this writing in 1994.

During 1935 Hazel had another musical experience that further demonstrates his versatility. He was hired to arrange some of the music for the RWD Symphony Orchestra, a New Deal program. The orchestra programmed some of Hazel's numbers. In an effort to generate interest in the orchestra, one of Hazel's untitled new numbers was the subject of a contest that offered a cash prize to the person who entered a winning title for the piece. Numerous entries were received, and the winning title was *Love's Sweet Dream*. This new number was a trombone solo with orchestra accompaniment. E. Hart Bugbee was director of the orchestra; his daughter, Cynthia, played in the violin section. Cynthia later described Hazel as a pleasant, rotund, little old man and said that she enjoyed her conversations with him. Hazel composed a new march for her, entitled *Cynthia*. Mr. Bugbee, a very accomplished local director, told his daughter that she had been honored by a very well known man.

The RWD Orchestra was followed by the Williamsport WPA Symphony Orchestra as a part of the Works Projects Administration program. Hazel was selected to judge the auditions for the woodwind and brass sections. He also scored music for the new orchestra. In 1936 the orchestra introduced Hazel's latest compositions: an overture, *Salute to Williamsport*, and a new march, *WPA March*, dedicated to the orchestra. The group also programmed other Hazel numbers.

Now in his seventies, Hazel continued directing, arranging, composing, and teaching. Sometimes he would attend rehearsals of other local bands, and if asked, he would direct a number or two. By 1941, at the age of seventy-five, Hazel decided to slow down a bit and retired as the director of the Repasz Band. His wife died in November 1946; they had no children.

This was not the end of his career as a director, however. In the spring of 1947, at the age of eighty-two, a robust Hazel helped organize and then became director of the Montoursville Legion Band. The aging director was still a demanding leader and still a very kind gentleman. The members were amazed that the old fellow always knew when a wrong note was played and who made the error—just as many members of many bands had been amazed over the years of Hazel's long career. Within months after getting the group organized and started, Hazel surrendered the baton to a younger director; nevertheless, he still attended rehearsals and would direct when called upon to do so.

At this time Hazel was stricken with cancer and was forced to stop attending the Legion Band's rehearsals. One evening, the band found itself without a director; some of the members went to Hazel's home, directly across the street, to ask him to help them out. He agreed, and four husky band members carried him on a chair to the second-floor band room. The old bandmaster conducted his last rehearsal on that night. Hazel died a few months later on January 26, 1948. An unfinished manuscript lay on his desk. The old master conducted and composed right to the very end.

How good was John Hazel? There is not a doubt that he was very, very good and justly rated among the leading cornetists of his time. A July 1910 *Metronome* headline proclaims: "John Hazel, One of the Greatest Cornetists the World has Produced." The article goes on to state that newspapers refer to Hazel as "the Tartini of the Cornet." Herbert L. Clarke described Hazel as "having a tongue that was loose at both ends." Jules Levy, whose ego was as large as his talent, stated: "This fellow Hazel has an amazing technique and a facile tongue." Brua C. Keefer was of the opinion that Herbert L. Clarke had the better tone, but Hazel the better execution. Hazel's range extended from pedal C to high E-flat above high C. This range is not as extensive as some of the other soloists, but Hazel was justly famous for his exceptional technique. Although he was known as the "Wizard of the Cornet," he did not always perform "fancy stuff." A reviewer for a Philadelphia newspaper states: "Hazel's execution of *The Last Rose of Summer* and *Nearer My God to Thee* were exceptionally fine" (*Philadelphia Evening Item*, 14 August 1891). A New Haven newspaper gave him rave notices for his obligato work in a performance of *Messiah* when he was with the Boston Festival Orchestra (quoted in *Grit*, 18 March, 1894). Every person may have his/her own favorite performer, but the experts of Hazel's day and music historians today place Williamsport's John Hazel among the top half-dozen soloists of his era.

Perhaps one story out of many best illustrates Hazel's talent. In September 1908, the local professional baseball team won the Tri-State League championship. There was but one game left to play in the regular season, and more than 5,000 fans jammed into Athletic Park to see their champions. The Repasz Band was on hand to entertain the crowd, and *The Grit* describes it as follows:

From the time the band arrived at the park until the flag raising ceremonies there was a concert, the most prominent feature of which was two cornet solos played by John Hazel. While he played the crowd was hushed, *even the ball players ceased practice to listen to the selections* [my emphasis]. (13 September, 1908, 1)

John Hazel had a long and very distinguished career. Although he reached the top of his profession, he never forgot his hometown. He returned often to solo for the home folks, and during the thirty-seven years of his "retirement," he devoted much of his time and talents to helping local bands and individual musicians. During his lifetime, he composed more than seventy-five numbers. However, Hazel rarely talked about his past; none of the living band members interviewed for this biography could recall his ever bragging. He hardly ever mentioned his past.

On his death, the *Williamsport Sun* editor stated that "Mr. Hazel was a man who loved music, who loved providing music for others and contributed beyond measure to the encouragement of music in Williamsport." The people alive today who knew him universally describe John Hazel as a very kind man, a gentleman. Perhaps the best way to remember him is the way some of the children of Montoursville did when they saw him walking about the borough: "There goes Mr. Hazel. He was famous."

APPENDIX A: JOHN HAZEL'S KNOWN WORKS

MARCHES:

American Legion. n.d.; dedicated to Garrett Cochran Post No. 1, Williamsport, PA.

Baldwin Commandery. Hazel (publisher). 1887. (The Baldwin Commandery is the Williamsport branch of York rite Masonry.)

**BPOE Elks March*. No. 173. Manuscript. n.d.

**Buick March*. Williamsport Motor Supply Co. 1921; dedicated to the Williamsport Motor Supply Co., a Buick dealership.

Chimes of England. n.p. c. 1920.

**Col. Cody's March.* Hazel (publisher). 1888; dedicated to Hon. W.F. Cody [Bufflao Bill].

Colonel Embick March. Hazel (Publisher). 1888; named for Lt. Col. Frederick Eli Embick, a Civil War officer who later was a Williamsport businessman and civic leader.

Cynthia March. Manuscript. 1935; written in honor of Cynthia Bugbee, daughter of E. Hart Bugbee, a noted local orchestra conductor.

**Electric March.* D.S. Andrus Co., Williamsport, PA. 1889.

Garrett Cochran Post No. 1 March. n.p. n.d. (This post is located in Williamsport, PA.)

Gerry's Triumphal. n.p. c. 1931; respectfully dedicated to David M. Gerry, a former Williamsport band director and local cornet soloist. Harrison-Morton Flag March. Schatt. 1887.

**Keefer Grenadier.* Hazel (publisher). 1920; dedicated to Brua C. Keefer.

**Lycoming Motor March.* Beal. 1920. (Lycoming Motors is an engine manufacturing plant in Williamsport, PA.)

Major Taylor's March. Hazel (publisher). 1888.

Major Cavalcade. n.p. n.d.

**Medley March.* Manuscript. n.d.

Mighty Missouri. n.p. 1945. (tribute to the battleship).

