

Interview Log

Interviewee: Janice Marshall

Tape #: OH154

Interviewer: Kelly Feltault

of Tapes: 1

Date: October 04, 2000

of Sides; 2

Location: Smith Island, Maryland

Topic: Crab Picking Project

Corresponding Photography Log #:

Comments: This tape includes singing. I have marked the musical portions of tape with counter numbers, and can go back and transcribe words to songs if you would like. Very clear recording.

BEGIN SIDE A (TAPE 154)

K.F.: Let me just have you state your name so we can make sure that everything's working right.

J.M.: Okay. I'm Janice Marshall. I live on Smith Island, and I sing songs.

K.F.: That you have written.

J.M.: That I have written.

K.F.: Now you were telling me just a minute ago about this persona that you take on when you put on your wig and your hat.

J.M.: Well, you know, it's funny. It's hard to get people to take part in different things. Want me to cut this off? It's hard to get people to take part in things. But after they do it once, then they're ready to do it again because it's so much fun. When I write a song, I don't write it for me. I just think of the tune that I've heard, if it's hillbilly song or if it's a rock and roll song. Then we'll make up a costume to go with it, and I'll just write the words that's got either oystering, crabbing, something like that, something about watermen in it, and their wives. And you put on a wig and a cowboy hat and start singing, you know, and it's not you anymore. It's this character you're taking on. So each one of these songs I've wrote, I've wrote for a character. And a lot of them are, you know, are not for me. I do this one, and I do this one, but most of them are written for different characters. So you want me to go ahead and try this? Now I know this is -just put cotton in your ears, but I don't know *why* I'm doing this, but I thought if I die, somebody might down the road later on can get a kick out of them or use them. So we'll give it a shot.

(026-041 Sings: "Island Soft Crabs")

K.F.: Now what is the character you take on when you sing that song?

J.M.: Well like a country star or something, long blonde wig, a cowboy hat all sparkling, and frazzles hanging off of my shirt and all. I mean it's fun, it really is fun. It's more fun doing these songs in character. And the reason I do this, on one of the songs it says there's just something about a morning when all them soft crabs sheds, when you've got a good soft crab run, and you go in the shanty maybe 3, 4:00 in the morning and turn on the lights and look in the shedding floats and see all these soft crabs that have shed their hard shell for the night, it's the biggest thrill you'd ever want to see, especially if you're dependent on it for your living. And that's *why* I put that. A lot of people might not understand why it's there if they don't work on the water. But on the island, you know, there's just something about a morning when all them soft crabs shed. And when they're shedding, you go all day long. And that's why, you know, one of the island sayings is, 'cause after fishing up, fishing up soft crabs, we're nearly dead. You know, that's island saying, I'm nearly dead. It means you're very tired. So that's where that come from.

K.F.: That is fabulous.

J.M.: Yes, it really is.

K.F.: Just fabulous.

J.M.: It's not fabulous. It's crazy. But I've had a lot of fun with this. And a lot of people, and one thing, I always said I like see people laugh. And a lot of people won't do this because people will laugh at them. And I said well, you know, you worry about that, I worry if they don't. You know, because that's why I do it. If they laugh, I know I've

done something good. But that was the point of it, having fun with these songs that we've heard and a lot of them we grew up with.

K.F.: Right. Well let's hear another one.

J.M.: Let me cue it up. I don't even know where it is. It's been a long time since I've sung any of these and, you know, I can't remember them from - this is one I did, three of the women over home sung it with me. And we had a good time with it, we all dressed up like country stars.

(064-091 Sings: "He's Lucky")

K.F.: That one is great.

J.M.: Now this, a lot of people might not understand, you know. Now when I woke up this morning, a crab picker over on the island, when it's a lot of crabs, 2, 3:00 in the morning starts your day. So that's why that's in there. And then when he strolls down to the shanty and I'm still at work, the shanty over on the island is the crab house where the soft crabs sheds. So he goes on down to the shanty and does that and leaves me there, you know, picking. And then when I say I pick so many sooks I'm about to go bezerk, that's the female crab. And, you know, we pick them, but they're not as much fun to pick as the male crab. They have the hard shell and then on the last verse when it says now if 11 bushels later is fishing pots on Nars Bar, that's a place out in the bay off of Smith Island where a lot of men used to pot and catch a lot of Jimmy. And he's home on the double with them sooks all full of tar. That's in the fall of the year they start taking on a dark cast or a black cast, and they call it tarry sooks. And that's why that was in there.

K.F.: **Oh**, I hadn't heard that one before.

J.M.: When he's home on the double with them sooks all full of tar. Everything that, you know, I guess a lot of people wouldn't understand, it's usually from an island saying or something that we relate to.

K.F.: Now what do all the men think about you women getting up and singing about, you know, being married to watermen?

J.M.: Well they don't mind 'cause they like to get up and sing too.

(Laughter.)

J.M.: They do. We've had a good time with all of these. This, I don't know if I can do this or not this early in the morning. This is one about heading out in the bay crabbing. And this is one Mary Chapin Carpenter did. But it's so fast, if you ain't got a good breath going. You want that one?

K.F.: If you feel like singing it.

J.M.: I'll give it a try. If it don't work - let me see where it is on the tape. It's that real fast one she did. I like it. I never did get to do it much 'cause I wrote it for a show, and we had too much in the show, and I just cut it out.

KY.: When do the shows usually happen?

J.M.: In November. And this is the first year in many a year I won't be there. I've got to work. This is it.

(122-155, Sings: "Early Morning?")

J.M.: But see, we bear - or I hear these songs on the radio, and I'll say gee, that would be a good one. And I think I've left my Achey Breaky Heart and all them. That was funny. I liked doing that one. I'll give Cathy a call. She can help me do Momma Don't Let Your Babies Grow Up To **Be** Crabbers. And some of these tapes I do them with are

for men's voices. So, you know, it's kind of hard to do that. And I don't think I've got - I don't think I've got this one here. This one I did Dion. I thought I had a lot of my songs, but I don't guess I brought them here if - I don't know if I can remember the first verse to it or not. But we've done some good songs, and we dressed, we dressed the men up in - like the period that they were popular, that's how we try to - we make our own costumes from the island, whatever we can find. So we have had some fun with that. And when it gets to like 50's, 60's, 70's rock and roll I don't even know what's coming on. I don't know if I can do this or not. I got to turn it over anyway. And when I give the watermen what they'd have to do, I'd make them a tape of this singing it, and then I'd give them the blank tape so they could put their words. And they said after they sing one of them songs, they never can remember the original words. It's always -
(Laughter.)

J.M.: It's always what they've sung. I don't think I can remember it, but it's "I'm the type of guy that's likes to roam around, I'm never in one place, I'm up the bay or down. And when I find myself - " nope, I can't remember it. It's been a long time. Then we did one of the Coasters. See, you're young, you won't remember all these old ones.

