

VLR 9/14/15
NRP 11/8/15

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Patsy Cline House

other names/site number DHR ID#: 138-0042-0584; also as 138-5010 -0001

2. Location

street & number 608 South Kent Street not for publication N/A

city or town Winchester vicinity N/A

state Virginia code VA county _____ code 840 Zip 22601

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination _____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets _____ does not meet the National Register Criteria. I recommend that this property be considered significant X nationally _____ statewide _____ locally. (_____ See continuation sheet for additional comments.)

[Signature] 9/14/15
Signature of certifying official Date

Virginia Department of Historic Resources
State or Federal agency and bureau

In my opinion, the property _____ meets _____ does not meet the National Register criteria. (_____ See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:
____ entered in the National Register
____ See continuation sheet.
____ determined eligible for the National Register
____ See continuation sheet.
____ determined not eligible for the National Register
____ removed from the National Register
____ other (explain): _____

Signature of Keeper

Date of Action

U. S. Department of the Interior
National Park Service

Patsy Cline House
City of Winchester, Virginia

5. Classification

Ownership of Property (Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property (Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

Contributing	Noncontributing	
<u> 1 </u>	<u> 0 </u>	buildings
<u> 0 </u>	<u> 0 </u>	sites
<u> 0 </u>	<u> 0 </u>	structures
<u> 0 </u>	<u> 0 </u>	objects
<u> 1 </u>	<u> 0 </u>	Total

Number of contributing resources previously listed in the National Register 1

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.) N/A

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: DOMESTIC Sub: Single Dwelling

Current Functions (Enter categories from instructions)

Cat: DOMESTIC Sub: Single Dwelling

7. Description

Architectural Classification (Enter categories from instructions)

MID-19th CENTURY: Greek Revival

Materials (Enter categories from instructions)

foundation STONE: Limestone; Cinderblock

roof METAL: Tin

walls WOOD: Weatherboard

other SYNTHETICS: Vinyl

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)
PERFORMING ARTS

Period of Significance 1948-1957

Significant Dates 1948-1953
1957

Significant Person (Complete if Criterion B is marked above)
Patsy Cline

Cultural Affiliation N/A

Architect/Builder UNKNOWN

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: _____

10. Geographical Data

Acres of Property .1652 acre

UTM References (Place additional UTM references on a continuation sheet)

Zone Easting Northing Zone Easting Northing
1 17 / 744953 / 4340345 2 _____

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title:

Organization: Cultural Communications/Virginia Department of Historic Resources

date June 23, 2005

street & number: 2008 Morgans Mill Road/107 N. Kent Street telephone (540) 722-3427

city or town Bluemont/Winchester state VA zip code 20135/22601

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Sweet Dreams for Patsy, LLC, c/o The Adams Companies

street & number 303 South Loudoun Street telephone (540) 667-2424

city or town Winchester state VA zip code 22601

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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Patsy Cline House
City of Winchester, Virginia

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SUMMARY DESCRIPTION

Located at 608 South Kent Street in the City of Winchester, the two-story, three-bay, single-pile frame house stands as a memorial to Patsy Cline, renowned country music singer, who lived there continually from the age of sixteen to twenty-one, from 1948 to 1953, when she married her first husband, and intermittently until 1957, when her career was launched.¹ Situated on a stone foundation, the modest Greek Revival-style dwelling was probably built in the mid-nineteenth century. The original side-passage-plan front section of the house has a steeply pitched gable roof with an interior-end chimney. Due to interior and exterior alterations, the house has integrity from about 1900. The interior plan of the house has been somewhat altered but the original flooring is still present in the oldest part and the Greek Revival-style mantel in the front room is intact. The house represents a typical house in a working-class residential neighborhood in Winchester.