**Nixie Weezle.* D.S. Andrus Co. 1889; dedicated to the New York World.

**No Name March.* Manuscript. 1936; written for the Elks Convention in Williamsport in 1936.

Ole Huskie. Fisk/Krim, Publisher Vandersloot. Arr. Losey. 1905.

**Our Blue Jackets.* Hazel (publisher). 1917; dedicated to the Repasz volunteers in World War I.

Palestine March. n.p. c. 1922.

Repasz Centennial March. n.p. 1931; written for the 100th anniversary of the Repasz Band.

Ross Club March. n.p. 1891; dedicated to the Ross Club, a men's club in Williamsport, PA.

**Spirit of America.* Barnhouse. 1916.

The Sidonians. n.p. 1935.

Universal Salute March. n.p. n.d.

WPA March. n.p. 1936; dedicated to the WPA Orchestra.

Weccacue March. Hazel (publisher). 1888.

103rd Cavalry March. n.p. n.d.

MISCELLANEOUS MUSIC

**Bolero Imperial.* Hazel (publisher). 1917; dedicated to Sir J. Walter Bowman and members of the Imperial Teteques.

Caprice. n.p. n.d.

Carnival Burlesque. Andrews. 1889.

Country Club Fox Trot. n.p. 1915; dedicated to the Williamsport Country Club.

Cressona Polka. Hazel (publisher). 1889.

**Erastina Galop.* Hazel (publisher). 1888.

Fantasia "L Esponol." n.p. c. 1887.

Fast Mail, medley overture. n.p. c. 1887.

Festal Overture. C.L. Barnhouse. n.d.

Haselene Polka. Pepper. 1885.

**Jolly Cowboy Galop.* Schatt. 1889; dedicated to cowboys of Buffalo Bill's Wild West Show.

La Mexican Fantasy. Stopper and Fisk. 1887.

**Love's Sweet Dream.* n.p.; trombone solo composed for the Williamsport RWD Symphony Orchestra; the arrangement owned by the TTQ Band is a band arrangement by Hazel.

**Salute to Williamsport Grand March.* Manuscript. 1936.

Serenade Cubana. n.p. n.d.

Souvenir du Camp Waltz. n.p. c. 1887.

Specialty Polka. Pepper. 1885; named after the J.W. Pepper Specialty cornet; the piece was used by Hazel as an encore.

**The Wagnerian.* Manuscript. c. 1920; solo feature for trombone.

**Trinity Echoes.* Manuscript. n.d.

Valse Beauties of America. n.p. 1941; dedicated to American girls.

**Valse Doris.* Leo Feist, Inc. 1916.

CORNET SOLOS ARRANGED BY HAZEL:

**Alice, valse brillante.* n.p. n.d.

Arbucklenien Polka. n.p. n.d.

Fantasia Characteristique. n.p. n.d.

Fantasia on Irish Airs. n.p. n.d.

Gautier. **Le Secret Polka.* O. Ditson. 1894; also arranged by Hazel as a piccolo solo.

**Old Grey Mare Variations.* Hazelgerry. 1915.

**Complete band scores of these numbers are in the possession of the Imperial Teteque or Repasz Bands of Williamsport, PA.*

APPENDIX B: RECORDINGS OF JOHN HAZEL

Hazel made hundreds of records as a member of the Edison Military Band and Edison Orchestra. It was common practice, in those early days of recordings, not to identify the artist. Hazel undoubtedly recorded more solo and duet records than can be identified.

EDISON CYLINDERS:

8057 *U.S. Infantry Calls, w/narrative* (unaccompanied) Hazel c. 1903 (previously recorded by Al Sweet).

8144 *U.S. Cavalry Calls* (same as above).

8546 *Le Secret* (Gautier--arranged by Hazel) Hazel w/Edison Military Band, November 1903 (A later version was issued with an orchestra accompaniment).

8569 *The Two Comrades Polka*, Hazel and Frank Seltzer, December 1903 (also recorded by Hazel and Al Sweet, no date), w/Edison Military Band.

8582 *The Last Rose of Summer* (trad.), Hazel w/Edison Military Band, January 1904.

8598 *The Two of Us* (Cramer), Hazel and William Bartow, January 1904 (Also recorded by Hazel and Frank Seltzer in 1907) w/ Edison Military Band.

- 8754 *Belle of the West* (Liberato), Hazel w/Edison Military Band, August 1904.
 8915 *Hear Me Norma*, Hazel w/W. Tuscon on clarinet, February 1905.
 8931 *Come Take A Trip in My Airhsip Medley*, Hazel w/Albert Benzler on xylophone, c. 1905.
 9077 *Swiss Boy* (arr. Bent), Hazel and Herbert L. Clarke w/Edison Military Band, Septmeber 1905.
 9119 *Musical Yankee*, w/Edison Military Band (A novelty record on which Hazel plays an excerpt from the Leviathan Polka), c. 1905.
 9125 *Friendly Rivals* (Charles Godfrey), Hazel and Herbert L. Clarke w/Edison Military Band, November 1905.
The Belle of Old Kentucky, Hazel and Frank Seltzer w/Edison Military Band, n.d.

U.S. EVERLASTING (cylinder):

My Pretty Peggy (Bobby Newcomb), Hazel w/band

COLUMBIA (disc):

- 65 *Arbucklenian Polka*, Hazel w/piano, n.d.
 245 *The Old Church Organ* (Chambers) w/ Climax Co. Band (Hazel plays the obligato), n.d.

ZONOPHONE (10" disc):

- 6 *Fantasia on Irish Airs* (arr. Hazel), Hazel w/Zonophone Concert Band, December 1904.
 29 *Fantasia Characteristic* (arr. Hazel), Hazel w/Zonophone Concert Band, c. 1905.
 55 *Centennial Polka* (Bellstadt), Hazel w/Zonophone Concert Band, 1905.

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 Bridges, Glen. *Pioneers in Brass*. Detroit: Sherwood Publications, 1965.
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 Swartz, H.W. *Bands of America*. Garden City, NY: Doubleday & Co., Inc., 1954.

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- "John Hazel." *The Heritage Encyclopedia of Band Music*. Westerville, Ohio: Integrity Press, 1991.

APPENDIX C: LE SECRET

Solo B \flat Cornet.
 (conductor) Moderato. **LE SECRET.** Polka Brillante. JOHN HAZEL.

Andante Solo.

Cadenza.

Tempo di Polka.

Polka. *rall.* *a tempo.*

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APPENDIX C: LE SECRET (continued)

1. *rall.*

2.

Trio. *rall. a tempo.*

rall. a tempo.

p *ff*

rall. a tempo.

Coda. *rall. a tempo.*

D.S.

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Russell Mary Landon. *A History of Music in Williamsport*. University Park, PA: Penn State University, 1957.