K.F.: Yeah, but my parents were playing these songs -

J.M.: We did Searching. That was so funny. And I don't think I even have that one. See, this is the first ones I ever did, and Elaine did these. I'll have to get them for you and send them up to you. I might have Up the Bay again, but I don't know if I **can do it to that.tape. This was one we had a lot of fun with.** All the men, it's a joke over home, you know, after putting in a long season of crabbing, the men really **enjoy** rigging up for oyster tonging, going, taking their boats up the bay and harboring up there, and they get to stay aboard their boat, you know, and work, and come home on weekends, leaving their boats up the bay. And it's always a joke. The men can't wait to get away from home, you know, wives, children, just enjoy the peace and quiet. And they're up there, you know, harboring with their friends. They're all there in the same harbor. And it was always this joke that they enjoyed it. So this little song was wrote just for that. And they had such a good time singing it, I mean they really had a good time singing it. They'd get a hooping and a hollering. So I said well we can't - we can't leave it like that. So I did two versions, the men's and the women's version. Let's see if I've got this cued up. Probably not. No. I love Willy Nelson and - see it's not in my key - up, he's singing, wrong side. I could probably do it better without music 'cause one thing I found doing this, if you get a tape that's wrote like for a man's voice, women have difficulty doing it. It's either too high or too low. I guess it's the pitch, 'cause I don't know one thing about music. So I had to learn that when I got a tape. I had to write it for a man or a woman according to who sung the song.

(207-2 10 Sings: "Up the Bay Again")

J.M.: Then the women, you know,, it's a few more words to it. But that was the men's versions. Then the women go -

(211-219 Sings: "Up the Bay Again")

J.M.: So we had a lot of fun with that. They had fun. It was so funny they would come out singing this, And they'd get a - like they were combing their hair and putting all this after shave lotion on their face, the men would. And then the women would come out

with all these shopping bags, and we'd have all this fake money, and when it says I'm spending money whatever places where I've been - we'd get a throwing this money. (Laughing.)

J.M.: You know, and it was just fun things. We didn't just stand up there and sing. We'd have little things to go along with it to make people laugh. And two or three of them's been my favorite. Sonny and Sherbert was my all time favorite. I love doing that one.

K.F.: **Sonny and Sherbert?**

J.M.: **Sonny** and Sherbert. It was usually I got to play Sonny, of course. And one of the watermen would play Sherbert - Cher. And we would dress them up in, you know, boots, high heeled boots and a slinky dress or short shorts, something like that. And that was fun to do.

K.F.: Now what songs did Sonny and Sherbert sing?

J.M.: Let's see. I might have that one. Sonny and Sherbert did, let's see, I Got You Babe. So, you knw, people weren't ready for it when they would hear it. But I - Lord knows where it is. Duets of the 60's. Wonder if that would do it. Yup. Gosh, was that in the 60's? That shows you how old we are. But I bet you know it.

K.F.: Yup. I sure do.

J.M.: See. I don't know where it's cued up to. Give it a try. This was fun to do. We had good costumes too, and every time I'd go to sing, my mustache would fall off I missed my cue. It's been a long time since I did this one. I think this is it. (247-252, Sings: We Got Crabs, Babe)

J.M.: And then it just went on, you know, catching crabs won't pay the rent. Before it's earned, our money's always spent. And that's why we got you a pot to steam the crabs, all the crabs we got. We got crabs babe. And everything, you know, like in the spring of the year, no money's being made on Smith Island if you're a waterman. And then I had a line in here, the boy says it's hard to get by in the spring, I can't buy you anything. It was fun, but it's hard to do out of character. And then at the end of it, the Sonny part says put this knife in your little hand 'cause you can pick them crabs to beat the band. **We got ' crabs, babe.** But everything was done. It was done for fun, but it still had a lot of - this is one I like of Elvis, too. All Shook Up.

K.F.: I haven't heard that one.

J.M.: You've not heard All **Shook** Up?

K.F.: Well I have from Elvis -

J.M.: Yeah, you've not heard it from me.

K.F.: No.

J.M.: (Sings) Well bless my soul, what do I see, the Virginia Police Boat coming after me. I pull my scrapes right out of the mud. I'm a wreck, I'm all shook up, yeah, yeah. Well he's on my - oh. My hands are shaking and my knees are weak. I can't seem to stand on my own two feet. I can't save no crabs, I don't have no luck. I'm a wreck. I'm all shook up. Please don't ask me what's on my mind. I'm a little mixed up, but I'm feeling fine. When I'm near the line, I try my best to save some Jimmy's, but it scares me to death. What that line meant, it was so funny, Smith Island is right on the Virginia line. And crab scraping, you're dragging your scrapes for soft crabs. You can't catch Jimmy crabs, that's the hard crabs, in Virginia. It's against the law. And sometimes, you know,

Maryland scrapers will try to drag over that and get a few Jimmy's, but when he said that, you know, when I'm near the line, I try my best to save me some Jimmy's, but it scares me to death, 'cause the police boat is going to come up for sure. And then on the chorus, "He's on my stern and what a chill I got, my engine's blowing 'cause she's so darn hot. I'm proud to say that I raced him up. I'm a wreck, I'm all shook up." And everybody just broke out in laughter when he got - and, of course, he had his white pants, and we made him a cape out of a sheet and put all this sparkle.

(Laughter.)

J.M.: That was our Elvis. I wish some of these had been recorded, you know, just for to have. I've got some tapes. But they're not good quality. It was done like in the back of the building.

K.F.: Looks like you need to videotape it.

J.M.: But, you know, it's hard now. If you don't capture the moment, you never get it back. I've learned that 'cause it never stays the same. "I go out in early morning, and my scrape bag when it's tore, I work in mud and match from day to day, I fight off old green heads as I scrape the soft crab beds 'cause crabs are scarce as hen's teeth down this way. And I forgot the rest, I don't know about it all."

(Laughter.)

J.M.: I can't keep all these songs - I mean, it's been a long time since we done these. Got to call Cathy.

K.F.: What made you all decide to start doing these?

J.M.: Well the watermen -

(Off record briefly. Telephone.)

J.M.: When somebody else does them, it makes me feel good.

(Telephone call)

J.M.: She said she'd be here in about five minutes. I told her I wanted her to come over. In fact, what made me start doing this, the Watermen's Association over home, you know, it's hard to raise money. And they have a lot of legal battles to be fought with different states and lines, and it costs a lot to have, you know, legal help. And that's the only way they had of raising money was this **annual** banquet every year. Well it got to the point they end up getting speakers, and that was boring. You know, who wants to hear all that if you're out for an evening just to -

K.F.: Right.

J.M.: And it got to the point where nobody wanted to attend, and they'd have to make the watermen buy tickets if they went or not. So this one time, they had this watermen's banquet. And I told Bobby. I said I've been, a song's been going through my mind, and the first one was Willy Nelson, Momma Don't Let Your Babies - no, no. I think that was one of them. And then it was - yeah, I did do that, To All The Crabs I've Caught Before, he and Julio.

