ACKNOWLEDGEMENTS

So many people played significant roles in aiding the completion of this research. I would like to thank my family and friends for all the encouragement and support that they gave me, particularly my parents Dr. Ralph and Isabel Schillace, and my brother Sam Schillace.

Without the emotional support and understanding of Lisa Belanger, it would have been significantly more difficult to accomplish this work. She also deserves special acknowledgement for encouraging me to attend the memorial held for John Fahey, and subsequently making the first set of transcriptions of the service.

Dr. James G. Lidgett, Todd Vince, and Henry Feinberg were early teachers that enabled me to find myself both musically and academically. They all share an equal part in my work and continue to inspire me with their accomplishments.

If not for my dear friend Chris McCullen, who not only introduced me to the music of John Fahey, but so many other artists, there would be no thesis. His recommendations still inspire me to keep a fresh perspective, and have enabled me to defend the ephemeral nature of music.

There were no shortages of people willing to speak with me about John Fahey, and a few need to be singled out. Eugene "ED" Denson spoke to me at length regarding his early relationship with John Fahey and Takoma Records. Dick Spottswood provided invaluable insight into early American music and many of the opinions that have been conveyed regarding folk music. George Winston's generosity not only in talking with me, but by providing me with his personal collection of materials, undeniably brought this research to a superior level.

Of all the people I spoke with who knew John Fahey, Barry Hansen became a consistent source of information, discourse, materials, and general dialog. Without his help and correspondence, the contents of this work would have far less detail. He helped me maintain through the process of writing the thesis that John Fahey, and the subjects surrounding him, were valuable additions to American research. It was through Barry Hansen and other people who knew John Fahey, that I was able to feel a part of historical continuity. There could have been no better motivation.

More than any single person, my advisor Dr. Mary A. Wischusen saw me through this process. Her encouragement started before I even considered graduate school, nominating me for the <u>Panteleo Scholarship</u> while I was taking classes as a post-bachelor. Without her subsequent encouragement for me to begin graduate studies, it is certain that I would not have proceeded in the manner that I did. During the process, she never led me to believe that I was on the wrong path and always supported my direction, while at the same time ensuring that I maintained a high standard of writing and research. She was in part responsible for my receiving the <u>Graduate Professional Scholarship</u> and <u>The Music Study Club Scholarship</u>. Dr. Wischusen was the first person who made me believe that I could have any academic success. Her own passion for excellence became my own. As I continue to go forward, her influence will be a part of my every achievement.

Finally, I would like to extend a special thanks to the many guitar students that I have had the privilege of instructing over the years. Most of them by default have at least one John Fahey piece in their repertoire, and a general understanding of his contribution to the instrument that they love. But more than anything else, what they helped me retain is far greater than what I showed them: that an individual's vernacular is sacred, and should be respected when making contributions to it. I thank them for never letting me lose sight of my vernacular by being a part of their own.

İİİ