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- | | | |
|------------------|--------------------|--------------------|
| August 24, 1883 | March 20, 1887 | August 21, 1887 |
| October 2, 1887 | December 4, 1887 | June 3, 1888 |
| May 5, 1889 | June 23, 1889 | August 5, 1889 |
| August 26, 1889 | September 8, 1889 | February 2, 1890 |
| April 6, 1890 | April 20, 1890 | May 6, 1890 |
| May 28, 1890 | July 20, 1890 | August 31, 1890 |
| October 28, 1890 | January 18, 1891 | February 8, 1891 |
| March 15, 1891 | July 19, 1891 | July 26, 1891 |
| August 16, 1891 | August 23, 1891 | September 25, 1891 |
| January 10, 1892 | January 17, 1892 | August 7, 1892 |
| May 21, 1893 | August 27, 1893 | March 18, 1894 |
| June 5, 1894 | August 17, 1894 | October 14, 1894 |
| January 24, 1895 | March 1, 1896 | May 15, 1898 |
| March 24, 1901 | March 22, 1903 | June 9, 1907 |
| June 16, 1907 | September 13, 1908 | March 28, 1909 |

July 18, 1909
August 14, 1910
July 16, 1911
September 7, 1913
February 14, 1915
July 22, 1917
December 23, 1917
January 25, 1920
August 1, 1920
August 20, 1922
October 2, 1932
June 9, 1935
February 2, 1936
January 30, 1938
February 1, 1948

Daily Sun & Banner

May 14, 1887
August 15, 1887

The Williamsport Sun and The Williamsport Sun-Gazette

November 7, 1895
July 17, 1912
January 11, 1941
January 27, 1948
December 28, 1955

Gazette & Bulletin

April 24, 1883
March 31, 1894
January 30, 1897
April 2, 1903
November 9, 1906
July 9, 1910
July 8, 1912
June 29, 1914
July 21, 1915
May 6, 1919
July 21, 1919
September 21, 1936
July 17, 1939
September 28, 1945

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October 18, 1894

Atlantic City Union

July 9, 1891

May 1, 1910
August 28, 1910
August 20, 1911
September 28, 1913
May 30, 1915
September 16, 1917
September 15, 1918
June 20, 1930
July 3 1921
May 7, 1923
November 7, 1932
December 1, 1935
April 26, 1936
July 30, 1939
December 16, 1979

June 10, 1887
August 23, 1887

January 30, 1897
August 25, 1912
August 18, 1942
July 11, 1955
August 12, 1963

May 14, 1887
June 5, 1894
April 10, 1897
April 15, 1903
May 11, 1907
July 16, 1910
July 24, 1912
June 4, 1915
July 23, 1918
June 16, 1919
August 14, 1931
July 11, 1938
August 23, 1940
July 29, 1947

October 20, 1894

May 29 1910
June 25, 1911
August 4, 1912
January 28, 1914
June 10, 1917
October 21, 1917
May 4, 1919
June 27, 1920
July 9, 1922
August 16, 1931
May 14, 1933
January 26, 1936
September 27, 1936
January 12, 1941

July 30, 1887
September 3, 1887

January 18, 1909
August 11, 1931
July 29, 1947
December 24, 1955

October 28, 1890
October 15, 1894
May 17, 1898
June 8, 1906
June 4, 1907
February 3, 1911
June 17, 1914
June 17, 1915
September 15, 1918
July 7, 1919
January 14, 1935
June 12, 1939
January 11, 1941

October 25, 1894

PERSONAL/PHONE INTERVIEWS AND CORRESPONDENCE

GENERAL LIST:

Berkhaus, Patricia – freelance band historian
Bierley, Paul – John Philip Sousa biographer
Carr, Douglas – Archive technician/Edison National Historical Site
Cillis, Daniel – Edison record collector
Farrar, Lloyd – Distin Company instrument historian
Gieger, Loren D. – freelance band historian
Himes, Kenneth – Hazel's bank teller
Hoover, Cynthia Bugbee – musician
Johnston, Herbert N. – John Philip Sousa researcher
Keefer, Brua C., III – former CEO of Keefer Instrument Co.
Pruyn, William – former director of Barnum & Bailey Circus Band
Robertson, John – Hazel's grandnephew
Rubendall, Everett – Histroical Research manager/ Lycoming County Historical Museum
Schissel, Loras – Music Department/ Library of Congress
Williams, Fred – record collector

HAZEL'S FORMER STUDENTS:

Bird, Waldo	Entz, Eugene	Harding, James
Dieffenbacher, Roy	Keagle, Roger	Meckley, Neil
Paulhamus, George	Sherman, Orlando	

MANAGERS OF THE REPASZ BAND:

Harris, Joseph (1946-1956)
Williams, Earl (1960-1987)

BAND MEMBERS UNDER HAZEL:

Montoursville Town Band 1923:

Waltz Bruce L.
Waltz, Glen

MONTOURSVILLE AMERICAN LEGION BAND:

Lundy, Van
Murray, Lester
Paulhamus, George
Paulhamus, Robert
Shaner, James
Swartz, John
Swartz, Robert

REPASZ:

Bird, Waldo
Carducci, Francis
Dieffenbacher, Roy
Hendricks, Bernard
Keagle, Roger
Swartz, Robert
Shaibley, Willis
Williams, Earl
Winner, Robert

OTHERS: NEIGHBORS IN MONTOURSVILLE

Ault, Don
King, Harry
Nickels, William
Reed, Floyd
Stine, Jean (Criswell)

CREDITS

PHOTOGRAPHS:

John Hazel (c. 1893). Ed McLaughlin.
John Hazel (1941). Waldo Bird.

EDITORIAL ASSISTANCE: Robert S. Ulrich.



THE BISON: DID HE ROAM PENN'S WOODS?

by Frederick and Robert Rinn

Many local writers argue that bison were never present in Pennsylvania and that tales of these animals in this state emerged from imagination rather than fact. This presentation is a reconsideration of the question.

Our twentieth-century minds cannot fully envision Pennsylvania as it was before the year 1800. Much of the primeval forest was composed of massive pine, hemlock, and hardwood trees, growing so closely together that sunlight could not reach the ground. A thick bed of mulch sucked up moisture to keep the ecosystem in a lush balance. There were clearings, some caused by natural phenomena, such as fires and blow-downs, others

perpetuated by the Native Americans for agricultural purposes.

The hills west of the Susquehanna River contain masses of limestone, slate, and sandstone, with various combinations of forests and wetlands. A multitude of streams threads through the area, some moving slowly, such as the Buffalo and Middle Creeks, others with high gradient as found in the tributaries to Pine Creek.

It would be natural for this type of terrain to support a wide spectrum of wildlife. Indians and settlers considered the deer to be the most prized animal for food and skins. The introduction of guns made bear meat more obtainable than it had been with the primitive weapons used prior to the arrival of the Europeans. Folklore refers to the hunting of woods buffalo when the white men first started to move into this area. We find meager written references to the observation of buffalo west of the Susquehanna because few inhabitants prior to the nineteenth century could write.

Contemporary historians contend that buffalo were never here because their bones have not been found among debris from Indian excavations. We must recognize that bison are ferocious beasts, large, and not easily killed. Eastern tribes did not have horses to assist with the kill as was normally done in the western half of America. Dead animals were found and utilized by the Indians, but these instances, common sense dictates, were few in number.