(Off record briefly. Telephone.)

J.M.: So that was all.

K.F.: Well you were telling me about the first couple of songs that you had written.

J.M.: Oh, yeah. The first couple of songs. Well like I said, the watermen's banquet. It got to be a boring thing that watermen didn't even want to attend. You know. And it got to they had to buy a ticket if they went or not 'cause that was their fund raiser for the

year. And so this - for some reason, this song kept going over in my head, and I can't remember if it was Momma, Don't Let Your Babies Grow Up To **Be** Crabbers, or if it was To All the Crabs I've Caught Before. But I told Bobby, I said I think I'm going to dress like Willie Nelson, and I said I'll call **Cathy** to play her guitar, because I didn't have these tapes then. And I'll get my sister-in-law, Patty, to do it with me. When I called Patty, well she fought **tooth** and nail. She weren't doing it. I said get down here and shut up. You've got to do this with me. And I called Cathy to come over with her guitar, and we'd practice it, and we dressed up. I dressed up like Willie Nelson. Couldn't find any long pig-tail wig. So I went to the dollar store, and they had all these Halloween wigs, and it was white as it could be, but it had these pig-tails like on each side. And I just got some orange paint and sprayed it. I've still got it. And put a bandana around my head and that's what we did. We all dressed up more like hillbilly than we did country for the first time. And everybody got such a kick out of it, you know.

And I think we did All The Crabs I've Caught Before that same night too. It **was the three of us did it. And I don't know why I did it or why I started.** And after that, they'd say, you know, can you get up a little program of some kind for next year, and that's how it got going. And then the last few years, I don't know if **anybody** will keep it up or not. I would make watermen's awards. And I'd get little blocks of wood and spray them brown. And I would get little lighthouses or something like that to the dollar store and spray them gold and glue them on there. And the man who had the most crab pots on his wheel for the year, he'd get most crab pots on his wheel award. And the man who didn't have a good VHF radio, you know, man with the best VHF radio award, you know, things -- and it was the only awards ceremony. Nobody wanted one. And it would make them mad when you'd call their name. It was so funny. I hope they keep that up, but I don't know if they - come on in, Hon. This is my friend Catherine, I call her Cathy. This is Kelly.

C.: HI, Kelly.

K.F.: Hi.

C.: Nice to meet you.

K.F.: Nice to meet you too.

J.M.: She's with the museum in St. Michaels. She went over home and recorded the co-op singing. I've been trying to get her to do it for two years. And when she come to do it, I couldn't even be there, Miss Big Mouth.

C.: Yeah.

J.M.: So I've been singing a few of my songs and telling her how *they* come about, and I was just in the process of telling her. Remember when the watermen's supper, it got so it'd be so boring, they'd get these speakers, nobody would want to come. And that year I got this song up and I called you to see if you'd play it on your guitar, me, and you, and **Patty** did it. Remember?

C.: I forgot it, but I remember now.

J.M.: And that's how it started. And from then on, I think I did it for nine years straight.

C.: Yeah.

K.F.: Wow.

J.M.: But it was just the three of us that time.

C.: Janice could've been in Nashville. She really could. She really could.

J.M.: I might could've been to Nashville, but not as a singer.

C.: She's gifted, you know, composing these songs, and getting the tunes and all to them, she's real good.

K.F.: Yeah.

J.M.: And I told her, we've had a lot of fun with them.

C.: Yeah.

J.M.: And I didn't have these tapes then. And Cathy was the only one could play guitar. So it needed a little bit of music. So that's how we all three got together. And I was telling her how Patty that first time, she'd say I ain't doing that, I ain't doing that. I said get in here and shut up and practice. And ever since then, she's been at it. She -

K.F.: Your sister-in-law

J.M.: Yeah, Patty learned , that's my sister-in-law.

K.F.: Okay.

J.M.: And I mean she didn't want to do it for nothing. I said shut up, you're doing it. Just get here.

C.: And she's good too.

J.M.: And she is. And she's been at it -

C.: She's really good.

J.M.: You know, she's been at it ever since then.

K.F.: Yeah.

J.M.: And I was telling her especially when you're in a show and you take on a character, it's more fun. It's hard singing these songs, you know, without your character 'cause you don't care then. You're not - the way I do, I'd explain it when I'd hand out something, like a Willy Nelson song, I'd say now look, you're not Jesse any more. You're Willy. You be the Willy you want to be. And I'd say just forget about Jesse, you're Willy now. And a lot of them, that's how -

C.: It went off real well.

J.M.: They did. I mean everybody. And the reason it was done, it was for laughs mainly.

K.F.: Yeah.

J.M.: And it was meant to stay on the island, 'cause a lot of it, a lot of people we didn't think would relate to that, crabbing and oystering and fishing up, fishing crab pots, and the police boat chasing you, you know, things like that. But it got to be such a big thing, they had to add tables and everything. I mean it's like anywhere from 2 to 300 attends now.

K.F.: Where do you hold this on the island?

J.M.: It's in the community building at Yule - it used to be each community would take it and have it each year. But it got too big that the other two communities couldn't do it. They have to have it in the community building up in Yule 'cause they had the bigger place. And I was just telling her, the awards and things that I do, nobody wanted to come up and get their award. The only ones that would want to do it, we'd do a rookie of the year award, that would be the new guy that started working on the water. And Jamie got it one year, and I hope, you know, Brad and all them will start this year. And I'm not even going to be able to be there 'cause I've got to work that night.

C.: Oh, my dear.

J.M.: Talk about changing my life around. This has. This job has. If I can hold out. And it's so funny, I had so much in common. The other night, we had to work in master control. Guess who my boss was. Joyce Fitchett, Joyce Fitchett. And she worked for Bird's all them years, and she still loves crab picking. She said I don't - it's been a slow year. So we had a lot in common. I told her I started the co-op and how I love to pick crabs, and she works there at Bird's.

K.F.: She still goes in every once in a while, She'll go in.

J.M.: Yeah, she does. But it's been a slow month.

C.: Where is your (inaudible), Kelly?

K.F.: Well I work up at the museum in St. Michaels, but I was telling Janice that I live on the Western side of the bay in Silver Spring.

C.: Oh, I know where Silver Spring is, yeah.

K.F.: Because my husband is still working over there and decided to go to school, so I guess we're over there for a while now.

(Laughter.)

J.M.: I was going to get you to do Crabber Sweetheart for her. And maybe you and me together could do Mama Don't Let Your Babies Grow Up To Be Crabbers.

C.: All right.

(Laughter.)

J.M.: I told her, I think I'm nuts doing this. But I said, you know, over the years when I'm dead and gone, it'll be something for my grandchildren -

C.: Yeah, yeah.

J.M.: And for history. But I have, I've had a lot of fun doing them songs, and I have a lot of fun hearing other people sing `em. So let me get my guitar. I got a guitar. She plays it. I ain't learned to play it yet.

C.: Well I'm not Chet Adkins. I strum a little bit. But we'll do it.

J.M.: She can play good.

K.F.: Well now how did you learn how to play the guitar?

C.: Well when I was just growing up on Tangier, my father played.

K.F.: Oh, he did. Okay.

C.: And he taught me some chords. And I don't even know what chords are, tell you the truth. All I do is -

J.M.: You want to set there? Would it be easier?

C.: Yes, it would. I strum a little bit.

J.M.: Let me see, I had it here, I was looking at it.

C.: She's all tuned.

J.M.: Is she? I strum on her every once in a while. I want to take guitar lessons this winter. See if you can read it if I hold it. Go over the words. See if they're right, that you're used to.

C.: I'm going to try this. Morning ain't my best time.

J.M.: Well it ain't mine either. I told her. I imagine she better not send this tape away to get me an audition.

(449-471 Sings: "Crabber's Sweetheart")

J.M.: That was good.

C.: I don't think I done that right, Janice.

J.M.: That was good, weren't it?

K.F.: That was just a fabulous song.

J.M.: Now I'll cull his oysters up there in the flag pond, a lot of people might not understand that, but it's a place, an oyster rock out the bay, and that's what it's called, flag pond. And, you know, a lot of these oyster rocks in the bay have names.

K.F.: Right.

J.M.: And the men, the men know them, I don't. And I asked Bobby one day, I said I'm going to write a song to this. Tell me some oyster rocks up there.
(Laughter.)

J.M.: So he helped me out with that.

C.: I don't think I done that chorus right, Janice.

J.M.: You did. One time I told her I said "I'll be your lady, oh your crabby lady."

C.: Yeah, your crabby lady. That's what I remember. Out there to Tilghman.

J.M.: Yeah.
(Laughter.)

J.M.: Your crabby lady.

C.: She's done some good ones. Some good witty, good songs.

K.F.: Yeah, very witty.

C.: She could've been a partner to Hank Williams.

J.M.: Yes, in deedy. Here it is. See these are, these tapes are for men, and ain't no way I can reach -- it's either too low or too high. When you buy a tape, if it ain't in a woman's **key** -

C.: What's this one, Janice?

J.M.: To All the Crabs I've Caught Before.

C.: It's going to be too low. Wait, let me move up a little bit so I can see. No, you do this one.

J.M.: No.

C.: I'll just play it for you.

J.M.: Well come in with me wherever you know.

C.: Now you point, you point when you want me to come in. How does that sound, that key?

J.M.: Yeah, well I'll try it. It might be a little high.
(499-545, Sings: "To All The Crabs I've Caught")

C.: That's a good one, Janice.

J.M.: That, you know, I'd think that if I get sick and if I couldn't make a lick is one drag of your scrape before you haul it in.

K.F.: Okay.

J.M.: You know, like they'll say I made two licks there on that side and I never caught a crab. Or I made five licks over there, and I got a whole bushel. You know, a lick is a line of scrape they drag before they pull it in.

K.F.: Okay.

J.M.: Each time they pull it in and throw it back, they're making another lick.

K.F.: A lick. Okay.

J.M.: And that was why we did that. And, you know, it was just done for crab.

C.: Janice, I'd never heard - I had heard them, but I didn't know how good them words were.

J.M.: And a lot of them I've left home. I think that's pretty much -

C.: Are you off this weekend?

J.M.: Yeah. I'm going home this weekend. Let's see.

(END SIDE A.)

(BEGIN SIDE B.)

(000 - 013 Sings: "Mama Don't Let Your Babies Grow Up To **Be** Crabbers")
(Off the record - telephone.)

C.: I'll ruin you on these.

(017 - Sings: "Mama Don't Let Your Babies Grow Up To Be Crabbers")

C.: Janice, I'm ruining you with this.

J.M.: That was good, I thought. Don't you think?

K.F.: Great.

J.M.: I thought it was too. Hey, look, we're not professional.

C.: No, we're definitely -

J.M.: Cathy is a singer, though. See -

C.: No, we're -

J.M.: Yeah, but you have been. I've never sung. She's always been singing at weddings and funerals. How many funerals have you done?

C.: Right around 400.

J.M.: Four hundred funerals.

C.: We counted them up one night.

J.M.: On these islands. She's the one they always call, you know, for a song.

C.: I've been down on the shore. I've got a lot, you know a lot of people that I know. I'll tell you, I traveled around in a ladies' quartet from Smith Island for 21 years.

K.F.: Oh, you did?

C.: And we made four gospel albums.

J.M.: Yeah, she's made albums.

C.: And we were known some. You know, over the shore, and they would say can you come and sing to the funeral and whatever, and I -

K.F.: What was the name of the quartet?

C.: Smith Island Ladies' Quartet.

K.F.: Smith Island Ladies' Quartet.

C.: From Tylerton. We were from Tylerton.

K.F.: Wow, I don't think I've ever seen any of those albums.

J.M.: Really?

C.: They're in the museum, I heard, up at Yule.

J.M.: Oh, yeah.

C.: I heard they were, I haven't seen them, but I heard they were there.

K.F.: Okay.

J.M.: Let's see. I've left most of my songs. I'll see if - Phil did Only You, the Platters, Only You. That was funny. And he had a sook holding in his hand, you know.

C.: Okay, I didn't see that, Janice.

J.M.: That was done, I wrote words to that.

C.: I know that was good.

J.M.: Buddy Holly, that was one I did. Oh, boy, that fast one. That was when Henry Guy and them sung. I don't think it's ever been anybody laugh so much as when they all done "Oh, boy, when you're in the bay, oh, boy. I just want to say this life was meant for me." Then you go "all this crabbing, all this fishing, you don't know what you been missing, oh, boy. When I'm in the bay oh, boy." That was that one.

C.: I guess I wasn't there then, Janice. We've been living over here, it'll be seven years next week. And some of these, you know, she's had and we weren't there and we missed out on a lot of them.

J.M.: Yeah, I ain't got the words. I did one day Achey Breaky Heart, I like. That was good. I got that Blues Brother tape to go show to the high school. I never did do it.

C.: Janice, you ain't going to believe what Ellis and me have been invited to. Down aboard that sailboat down here to eat supper.

J.M.: Is that right, to the Depot?

C.: Yeah, to the marina.

J.M.: Well that's good.

C.: To the marina.

J.M.: Oh, that Maryland one?

C.: Yeah.

J.M.: Oh, that's good.

C.: They want to take us on a sailing day, but Ellis had too many things to do.

J.M.: I don't know if I can remember either one of this. I wished I'd bought - Dwight sings. Do you know Dwight, my brother-in-law?

K.F.: Huh-uh (negative).

J.M.: You've not met him.

K.F.: This is Robin's husband?