Man has contaminated and altered the landscape extensively over the past two hundred years so that the earth has been mixed to such a degree that investigation of earlier human activity is difficult. Old bones are commonly found along our waterways; they receive scant scrutiny because cattle remains were often included in garbage from previous habitation. Stray bones out of context with identifiable artifacts are not acceptable as proof.

An instance of inconclusive evidence occurred recently in Lock Haven at the 1993 dig preceding the construction of the flood control dike. A bovid bone was uncovered in a Clemson Island refuse pit. Jay Custer, from the University of Delaware, wrote me, after assessing all of the material, that the bone was probably from a bison. His reluctance in providing an unqualified statement to authenticate its origin was due to the possibility that the "pit feature's context is not necessarily pristine." His 1100 AD dating allows time for unknown interruptions, which may have occurred. Then, again, there may have been no disturbance to the pit area.

We are indebted to Clark Kahler, a local historian, for many Indian studies in Central Pennsylvania. In a letter of November 21, 1991, he wrote: "When I was excavating for archeology right on the Mingo Farm, across Muncy Creek, I encountered the bones of a woods bison in my Indian refuse pits. . . . [O]ur west Branch area was well occupied by bison and many earlier settlers ate them and used their hides" (letter to Robert Rinn).

Kahler writes more in a letter of March 26, 1991: "On the Edna Rich farm, below Lock Haven, we also dug into refuse pits containing bison bones. At Muncy, on the Indian Fortification site, I found bison bones. I carefully removed it [sic] and sent it to Dr. Elsie Murray, Cornell University, who had it examined and declared it wood bison, so we feel satisfied in identity" (letter to Robert Rinn).

We have no reports of bison bones discovered in caves. Bison would not have entered these features, and Indians did not occupy caves. Open rock shelters were used extensively, but those which have been studied did not reveal bovid bones. Unfortunately, repeated intrusion by hunters has disturbed many sites. Acid conditions in much of our mountain soil tend to eliminate early accumulations of bone material, but limestone areas may contribute a find in the future.

Documentation of the presence of buffalo in New York State is well accepted. The higher pH in the soils of the central part of that state accounts for the greater preservation of bone material compared to other mid-Atlantic regions. Did these animals travel through Pennsylvania? The likelihood is established by geographical considerations: As bison existed north and south of our state, migration would be more than probable.

C. A. Hartnagel and Sherman C. Bishop refer to bison teeth and bones found ten feet below the surface near the outlet of Chataqua Lake in 1835 ("The Mastodons, Mammoths and Other Pleistocene Mammals of New York State." *New York State Museum Bulletin* 241-242 (1921): 92). A bison skull was found on Cattaraugus Creek, seven miles from Lake Erie. Great care was exerted in the identification of these remains to avoid confusion with mastodons and other animals once found in that area.

The North-South movement of bison becomes evident as we become aware of their existence in adjacent states. One theory of migration in this segment of America relates to the Ice Age when animals were forced southward. As the glacier melted, animals returned to their home range and adjusted movements in accordance with past experience. We can only guess about the urge to migrate, a time table originating with the ice age, reproduction tendencies, food availability, or a combination of factors (Hartnagel and Sherman, 68).

Because the undisturbed forest in Pennsylvania was difficult to penetrate in many locations, and mountains were steep, trails would provide the only means of movement. Logical paths passing through gaps in the mountain ranges were outlined according to legend. The paths were reputed to have been worn by hooves to a depth of two feet. Various nineteenth-century residents identified what was supposed to have been the remaining evidence of these trails.

In his article, "Seven Mountains Rendezvous," Gil Gilbert aptly describes the Seven Mountains area of Pennsylvania as a "principal migration route and . . . major dispersal area" (*Sports Illustrated*, December 11, 1972, no page number). It is conceivable that the winter buffalo range extended south in the eastern United States. His description of the last evidence of the buffalo path suggests that it leads across Nittany Ridge "in one of the gaps of Seven Notch Mountain." This likely route snakes around rocks rather than seeking a more direct course as "the buffalo were in no hurry, and ate as they traveled."

We must remember that our woods in the primeval condition featured many wetlands with adjacent areas where trees could not grow. Logging, accompanied by the severe erosion resulting from poor environmental practices, and other interferences, such as road building, have destroyed the majority of what once were lush breaks in the forest. These locations offered resting places and various types of vegetation desired by the eastern buffalo which differed, undoubtedly with respect to food requirements, from its counterpart on the western plains.

In the July-October issue of *Now and Then*, Kenneth T. Wood offers his observations regarding buffalo wallows. These were depressions in the earth where these animals would tear up a wet, soggy place with their horns, then roll about until their bodies became caked with mud as a means of protection from insects. Wood relates his examination of wallows situated near Buffalo Creek at Cowan, Pennsylvania. The depressions were oval in shape, about twelve feet long and eight feet wide. The holes averaged eight feet in depth and were positioned where flood waters would not have been a plausible cause. Raymond Winter, a professional forester, estimated the age of a gum tree, growing from the bottom of one of the depressions, at one hundred years.

Wood observes: "This line of 'shell holes' conforms to what is thought to have been the main buffalo path. This is a broad shallow depression about 20 feet wide and 2 or 3 feet deep and can be traced . . . for four or five hundred feet until it meets the public road" ("The Latest Pennsylvania Buffalo Hunt." *Now and Then: Muncy Historical Society and Museum* 7.3-4 [1942]: no page numbers). Of course, aged residents of the valley unanimously confirmed these sites to have authentic origins.

Some years ago a converstaion with Al Goodlander, who lived in Weikert, Pennsylvania, revealed the location of buffalo wallows in that area. We were able to find these with the help of Rev. R. Bruce Smay, a competent woodsman who knows the mountains. More than a dozen were quite evident, situated on a plateau in the midst of forest cover. Cat-o-nine tails offered clues as to the whereabouts of some of the more prominent locations. They were in the part of the state where the last of the buffaloes were reputed

to have been slaughtered. We took pictures of these wallows—they resemble authentic wallows on the plains of Montana. The edges are level with the surrounding terrain, showing no evidence of excavated soil.

In a 1934 publication, Donald A. Cadzow refers to buffalo tracks carved on Little Indian Rock by people Cadzow identifies as Algonkian Indians, approximately 1000 AD (*Petroglyphs in the Susquehanna River Near Safe Harbor*. Pennsylvania Historical Commission 3 [1934]: 39). These were rounded tracks, distinguished from the sharp pointed deer tracks included in the same display. Hanna, in *Wilderness Trails*, reflects the same information, though he describes the carvings as presumably Susquehannock symbols (Vol. 1:60).

A written account by Samuel Argoll, an English navigator in 1612, establishes the presence of bison in what is now Washington, D.C.: "I found great store of Cattle as big as Kine, of which, the Indians that were my guides, killed a couple, which wee found to be very good and wholesome meate" (quoted in Elaine C. Grandjean, "Buffalo in New York State." *The Conservationist*, Sept.-Oct. 1982: 33). It appears that this was the beginning of the demise of the eastern wood buffalo.

In his journal, Captain Harry Gordon, a British Army engineer sent out from Fort Duquesne in 1758, refers to game killed south of Pittsburgh: "Buffaloes, Elchs, Deer" were seen in quantities "exceeding Plenty" (quoted in Gail M. Gibson, "Historical Evidence of Buffalo in Pennsylvania." *The Pennsylvania Magazine of History and Biography* 93.2 (1969): 158). It is unlikely that a well trained Army officer would fabricate observations and occurrances in his writings.

The travels of Bishop John Ettwain took him through Beech Creek and Big Moshannon in a westerly direction toward Ohio. The Bishop wrote on July 14, 1758: "reached Clearfield Creek, where the buffaloes formerly cleared large tracts of undergrowth so as to give them the appearance of cleared fields. Hence, the Indians call the creek Clearfield" (Wood, "The Latest Pennsylvania Buffalo Hunt," 59). Keep in mind the fact that the Bishop received this information from the Indians.

An unidentified officer of Braddock's army wrote on July 3, 1775: "We marched at 4, & got to Lick Creek, the ground in some parts a little uneven, but mostly very good. The Creek takes its Name from a lick being there, where Deer, Buffaloes & Bears come to lick ye Salt out of Ye Swamp" (Gibson, "Historical Evidence of Buffalo in Pennsylvania," 158). Lick Creek is named Lick Run on current maps and is southeast of Uniontown, Pennsylvania.

Reference after reference from early historical material establishes the wanderings of buffalo in Pennsylvania. The Lewis Evans map of 1775 locates "Buffaloe Swamp" at the head of Licking Creek, between the Susquehanna and Allegheny Rivers.

Howell's Map of 1790 identifies the Frankstown Path as following Spring Creek to Buffaloe Run and then to "The Lick," later revealed to be a buffalo lick. Salt springs were found to be everywhere in marshy locations where the hoofs of deer and bison mixed the salt with the soil which the animals would lick.

The proper name for these animals is "bison." There is a great likelihood that the word "buffaloe" originated from a corruption of the French trader's "boeuf," meaning "beef." These buffalo designations on early maps, prior to the presence of cattle in wilderness areas, eliminates any argument suggesting that domestic livestock was a name source.

According to Elaine C. Grandjean, West Virginia holds the record for number of buffalo references, a total of forty-one. ("Buffalo in New York State," 33). Pennsylvania has a fair share with seven Buffalo Creeks or Runs, and Union County has named three of its nine townships for these animals. That county also had a Buffalo Gap, Buffalo Cross Road, Buffalo Path, and Buffalo Valley.

Gibson points out that writers attempting to dispel the existence of bison in Pennsylvania have neglected the number of buffalo place names in this state and her search for their earliest appearance is profitable ("Historical Evidence of Buffalo in

Pennsylvania," 152). "Buffalo Creek" appears on a 1752 map by the Ohio Company (153) and is again located on John Fitch's map of 1885. It is shown on a 1786 map by Benjamin Barton (153) and on a 1787 map in *Columbia Magazine* 2 (1788).

Gibson also discusses Buffalo Creek near Lewisburg, Pennsylvania. It is identified as "Buffellow Creek" on "A Map of part of the Province of Pennsylvania West of the River Susquehanna," approximately 1756 (156). We must recognize that 1756 precedes much of the evidence concerning the presence of these animals in this part of the state.

We recommend Gibson's research to anyone wishing to pursue buffalo history. She refers not only to numerous early maps, but also to original land records that serve as legal documentation. A review of the material she presents, properly supported by footnotes, supports the position that there were buffalo present in Pennsylvania. Gibson does not attempt to estimate the number and suggests that "the rapid advance of settlement was too much of a threat to their existence" (160).

Enter Colonel Henry W. Shoemaker, Pennsylvania historian, publisher of the *Altoona Tribune*, U.S. Minister Plenipotentiary to Bulgaria, Chairman of the Pennsylvania State Historical Commission, among many, many other lifelong responsibilities. He was a close family friend, and we had the opportunity to talk with him during our earlier years. He projected a high degree of intelligence and a sense of dedication to history.

The Colonel exerted much effort in the collection of information from discussions with many senior residents of Central Pennsylvania. They respected him, and he was skillful in extracting details revealing happenings in their part of the state. The accuracy of oral history is always suspect—imagination and amplification varies from individual to individual.

He did a fine job of chronicling folklore and also documented much valuable history. While folklore is an art form preserved among people, it often originates with genuine happenings that occurred in the distant past. When a number of these traditional tales duplicate a specific theme, conscientious historians dig deeper to reveal any truth in the source.

We must concede that some of Shoemaker's writings border on fiction, since plots involving ghosts do become a bit farfetched, but they offer interesting reading. To deny the existence of buffalo in Pennsylvania because Shoemaker wrote about them offers a very weak argument.

If the Colonel did not believe that these creatures roamed the Pennsylvania landscape, he would not have included an extensive treatment of them in his book *Extinct Pennsylvania Animals*. (Vol. 2. Altoona, PA: n.p., 1917). This volume is seldom used as a reference, perhaps indicating that it did not receive widespread distribution. He assembled, in readable form, an account of the bison's sojourn among us. His account, most certainly, has added to the legendary lore of the state and must be accepted as a contribution in whole or in part to the belief that bison were a part of the Pennsylvania scene.

We are convinced that he strongly believed, to the time of his death in 1958, that this volume was as complete as possible and that his adoption of "*Bos bison pennsylvanicus*" was correct. Casual acquaintances may not have recognized his desire for the truth, in view of the number of folklore stories he authored.

A recounting of the story of Old Logan and the Bergstresser farm incident has been omitted. There is no legend about bison that has been repeated more often. It has appeared in *Sports Afield* and *Outdoor Life*, to name two (Gil Paust, "Pennsylvania's Last Buffalo Hunt." *Sports Afield*, February 1958; Ross C. McClusky, "The Slaughter of the Buffalo," *Outdoor Life*, October 1948). Shoemaker did not wish to be classified as "untruthful"; rather, his mission was to record folklore of an area that no longer has voices to be heard and to preserve as much truth as possible about history. No other local writer had the ambition, or ability, to undertake the chore. To accuse him of perpetuating a hoax is writing for the mere sake of writing.

There are too many references to the name in old documents to consider that there

were never buffalo in Pennsylvania. We have been close to wild buffalo in the Western United States and would never imagine that they could be dispatched with weapons used by the Eastern Indians. Remember, they were migratory and not generally present when harsh weather prevailed. And, finally, stories handed down by "old folks" just might be seasoned by the truth.



THE SILK INDUSTRY IN LYCOMING COUNTY: ORAL HISTORIES

Under the direction of Bruce Buckle, history teacher at Montoursville High School, students Julie Harris (for Carrie L. Shatto), Kristy Chatterson (for Raymond N. Ulrich), and Alison Beaver (for Alberta Kaseman) conducted interviews with local residents who held various positions in the silk mills in Williamsport and Montoursville from 1915 until closing in 1977. The students edited transcripts of their taped interviews to produce the following oral histories.

RAYMOND N. ULRICH: SYNTAX

Raymond N. Ulrich worked for Syntax Fabrics of Williamsport for fourteen and one half years and also worked for Warshaw Mill in Montoursville.