J.M.: No. It's Bobby's brother. My husband's brother. We dressed him up in costume, and they did Searching, like the Coasters, and we'd figure out - this is the original song. And then they'd do this dance into it. Let me see if I can figure out a verse on that. It's hard to remember them. I can't think of them to save my life. Well, I've seen them often anyway. But before - his back-up singers would be doing the dance and he'd be singing.

C.: Who would do it, Dwight?

J.M.: Dwight. And Eddy Boyd and Junior and all them would do the back-up singing, and they'd do the dance along with it. Gonna find `em.

(Off the record - telephone.)

(068 - 076, Sings: "Searching")

J.M.: That's a good one, and I can't remember. That makes me so mad to have all of them and can't remember. Dwight done good on that -

C.: Oh, I know he did.

J.M.: And he done - and he can't turn a tune, he really can't. But he would sing that out like I don't know what. I mean, it was good. It was really good.

C.: I didn't see that one, Janice, I know that was good.

J.M.: Then did one, the Mamas and Papas. "Monday, Monday, I hate that day. Monday morning I hate my boat out in Chesapeake Bay, but I forgot that one too, I don't know it."

(Laughter.)

J.M.: What was that other one? And we done the Kentucky Headhunters when they were out, you know, they were popular. And **about** -- I can't even think of that one. Ain't it awful when your mind draws a blank?

C.: Janice, you're talking to somebody that's already happened to. Let me tell you. I can take two minutes and tell you a tale **about** forgetting. About two weeks ago, my husband and me were sitting home, and I didn't know what to have for supper. I told you, I think, Janice.

J.M.: Yeah.

(Laughter.)

C.: I come across this can of corned beef. I said Ellis, let's have corned beef hash. He said come on, I don't care, whatever you want to have. Well I cooked it. Got it all done before suppertime so all I'd have to do would be heat it up. Well we went up to the grocery store here, about an hour later. When I come out, I told him, I said, El, I've got a pound of hamburger and some hamburger rolls, I didn't know what to have for supper to save my life, so we're going to have hamburgers. And I had all cooked a pot of hash home.

(Laughter.)

J.M.: I know what it was, Old Time Rock and Roll. Let's see if I can remember. Probably can't remember this one. This is one we had a good time with. Everybody dressed up like 70's. Can't remember that either. It was about "out in the bay I still rock and roll."

C.: No, Janice, I don't remember that. You must've done that since

J.M.: Gone, it's gone.

C.: You got them home, ain't you?

J.M.: Yeah, I got them home. I got them home. You know, I mean I can't, I ain't got room for all this stuff here. I've got a lot of them home. But that's just a little sample of some of the things we done. And I told her, I wish we had had some of it on good tape, you know, that could've been kept. 'Cause everybody that's done the shows, we've had a ball and we were asked to bring them, we did a benefit for some people. We were, you know, I mean it was only supposed to be on the island and we've been asked to bring it over here several times. We've done it in Ocean City for the whole Maryland Watermen's Association.

K.F.: Yeah, I think I saw that.

J.M.: We did it a couple times, once to the Princess Royale and the Sheraton. And it was the funniest thing to the Princess Royale we did it. Well I don't know what. They even had bell hops there. I mean it was so funny. It was a nice place. And they had bell hops helping get stuff. Well when we wound it with all our props and all, everything was in these garbage bags. And on the top, I had an old guitar with not a string on it. That was Jesse when he'd do Willy Nelson.

C.: Yeah, yeah.

(Laughter.)

J.M.: That was old as the hills. And all these trash bags piled up on one of these gold colored carts, you know. And they're rolling this. I imagine they were looking at us like we were nuttier than fruitcakes, and we were. But everybody's enjoyed them. I mean I didn't think people in the mainland would relate to them like they did. And what grieves me, they told me to the Avalon Theater if I could get a group together to put a show together, that they'd like to have it there some night.

K.F.: Oh, that would be nice.

J.M.: But, you know, if I could put a group together to do it, I would. 'Cause that would be fun.

C.: Yeah, that would. We went there one time, just two or three of us.

J.M.: Yeah.

C.: That would be good, Janice, if you could do that.

J.M.: But it's hard to get people to do it now. And a lot of them, they've moved, you know, them that would. Eddy Boy and Junior used to would do a lot, and Henry, he would do it, and Harvey and two or three home. But once they try it, everybody - we had some good laughs doing that.

C.: **Yes**, most fun.

J.M.: And it was all clean. I mean I kept it clean. But I guess that's just like anything else. It's just another chapter. I just hope they keep it up, though. It's a lot of people home, younger ones, you know, has good ideas, can do that.

K.F.: Do you think Patty will do something this year?

J.M.: I don't know. She does it for the Tylerton, we usually have like a Valentine supper, something like that. And she usually gets up a little program for that. So I think maybe she'll keep doing it.

C.: She's good too. You know her?

K.F.: Yeah, yeah.

C.: Oh, my gracious.

K.F.: She was singing a few tunes in the crab house.

C.: Yeah.

J.M.: Yeah.

K.F.: I'm trying to remember. They had two songs they kept repeating. And then Patty started putting in some new words to it. What were the names of those songs? They were some 70's songs.

J.M.: She keeps a dictionary down to the picking house.

K.F.: Funky something. Oh, really?

J.M.: Our dictionary. If a word comes up nobody don't know, or if you say it, you know, you'd say a word backwards. Well this one time, I don't know if you ought to have this on tape or not, but one time, you know, you got a group of women there, they're all talking and laughing. Well Robin had set so long, she had been picking so long, she meant to say I've got a sore hole, you know, her behind. That's a Smith Island word for behind. She stood up, she said I've got a sole hore.

(Laughter.)

J.M.: When she said that, we just got hysterical. I mean it just went. That was it. Well that was the first word on the list, you know, sole hore. And Patty would put the meaning of it. And she had it taped up on the wall by her picking table, Patty did, so when

anybody'd say anything, she'd write it down. Well we had this minister come to the picking house one day, of all things, our preacher, Reverend Maxwell. First place he walked right up to that paper, and the first thing on there, sole hore.

(Laughter-)

J.M.: He walked away from it, didn't say anything, and I didn't either. I said don't ask. But, you know, and that's been good, the picking house has. I believe it's brought the women home closer.

C.: Yeah, I'm sure it has.

J.M.: 'Cause them that did join and works there said they wouldn't pick nowhere else now. It's just so much more easy, and you get to talk and laugh with everybody.

C.: Yes, in deed. That's what makes it.

J.M.: Yeah. But that was an experience. That was funny. But other than that, I don't know if I can remember any more songs.

K.F.: That's all right. That's okay. I think we did a few off of Elaine's list there.

J.M.: Yeah.

K.F.: That she had sent me.

J.M.: Well some of them I don't have music to. They're old. They weren't really that good. They were some of my first. They weren't funny.

(Laughter.)

J.M.: You have to learn. I like to do **funny** ones.

C.: You done some good ones, Janice.

J.M.: That night Johnny Krantz, I was Cher and Johnny Krantz was Sonny.

C.: Yeah, I was there again.

J.M.: That was one of the funniest things. He's real tall and skinny. And he come out with this long black wig.

C.: You know Sonny and Cher, don't you?

K.F.: Yeah.

C.: I Got You Babe. Ain't that what it was?

J.M.: Yeah, I Got Crabs, Babe.

C.: I Got Crabs, Baby.

(Laughter.)

J.M.: And a lot of people, I guess, want to sing the songs, you know, I mean it's just so natural for us. And a lot of people that don't know much about crabs and all, you know, they get a kick out of it. But we all want crabs. Other people don't. We're the only people wants plenty of crabs.

C.: Yeah, right.

(Laughter.)

J.M.: The more the better. And I guess that's what makes it funny, different people too.

K.F.: That's true too. Well I did have one question about one of the songs. I'm just curious how the one Bayo goes.

J.M.: Oh, Dayo. That was that Harry Belafonte one. And it was so funny, we did that, Phil Evans did that one.

C.: Oh, I remember.

J.M.: And we made up Morracas and things out of Pringle's cans, and we put slag in them. And that was the first time we did that. And we did it in Ocean City, I think to the

Princess Royale. And his back-up singers, you know, would do like - what do you call it, Calypso or Chalypso, however you - Calypso dance to it waterman style. And playing these, you know, Morracas. And they come out first, and they had on these straw hats.

C.: I remember that one, Janice.

J.M.: It was fun. I wish - you've not seen my album. I've got a lot of pictures of different shows we've done in costumes. And he got in the back of the room. Nobody was expecting it. So here was these men on stage with these costumes and all. They weren't expecting it. He got in the back of the thing. And just as all of his back-up singers got up there, he got in the back and hollered to the top of his voice, Bayo.

(Laughter.)

J.M.: Bayo. And he started up. And then when "Daylight come and me want to go home." And they started playing. It was funny.

C.: Yes, it was. I remember that.

K.F.: Well it sounds like you all definitely knew how to entertain yourselves.

J.M.: Well I think that's where it comes from on the island. You know, way back there, they used to do this kind of thing.

K.F.: Really?

J.M.: And I think that's what it is. 'Cause, you know, you didn't have movies, you didn't have t.v., or radio, or anything then.

C.: They used to come up, Janice, years ago, I've heard my mother-in-law talk about it from Tangier.

J.M.: Yeah. Tangier, and Smith island, you know, would travel back and forth and just do that kind of thing. And they made their own entertainment, and that's really where it comes from. It's been a long time since that one was done too. Yeah, daylight come and "crabbing all the week, don't get much pay. Daylight come and me want to go home. The wife says make more money if you stay all day. Daylight come and -"

(Laughter.)

J.M.: **Patty** wrote this one. It had "Sea oars and sea nettles is all I see. Daylight come and me want to go home. I think I left my bail at the shanty."

(Laughter.)

J.M.: A bail is a waterman's lunch.

(Laughter.)

J.M.: Then Handy is a softcrab buyer here in Crisfield. "Come Mr. Handyman, tally up the crabbies. Daylight come and me want to go home. He says \$6 is all that he can manage. Daylight come and me want to go home." And then the man would say "it's four foot, five foot, six foot scrape." That's the size of scrapes, you know, four, five, six foot scrape. "My doggone radio is on the blink. Daylight come and me want to go home. And now my bottom has sprung a leak. Daylight come and me want to go home." But it was funny when they did it. I've got their picture doing that.

C.: I wouldn't trade my years over there. You couldn't buy them from me. I was there 44 years. We were married in - we've been married 50 years, and we lived in Tylerton 44. We moved over here, like I told you, that happened to - well we'll never get away from that.

J.M.: No.

C.: It's just something we needed to do. But I wouldn't trade it for -

J.M.: I wouldn't trade my growing up years for no money.

C.: I wouldn't either. Rockefeller, Rockefeller couldn't buy that from me.

J.M.: And we were poorer than - I mean I didn't realize it then. I know now how poor we were.

C.: I didn't either, Janice.

J.M.: You didn't realize it then. I mean we didn't have anything.

C.: We didn't either.

J.M.: And as far as a vacation, I mean that was unheard of. You didn't go anywhere when you were little.

K.F.: Well your heaviest work season is during the summer.

J.M.: Yeah, but people didn't have money. Well the greatest thing ever was, I thought when I was little, to hear of a woman could drive a car. I mean people didn't have cars then on the mainland like they do now. Just couldn't do it. And a woman could drive a car, I thought that was the greatest thing I had ever heard of in my life.

C.: I know.

J.M.: It's just, it's just growing up different.

C.: Oh, it's all together different.

J.M.: It is. Well you grow up, everybody you know, and it's just like part of your family. I mean I could walk in her house, or I could walk in anybody's house, not **knock on the door or nothing. Just go -**

C.: Just go in, right.

J.M.: That's how it is, that's how it is. And I just wouldn't trade it. And, I guess, that's another thing. You grow up like family members, and these shows, when you do a show, you know the people that you want to do a song, you can just go right to them, you can say here, this is what I'd like for you to do, you'd be the very one for this. You know, you just know what they'd do. Jesse boy, when he'd do them songs, he did a Ray Charles song one night, Busted.

C.: Oh, yeah.

J.M.: That was funny. I've not got the words to it though. "...I'm busted." And then one of the verses, he says "I went to see Powell to ask for a loan, but he was busted." (Laughter.)

C.: Oh, Lord.

J.M.: And it's just, you know, if you can't laugh once in a while, you've had it anyway.

C.: Yes,

J.M.: Because, you know, so many serious things happens, and when you're depending on the bay for a living, you don't always make that living. That's just one outlet that it's been. But it all relates to how we live in and work.

C.: Men would go up the bay -

J.M.: "Thank the Lord, he's up the bay again."

C.: Leave on Sunday.

J.M.: I was telling her how that come about, that Up the Bay Again.

C.: Yeah.

J.M.: The men, you know, it used to be, I was telling her it used to be a joke. The men would love to get ready and leave, leave their women and children home go up the bay. They'd say big peace and joy and quiet. They could do what they want aboard their

cabins. And when they did this song, the men had such a good time with it, they'd holler out - I don't guess you seen it on stage, Johnny Krantz and them. They'd take out their combs and get a comb in their hair and shaving lotion, and that's when I decided to do that for the women, you know, up the bay again, thank the Lord he's up the bay again. Spending money I ain't never seen and all this. And we'd have a shopping bag full of fake money and we'd just get throwing it.

(Laughter.)

J.M.: But I don't know of any more places could do a show like that. Because, you know, every community is not tight like that, and everybody's not grewed up together. And they have different interests and different places to be. But Smith Island, you know when you're on there you go to the same church, same school, everything.

C.: Same grocery store.