I began working in the silk mill alongside my father. In sixth grade I worked to earn extra money for school supplies and clothes. When I became older, I went to work doing carpentry work on heavy construction. I did this for a good many years, traveling from place to place, until I had to bring my wife back to Williamsport because she became ill, and there was no one out there in all those states that she knew. The man who was the superintendent of Syntax knew my father. When he heard that I was coming back to the area, he called me and said that he needed someone to work in the mill. I went to the mill to talk to him, and that is how I got the job.

I have worked in several different phases of the mill, from the making of the warp to loading the finished product onto the truck to go to the dying house in New Jersey. My first job in the mill was in the twisting and entering department. In this department, yarn is put on a big beam and lifted up into a loom. A harness is then lifted into a frame. A harness is a lot of thin pieces of steel that have an eyehole like a needle. One strand of yarn is entered into the hole. Next it is entered into the reed. The yarn then travels to the sizing department where the whole warp is rolled over drums and through pans of stuff that makes the yarn stiff so that it can be woven. (The stiffening agents are washed out when the fabric reaches the dying house.) After the sizing department, the yarn travels to the weave shed where the actual weaving takes place. The warp in the harness is fed into a loom and then tied fast to an apron that goes around. The weft is produced by a shuttle full of fill that automatically works off a pattern on the end of the loom that raises and lowers the shafts, which raises certain sections of the warp as the shuttle carries the filling through. The reed pushes the filling back to make the finished product.

The machines I worked on went at 120 picks (shuttle passes) per minute. You can actually see the fabric moving back. One hundred twenty picks a minute is considered

slow. Syntex purchased two looms from Japan which produce 600 picks per minute. The filling on these machines is not passed through on a shuttle, but is instead carried by a stream of water. The cloth is then dried before it goes on the feed rolls. Each of these machines costs \$25,000 apiece. To train a man to run one of these machines is a very expensive process that takes a lot of time. I was given the opportunity to learn how to operate this machine, but I didn't want any part of it. One hundred twenty picks a minute is fast enough for me.

The twisting and entering department is something that would truly amaze you. Not every warp has to be entered. A piece of equipment called a twisting machine will take each strand of yarn from a warp and twist it together with the new yarn. So all you have to do is pull the yarn through the harness, and you have another warp ready for the loom.

Everything in the weave shed is automatic. The fill is put onto the shuttle automatically, and the empty one is kicked out on the bottom. The loom never stops, unless there is a problem. On the back of each single strand, there is one copper drop wire that goes over an end. The minute that end breaks, the wire goes down, grounds the loom, and the entire thing stops instantly. Thus no cloth is wasted. To get the loom running again, the thread's end has to be tied and reentered. This is the job of the smash fixer. The weaver might fix a loom if it has three or four ends broken, but if you have a smash (many broken ends), it might take the smash fixer hours to repair. I've worked on a smash a day and a half on a warp that had 72,000 ends. It is as if someone dropped a piece of metal into the machine. You can imagine how much that would cut up. All the yarn had to be picked out by hand. The warp had to be rolled up a little. And every smashed strand has to be reentered, while those undamaged were simply rolled onto the feed roll. When that fabric reached the inspection room, the spoiled fabric was cut off.

Syntex made mainly coffin lining, satin, rayon, and parachute goods. Parachute nylon was inspected by government men day in and day out. It has to be perfect. In parachute goods you make no mistakes because it could cost someone their life. Parachute fabric is very hard to make. The nylon threads were so sharp that you could slice your fingers like drawing your hand over a razor blade.

A typical day in the weave shed had the weaver moving from loom to loom checking the condition of the machine by a system of lights. Each loom was equipped with a set of lights. An orange light was turned on if something was wrong with the machine, and you wanted the loom fixer to look at it. A green one was lighted when the loom was running smoothly. The minute that the loom stopped, the red light went on. This happened when the shuttle filling ran out or if some more serious problem arose. When you have 120 looms to run, you run here, and you run there. One hundred twenty looms take up one half a city block. If after an eight-hour shift you didn't come out of there with something dragging, something was wrong. In the weave shed, you had to make ninety-five percent production to receive a bonus. So if there was a half-hour lunch break, you ate a sandwich with one hand and ran a loom with the other.

Working conditions in the mill were less than pleasant. To weave fabric the factory had to be kept at a high humidity. The humidifiers ran twenty-four hours a day, seven days a week. If the humidity dropped, the yarn in the looms shrank, thus breaking all the warps. There were also no windows in the mill, and it became unbearably hot in the summer. Today I have mill deafness. The noise a mill makes is like someone was sitting on your shoulders playing a bass drum. It ran from between 140 and 160 decibels. No one wore earplugs until OSHA demanded it. By that time I had worked there for fourteen years. I'm lucky to still have fifty percent hearing.

It was hard work, but I loved working in the mill for the simple fact that it took patience. If you are the kind of guy who loses his temper and has no patience, stay away from the silk mill. It was a fine place to work, and I hated to see it go.

In theory, the shop was unionized to keep the workers' wages fair. In reality, the mill was unionized because when the finishing room was finished with the fabric, the boxes were placed on tractor trailers headed for the New Jersey dye works. If the boxes did not

have a union label, they would not unpack the truck.

The main reason the mill closed was because Burlington mills undercut Syntex's price by one quarter of a cent per yard. Syntex produced three and a half million yards of fabric each year. One fourth of a cent a yard adds up to a pile of money multiplied by three and a half million yards of fabric. To remedy this you must increase production and make the cloth faster. It reached a time when the competitors were putting Syntex right under the floor. Burlington got our buyer. At negotiating time, Mr. Desyntil asked the union if they would go along with him for a year so that he could bring the quality and the production back up and get the buyer back. For six months he put \$300,000 of his own money into buying materials to keep the mill running. But the union would not agree to retroactive pay. Desyntil said that it takes six weeks to run the warps out of all the looms. In November 1977, six weeks after the meeting, the mill closed.

At one time, Williamsport had more silk mills than I could count. Today there are none.

ALBERTA KASEMAN: SINDEL'S SILK MILLS

Alberta Kaseman worked at Sindel's Silk Mills from 1929 until 1933. Although Alberta spent her youth in the Shamokin/Elysburg area, she spent most of her adult life in Lycoming County.

I began working at Sindel's Silk Mills in 1929, when I was fourteen years old. Work involved redrawing, winding, and spinning, involving raw materials. Work was not difficult, but you spent the entire day on your feet. You had to stand for nine hours, back and forth. The machine was run by a big motor, and you had to take care of it by hand, winding the raw materials onto this machine. To learn how to operate the machinery, you were shown what you had to do and were watched while you did it on your own, and you went from there. It was difficult at first to get the hang of it.

We worked six days a week, including Saturday mornings. Workers kept mostly to themselves. There were friendships, of course. Everyone did the same amount of work. We were paid hourly wages, making ten dollars a week. The management weighed the work, interacted with the workers, and made sure we didn't goof off. Everyone was contented. We lived the same life. Nobody lorded over us, and there were few conflicts.

Women were separated from the men in the mills. The men worked with the real heavy work and the equipment the women couldn't handle. The factories worked in three shifts. Young men and women worked the first shift. The second shift was older women and some of the men. The night shift was all men. That was the heavier work.