J.M.: Yeah. Same store.

C.: Yeah.

K.F.: Everybody's pretty much in the same business.

J.M.: Yeah.

K.F.: Everybody knows what it's all about.

J.M.: Yeah. And that's what makes it different. 'Cause we were going to try to get up a little variety show for the band to raise money for the band here to the high school. And the first year, I had it all together, but I couldn't get anybody to even try one of the songs, you know. And I had a lot related to school activities, and had something for the principal and vice principal to do. But nobody would do it. So the second year we tried it, we had two or three going to do it. And I don't know what happened. It just didn't come about. But it was just hard 'cause everybody has different schedules, they're doing different jobs. And over there, you know, when you practice, everybody's working same hours.

K.F.: Right. Well, too, on the island, everybody's very familiar with each other -

J.M.: Yeah.

K.F.: And you don't have to be worried about being embarrassed in front of somebody.

J.M.: Well, see, that's the thing of it too. I don't think it's too many egos on Smith Island.

(Laughter.)

J.M.: Everybody's on the same keel over there. But over here, I've seen that a lot on the mainland. People worry about what other people thinks about them, and the impression. And, you know, I worry about how people think about me and all, but as far as having an ego or something to uphold, I don't. I'm just me. And last night, one of the inmates, I had - ODR, officer's dining room. I'm learning all these - everything goes by numbers and letters there. **QRZ, TRQ**, I don't know what they're talking about. Well Motzy was my boss last night, and I had the dining room. Well he didn't tell me until late, and I weren't sure where to get the keys or nothing. So finally, I found out where to get the keys to open up and all. And I was supposed to open up at 9:30, and it was about quarter to 10. Well I had to open up all the doors. Then I had to call for the kitchen workers. They're inmates. You have to call for housing units, send your kitchen workers. See, I'm new there. Well I didn't know. They come in, they were in a rush.

They said we're late. You know, why didn't they get us - I said, look, it's my fault, I guess. I said I'm new. They said no, Miss Bishop was supposed to have us out of here. You're new. You don't know no better. So I started unlocking doors, and I'd get her going through all these keys. He's say it's number one key. I'd put it in. I mean they can tell you more, they know more than officers. That's no lie. So anyway, they were still hemming and hawing back there. They were fussing. I said look, I'll try to do better next time, or you can fire me, I was telling them, the inmates. They said no, we're not going to fire you, just like they could. So after they got straight, they were making sandwiches for the officers. They said Miss Marshall, would you like to have a scrambled egg sandwich? I said I'll tell you, I hate to bother you, but they look good. So they scrambled me an egg, and they called me out there. And he said hey, I forgot your name. I said that's all right, honey. Call me Miss America. And he got a laughing. So he said all right. So he had to ask me something else, and he couldn't think of Miss America - he said hey, Miss USA. (Laughter.)

J.M.: You know, you've got to have a sense of humor, and you've got to have a thick skin, and you don't pay attention to things. You won't last there if you do. But so far, you know, if you think that ain't different than just sitting there picking a crab. One night I was in there, I don't know, I think I told you about that 30-year old one? He weren't no more than 30 years old. And I was sitting to my table. And it was so hot in there, I've never been so hot in my life. My face stayed just as red as this flower. And the sweat, I mean it was just running off of me. And it was so hot, I plastered my hair straight on my head like this. And this inmate was over there saying something. I said do you need something? Can I help you? And I went over to the gate like. He said what's a beautiful woman like you doing in a place like this? I said get over to that table, and sit there, and don't you talk to me no more tonight. When he turned around he got a laughing. I guess he - I started to say you must be in here for lying. But I didn't. Oh, it's just funny. And learning to deal with different people. I mean it's a different world.

C.: Yeah, it's got to be, Janice. Yeah.

J.M.: Different world. This world on the outside is nothing like it is in there. I mean it's just completely different. And it's been hard trying to learn, especially when you're older. I'm going to give it a shot.

C.: You can do it.

K.F.: Do you have to wear a gun to work?

J.M.: No, but we have to be trained in weapons. You have to be able, you know, because when you're in the tower, you have weapons in the tower. And when you do rover, that's the van that keeps circling, you have to wear a pistol. So now you talk about different, you should've seen me on the rifle range. That's a whole chapter in itself. When the instructor calls you Barney - (Laughter.)

K.F.: I'm going to assume that's Barney from *Andy Griffin*.

J.M.: Oh, God. It was never so hot. Never so hot as it was that day on the range. And we had to keep our shotgun shells in our pocket. And we have, you know, they give you instruction, you know. Well I had never held a shotgun. And when they - you have to hold it. And when they say load, you've got so many seconds to load. You've got a combat chamber, and then you've got a barrel, whatever it's called. I don't know. So

when he give the instructions, he said load. Well I put my hand down in my pocket to get my shells, and my hand was sweating so bad, I was going like this, I couldn't get my shell out of my pocket. He'd say calm down, Barney, getting my shell out, getting my bullet out. Oh, Lord. That could be a chapter itself in a book. But 55, you know, to start something like that, the youngest in my class was 21, and I'm 55 and trying to keep up. I did it, I didn't think this body would ever manage it. And I still wonder. I mean by the time I get to - I had to relieve two towers last night to go eat. By the time I got to the top of that last one, I said this is a good thing it's the last one. Them winding stairs, you know, goes all the way up. But it's been a good experience for me. 'Cause, you know, living over on the island, you're kind of sheltered anyway. You live a sheltered life. And everybody's raised the same, same background. All from the same culture. And it's not like that there.

C.: Janice, if you're done with your songs, I'll get on my way. Ellis might be back.

J.M.: Oh, okay.

C.: But if you need me -

J.M.: Sing her a ham on tape before you go. Let her put it on there. This is one thing Cathy does. And get it, you know, she's an island woman, 'Tangier and Smith combined. Anything you want. I don't care.

C.: You've heard me sing this. May the Good Lord.

J.M.: Sing it. Yeah.

(380403, Sings: "May The Good Lord")

J.M.: Weren't that good? That was worth it.

C.: She's heard me sing that -

J.M.: Hey, well you've heard me sing mine too.

K.F.: It's a beautiful hymn. You just can't get tired of that one.

J.M.: I know.

C.: I sing that - I sang it up to --

J.M.: Well when I speak, I do them certain two songs, and that's it. You know, you get familiar with, and you stick with it.

C.: Yeah.

J.M.: And it's better.

C.: That's a good one. It's got good thoughts in it. That's why I do that.

J.M.: Yeah.

C.: Yeah. Well, Janice, this has been very nice. I've enjoyed being here.

J.M.: Well I appreciate you coming over and helping.

K.F.: Thank you.

C.: Mice to meet you, Kelly. Good luck with your project, whatever you're doing.

K.F.: Well thank you, thank you.

C.: Okay.

J.M.: Don't forget your glasses, hon.

C.: Okay.