I began working because my family needed the money. It was during the Depression. My father was a carpenter, and my mother was a housewife, so I decided I would go to work to help out. I enjoyed work. I felt like I was doing something, accomplishing something. I felt satisfied. Most of my wages went toward my mother and dad. We only got ten dollars a week, and you had to buy your food, your clothing. We didn't have too much. Of course, you didn't pay what you do today either. You could get a loaf of bread for six cents.

Everyone had to work for a living, and the more we worked, the better living we had. And we all knew that. We all had a goal: if you wanted to live, you had to work. As a woman you either worked in a factory or scrubbed somebody's floors. Scrubbing floors didn't pay well.

When I got married in 1933, it was still the Depression. We couldn't buy anything. We had to save our money. We both worked, putting our money together. My husband earned a lot more than I did, but mine helped, too.

I had one son and quit work until he went to school. Then I went into the sewing factories. When he was in school I could work. I was still there for him, no baby-sitters. I don't approve of daycare. That is why kids are confused today, they don't know who to listen to. The mothers aren't there.

The mill closed in 1933, due to financial problems. I worked for awhile helping other people with housecleaning and scrubbing floors. Then I went to work in a sewing factory, putting collars and cuffs on shirts and dresses. I worked in sewing factories for most of the rest of my life. I enjoyed sewing.

Although there was no competition in the mills, there was in the sewing factories. Everyone wanted a better paying job. You had to prove yourself. We were paid by piecework, so the faster and the better you worked, the more you were paid. You couldn't hand in sloppy work. The managers watched over you. If a piece wasn't done right, they ripped it apart, and you did it over without pay. It pushed you to work hard.

I was satisfied with working. It made me feel I was accomplishing something. At that time everyone lived the same working life. You did what you had to do to get by, and you were satisfied with what you had.

CARRIE L. SHATTO: STERN'S SILK MILL

Carrie L. Shatto worked at the Stern's Silk Mill on Memorial Avenue for nineteen years. She began in 1915 when she was 14 years old.

My name is Carrie L. Shatto. I always use the "L" in my name. I was born in South Williamsport over on Mountain Avenue. I'm the oldest. I have a brother and a sister.

I quit school. I was 14, and they couldn't get me to go to high school. I made up my mind I was going to work. I had a chance to get this job at Stern's, and I took it. I had to go to continuation school one night a week until I was 16. That was the law then. My teacher was a Mrs. Turner, and she was wonderful. I owe a lot to her because I learned a lot through that.

No, they couldn't make me go to high school. So that's how I came to get the job at Stern's. My mother also worked in the silk mill. My sister did, too, before she was married.

In those days, the silk mill was the leading thing in Williamsport. There were four or five mills around. What is Ray-O-Vac now in South Side used to be the Keystone Silk Mills. Then there was one up on Memorial Avenue, called Holmes' Silk Mill. Then they started two more. One was down on Pine Street; I can't think of the name of that one. He was affiliated at one time with Stern's. Then there was one down on Railway Street. So the silk industry in that day was the main thing.

I was the breadwinner of the family. I lost my father when I was only 17. I had a sister and a brother, and we had a little three-month-old baby. She was born in January, and Daddy died in April. I helped support the family. I kept the family going after that. My mom had to stay home and take care of the baby.

I wasn't married until 1927. I worked about four years afterwards. Then my mother-in-law got ill and needed care at home, and I stayed home then. I was never blessed with children of my own.

The work at Stern's was quite interesting. I still have a dress or so at home that was made of the satin material that was made there at Stern's. They made taffeta, satin, her-ring bone for men's suits, hair ribbon, hat bands for men's hats made out of grosgrain, and then they started to make umbrellas. They shipped the material all over the United States. They said they sold almost all of the silk in New York City and the big cities. The silk came from China and overseas.

The silk came in skeins. Then they would take and wind that onto bobbins in the winding department. They put these bobbins on a big wheel, and that was what they formed the warp on. That's what they wove the silk through.

For the hair ribbon, it was a big loom, and it had things shaped something like a little boat. This bobbin would go in that little boat, and it would run back and forth through this warp. That design had a design of flowers and such in it. Those flowers were right in the warp and were woven right into that ribbon.

I did the quilling. We had to make these quills and put thread on the machines so that it would weave this ribbon back and forth. There would be about eighteen of these things we called boats on the looms that made this ribbon.

Then they told me about doing clerical work. I said I couldn't do that, but the girl said, "Oh, yes, you can, Carrie. We're gonna do it." I was a little nervous at first about moving into clerical work. I hadn't had much education to rely on. Those girls' paychecks were a part of my responsibility, and if I didn't figure that chart right, they'd be cheated out of money. I was never called up for any mistakes, so I guess it must have been okay.

I had a chart. The workers had so many yards to be woven on the looms. Woven along the selvage was the name of the company they made the silk for. Then the material would be ready to come off the looms. I would have to figure the day, the hour, and the minute that those were taken off, and they were stamped. They were paid so much for each one of them. They were paid by piecework, but I was paid by the day. We had an eight-hour day.

I enjoyed my work, but I didn't like the artificial silk as much. They went into artificial silk, and that was something to see. They had to keep the skeins of yarn and bobbins and things near a great big place that held water so they would get the mist.

The artificial silk was cheaper. It seems to me that they started using this around the time of World War I. Stern's had a mill up in Elmira, New York, too. That's where they started the artificial silk and shipped it down. When they first brought that artificial silk into Williamsport, they brought it in with guards. That was supposed to be very expensive, and they would have guards on their truck in case of a hold-up.

Shipments came daily. Every afternoon at 2:30 we could watch. There was always somebody standing by, ready to open the door to allow them to bring this stuff in. I worked by the window, and I'd give them the signal to open the door. You didn't dare open the door until somebody was waiting. I don't know what started it, but people started to steal. So somebody would be waiting for the shipment.

Yes, that was quite a mill. That was about the leading one in Williamsport at that time. Women came from Wilkes-Barre and down the line, bought homes, and worked in the mill.

A lot of the women who worked with me had families. Some of them were putting their children through school and were paying for their education. That's why they were working. I don't remember that it was a problem when the men came home from the war. It didn't affect me.

I got close to some of the other workers, but there wasn't a lot of time for social activity. Different ones at work would go together, and we'd make up a card club and play. We didn't need a lot of dope and stuff. It was just good clean fun.

I had the responsibility at home because after I lost my dad, I told my mother I'd help raise my brother and sister, so I was busy. They paid you all in silver until later days they started to pay in checks. When payday would come, I'd give my money to Mom, and I'd say, "Use what you have." Like I used to say, if there was enough there for me to have a pair of stockings, okay. If there wasn't I didn't say anything because she needed it for my brother and sister to get them through school.

I wasn't a member of a union. They didn't have those things in those days. We didn't have to worry about anything like that. There were never any strikes. The workers and the management got along good together. They went to each other for help.

Safety on the job was never really a problem. The machines were well-guarded. They had men who looked after these machines. They were called loom fixers. When something went wrong, you were supposed to go and get somebody, and they took care of it.