J.M.: They're right here on the corner of the table.

C.: All right.

J.M.: I guess what I could do if I get home and look through my stuff some day, just send it up to you and get it typed up.

K.F.: Yeah, that would be fine. Can copy it or whatever.

C.: All right.

J.M.: Can you get by?

C.: I'm going to get on my way.

K.F.: Nice to have met you.

J.M.: I've got my pickles soaking in the pickle now.

C.: Got them in the refrigerator. I intend to. But it - if I eat one, they'll be gone in 10 minutes.

J.M.: No, just try them. Try them with supper and put them in the bag.

C.: Okay.

J.M.: All right.

C.: Bye.

J.M.: She helped me peel my cucumbers on the last batch, so I give her ajar of pickles.

K.F.: I should let you probably get ready for work, or finish your laundry or whatever you need to do.

J.M.: Well whatever. Is this pretty much what you wanted? Something like that?

K.F.: Yeah. Are there any other songs that you feel you want to put on here?

J.M.: Well I've got two or three over home that I really like, but I don't have the words, and I can't remember them. I thought I had brought more words over, but I didn't. I guess that'll be a - but I like it when she does Crabber's Sweetheart. I like that.

K.F.: That's a very sweet song. That's a good one. She's really got the right key too for that.

J.M.: Yeah.

K.F.: 'Cause I remember the original song for that. And it was, you know, sung by a woman who had, you know -

J.M.: Yeah, I heard that. We went to South Carolina to a show one time, and the lady sung Crabber's Sweetheart. And I hadn't really heard - I mean - Crabber's Sweetheart. Cowboy's Sweetheart. And I said that would be a good one. So and I never could find the music to it.

K.F.: Really?

J.M.: No. Never could find the music to it. So Cathy could play it. I said well, you do that.

K.F.: That's a good one.

J.M.: And I think she likes to do it too. So other than that, I've got a lot more songs here, but I cannot think of the words to them. Was it any more on here you like the words to or

K.F.: Let's see. Oh, if you're healers -

J.M.: Oh, yeah. That was an old **Johnny** Ray's tune. Did you ever hear of Johnny Ray?

K.F.: I don't think so.

J.M.: Certain times of the year, the men would catch their crabs, you know, peeler crabs, they have a tendency to die before they shed.

K.F.: Right.

J.M.: "If your peelers role right over and they die, it's no secret you'll feel better if you cry." I forgot the words to that one too. I can't remember them. "Went crabbing on the Noll all day. You sometimes don't think it's real, but it's just that Jimmy hanging on your

hanging feel. If your busters, they all die before they shed, and everywhere you look, your other crabs are dead. And then your paycheck comes to you, you stop and then you sigh. Put your head down, and go on and cry." So that was a depressing one.

(Laughter.)

J.M.: Crabbing on the Noll. That's a place right back in Smith Island where a lot of scrapers crab,

K.F.: Okay.

J.M.: And the Jimmy, of course, is the male crab. But it-that was some of my first - I've got a load of these things here. And I've wrote songs to pretty much every one of them. And they've all been done. But it seems like the ones that started this is the ones you relate to them. "I'm the type of guy who likes to " I'd like to think of the words to that. Can't think of it. It's gone. One thing I find out, trying to go to school and all, all that schooling, you know, you have to - had the greatest time trying to -studying these young people in the class, they could hear it and that would be it. I'd have to come home and study all the evening. I mean I didn't even poke my head out of the door when I'd get home. It was a very hard thing for me to do. So I don't know how long I'll stay there, how long I'll be able to stay. Long as my health holds out, I guess I can do it.

(END OF INTERVIEW.)

SMITH ISLAND SONG PARODIES

LYRICS BY JANICE MARSHALL

- **Island Softcrabs***(_____Sunshine)
- **We Got Crabs Babe*** (I've Got You Babe)
- **To All the Crabs I've Caught Before*(To All the Girls** I've Loved)
- **Up the Bay Again*** (On the Road Again)
- **Just Crabbing in the Rain*** (Just Walking in the Rain)
- **All Shook Up***
- **Don't Let Your Babies Grow Up to Be Crabbers*(...Cowboys)**
- **Bay Oh!*** (Day-O)
- **Jailhouse Rock***
- **I Want to be a Crabber's Sweetheart*(... Cowboy's Sweetheart)**
- **If Your Peelers Roll Right Over and They Die*** (When Your Sweetheart Sends a Letter of Goodbye)
- **The Little White Crab That Died***
- **My Crabman's Back** (My Boyfriend's Back)
- **He's So Lucky (I Feel** Lucky)

- **Handy and** LT. (Ebony and Ivory) Lyrics by Patti Laird

Transcribed Lyrics available (Ask EE)

Videotape Log

Tape #: VT 101 [169103B]

of Tapes: 1

Location: Crisfield, Maryland

Topic: Crab Picking Project
Crab Picking Contest

Comments: This videotape is coverage of the 1987 Crisfield Crab Picking Contest, including a shot of the Miss Crustacean 1987 in her crown and cape. Original belongs to Joyce Fitchett.

00:00 Scenes of outdoor event, pickers gather
04:43 Picking contest begins
07:31 Shot of Miss Crustacean 1987
08:16 Views of crowd at contest
09:15 Scenes of contestants picking
16:05 Contest ends
Applause
17:02 Results
22:00 Prizes awarded

23:19 Individual interviews with pickers, brief.
(Difficult to hear because crab race beginning in background.)
24:11 TAPE ENDS

Videotape Log

Tape #: VT100 [169103A]

of Tapes: 1

Location: Various, including Smith Island Seafood Co-Op

Topic: Crab Picking Project

Comments: This videotape is a compilation of different crab picking scenes, including pickers at Smith Island Seafood Co-Op at work with a Japanese narration, crab picking contest scenes from the 1970's and some very old footage of watermen possibly from the 1920's.

00:03 Very old scenes, without audio, of crab pickers at work in a packing house
 00:25 Off briefly
 00:28 On again - back to crab pickers at work
 01:12 Crab Queen in crown and robe
 01:35 Outdoor pickers at fair
 01:55 Outdoor demonstration

 02:45 Smith Island Seafood Co-Op, pickers at work with Japanese narration
 04:37 English interview with Smith Island picker
 05:03 Japanese narration. Pickers working, singing in background
 07:00 Pickers at work in office - bookkeeping
 07:19 Packing crab meat in ice
 07:29 Loading cart and driving to boat
 08:12 Delivering packed boxes to boat
 08:30 Japanese woman arrives at plant and learns to pick

 10:40 Crab picking contest - English narration - Crab Bowl, 1972
 Crab race/derby
 Governor's Cup Race
 11:40 Crisfield Seafood Packing

 12:07 Very old black and white scenes on water
 with swing music in background (1920's?)
 Poor video quality
 13:15 Railway scene/watermen dancing/loading boats, horse, boat motoring away
 15:07 END OF TAPE