You had to have someone teach you how to use the machines. The shuttles would run back and forth making this cloth. One person would have, say, three of these looms that they made the silk out of.

There were quite a few men who worked there at the mill. They were weavers. They

wove the material. The women were never harassed that I know of. There was never any trouble. Most of my co-workers liked what they were doing. They were very particular about the work, and you had to be because they had inspectors, and if this wasn't right, you were on the carpet.

I used to get off at quarter to 12. They had a cafeteria up on the fourth floor. I poured the coffee up there for the workers during their lunch. I would wait on the tables and things like that until 1 o'clock, and then I got my dinner free.

That building is four stories high. Each floor was for something. The first floor had the weavers. They had to have the weaving machines on the first floor because they were so terribly heavy. The quilling was on the first floor, also. The second floor had the winding machines. The third floor was the warpers, where they made the warps to get ready to weave. The fourth floor was the cafeteria where we ate.

You learned from day to day through different things that happened. We had good times, and we had bad times. It was interesting work, and I missed it when I quit. It was tough going. It wasn't easy, but we made it. The good Lord blessed us.



THE RALPH CASSELBERRY FAMILY LUMBER CAMPS: ORAL HISTORY

Following are edited excerpts from the transcript of a taped interview with Ralph Casselberry conducted by Kim Rogers as part of the Montoursville High School oral history project. Ralph Casselberry's parents owned three lumber camps, located at Mill Creek near Hillsgrove, Kettle Creek, and Dry Run.

I was born just over the line from Proctor in Sullivan County. My dad had a farm there. We had a pretty good-sized farm. Of course, he had these lumber camps, but I was too young to go in there. But I could tell you quite a lot about the camp near Hillsgrove, I think. They had a cabin down in there from the Girl Scout Camp, just down towards the creek. As you go over the bridge, there's an old house there, just a real old thing. There's nobody livin' in it. And, the camp was just above this old house. The barn, the blacksmith's shop, and everything right there between the road and the camp.

At one time, I guess, my dad had about fifty men working for him. And he went from camp to camp. He was a big man. Oh gosh, he'd make up about two of you. That's about all he done. He'd go from camp to camp, and he'd have his Bible with him. "Preacher Ruror," they'd call him. And he'd do some praying there at the camp. That would be in the evenings, see, when the men weren't working.

When I first started to school, it was on the mountain there, right close to where we lived. There was a schoolhouse there. It sits up 'ere above Proctor. We had to walk to

school, you know. We always had to walk to them schools. They had, down to Hillsgrove, two schools, no, three schools. They're all gone now, been torn down. Myrtle Gumble, she was born an' raised right there in Hillsgrove, and she was teacher there.

Gene Hovsmith was there. He an' I was always good buddies. So this darn Gene, I was right in the middle of school, and I got up to read. Well, when I went to sit down, he stuck a pencil right under me. Gosh, I hollered and that hurt, I'll tell ya! He had it sharp. So the teacher, she grabbed the pointer, then she went to put it to him. Holy lightning! Wouldn't dare do that today, by gosh.

We had a camp near Dry Run. You can go up there. You come to a set of falls way up there. I was just a small kid then. The men had their camp up pretty close to the falls. Or my dad did. I know this: after the men come in from work, the camp was right along that road there. Dry Run was right down through there along the road. But it didn't go dry them days. The creeks had quite a lot of water in them. The men had the blacksmith make 'em a big watering trough. Just like you'd water horses out of. The men would go out in the evening... they wouldn't have to fish long, but they could get about all they could lug. Mostly brook trout. Maybe seven, eight, nine inches long. The men would get them, and we'd put them in that big waterin' trough. There's a little spring run coming down there into the waterin' trough. Well, that worked pretty good for awhile. We had that thing just full of trout. They was gonna have a big feast some night, cooking for everybody in the camp, you know. Well, we had all them nice trout in there. Come an awful hard rain shower—oh, it just poured. It come right down over the hill and took the water trough all away and away went all our fish. That was the end of our fishing.

Well, us kids, we was there at the camp. You wanted fresh air, you got lots out there in that camp. We was there winter and summer. My brother and I slept together. In the winter, what was the first thing we done when we got up? We had to get up and shake the snow off the bed, our bed. The snow came in through the cracks.

Dwight Lewis had a house down from Hillsgrove. He was an old fellow, and he had a big family. He used to work for my dad awhile. My brother got to workin' there. The engines hauled my dad's logs, ya know. [Lewis] had an extra switch. When they leaved Hillsgrove, they'd take 'em clear to Masten. From Hillsgrove you go up to Kettle Creek to get the logs. People'd go up there, haul 'em, skidding them in. Skiddin' them up there. They put skidways up there. The train would come up, and they'd back in. Like they'd be coming down this hill from Kettle Creek, and they'd go right on down past where it went into our place with a string of cars. And then they'd back right back in there, to the skidways, leaving that string of cars. Then they would load these cars. All ya had to do was roll these logs on these cars. Then when they got a big load of 'em, why the men would get on there. They had what they called brake wrenches. They'd release brakes from these cars. And they'd come right down toward the road where the bridge is. They'd go down, but they'd have these brakes, so they wouldn't go fast. Then they'd haul them things to Masten.

When the men came back from Masten, they'd stay in Hillsgrove. They had a lot of trouble with 'em drinking. They had the hotel there at Hillsgrove, and a lot of 'em, if they wasn't off some place, nine chances to one, my dad would get there to pay 'em off. Pay it for the week, you know.

There was a covered bridge standin' there in Hillsgrove then, and the two schoolhouses. The orchard there belonged to Mrs. Dutter, and she'd be mad if we'd go through her orchards from the schoolhouse to go through this covered bridge, trying to get on the dang engine—save us walkin' clear home. And in the spring, when they're makin' maple syrup . . . well, the Lewises had a sugar camp right below Hillsgrove. Melvin Lewis owned all them big trees 'round there, and he'd make this maple syrup. He was good. If we was walkin', and we missed the train, couldn't get a ride anywhere, well, we go down, walk down the railroad tracks, and he'd give us all that maple syrup.

The workers' living quarters were right in the camps. My dad always done pretty

good. He always fed good. But some of the camps half starved their men to death. They didn't half feed 'em or anything else. But now my mother and my brother's wife worked there a lot to do the cooking and stuff like that. Most of the workers were local people.

Once my dad had around two million feet of logs skidded in on the skidways. Well, he was awaitin' snow to come so he could sled them logs in-'round two million feet to sled out of there. Well, later on in the winter, my brother went out on Christmas Day and caught a mess of trout there in one of the streams. Yes sir, he caught trout. Oh, it was just like summertime, what it was. Didn't get no snow at all then. But my dad had to get them logs outa there. Well, finally, by gosh sakes, it was after Christmas, but there come this darn big snow-'bout two feet of it. Then he hired everybody he could hire, teams and bobsleds. Well, he worked night and day, and the horses got so tired, they'd go to sleep standing! The snow lasted 'til he got all his logs in. Oh! That was something!

After the camps were torn down, some people built cabins and stuff. Quite a lot of cabins up around Masten right today.