Architectural Details

The house at 608 South Kent Street is a simple vernacular house that may date to the mid-19th century. The front section of the present house is a two-story, three-bay, single-pile, frame dwelling covered in vinyl siding and features a random rubble stone foundation, an interior-end brick chimney at the north gable end, and a standing-seam metal gable roof. A one-story, three-bay front porch with chamfered square wood posts on brick piers extends across the front and shelters an asymmetrical entrance with simple wooden trim and an early-20th-century wooden door with nine lights above three horizontal wooden panels. The slatted porch ceiling reveals that at one time the porch was smaller and most likely only sheltered the doorway, which would have been typical of the Greek Revival style. The windows at the front are wooden, double-hung, two-over-two-sash windows with simple wooden trim. A rear frame addition with a shallow gable roof appears to date from the early twentieth century. Board-and-batten siding can be viewed underneath the vinyl siding on the north elevation of this addition. It features both six-over-six-sash and three-over-one-sash windows and a rear four-panel wooden door providing access to a modern rear stoop and wooden stairs to the ground below. A door leading to the basement is also located at the rear. An interior basement batten door appears to be original to the house and contains long strap hinges with hand forged nails.

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The side-hall plan of the original dwelling appears to have been altered with the removal of a wall dividing the stair hall from the front parlor. The staircase dates to the late 19th century and features turned balusters, a simple handrail, and a typical turned newel post. The parlor contains a fireplace mantel consisting of symmetrically molded trim with bull's-eye cornerblocks framing the firebox, and a plain frieze and molded shelf above. A stoveplate used as a fireback found in the fireplace is inscribed with the name of its manufacturer "George North" who operated a foundry near Harper's Ferry, West Virginia in the late 18th and early 19th centuries.² Door and window trim throughout the house is plain. The second floor of the original section contains a small stair hall and adjacent bedroom. No fireplace or mantel survives in this room. The attic has peeled saplings connected to a ridgeboard, and the evidence of a chimney fire can be seen at the north gable end.

The rear addition consists of a dining room and kitchen on the first floor and two small bedrooms and a bath on the second floor. The northeast room was known to be Patsy Cline's bedroom. The interior of the rear addition has been altered and modernized on both floors. The basement has three rooms – one located under the front section of the house and the other two located under the rear additions. The ghost of a staircase is visible on the west wall of the northeast basement room. Although the plan of the house appears to be intact from the mid-20th-century when Patsy Cline lived here, some of the details like doors, trim, etc. probably post-date her habitation of the house.

ENDNOTES

1. Douglas Gomery, Professor of Media History, University of Maryland, College Park, Maryland, oral history interview by phone and email, Joanna J. Evans, Winchester Regional Office, Virginia Department of Historic Resources, June 21-23, 2005. Records in the files of the Virginia Department of Historic Resources.

2. H. E. Comstock, oral history interview by Joanna Evans, Virginia Department of Historic Resources, June 23, 2005. Notes in the files of VDHR.

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STATEMENT OF SIGNIFICANCE

The home of country music legend Patsy Cline is located at 608 South Kent Street in the City of Winchester, Virginia. As in Patsy's lifetime, the property remains a private residence in a working-class neighborhood. The property is nationally significant: because of its direct and continuous presence in Patsy Cline's life during the decisive years of her early career; because of pivotal events that transpired in the family home; and because of Patsy's close relationship with her devoted mother, Hilda Hensley. The property merits recognition on the National Register of Historic Places under Criterion B for its direct association with renowned country music singer Patsy Cline who lived in the house continuously from the age of sixteen to twenty-one, from 1948 to 1953, when she married Gerald Cline. She lived at this residence longer than at any other house associated with her in the Winchester and Nashville areas, and she returned to it intermittently until 1957 when her singing career began. Ending the period of significance with 1957 also merits the property's recognition on the National Register of Historic Places under Criteria Consideration G.

Historical Background

More than forty years after Patsy Cline's tragic death in 1963, her legacy endures. Her expressive voice and exuberant musical style propelled Patsy Cline to the top of the record charts and the pinnacle of popular recognition in the late 1950s and early 1960s. Her haunting voice has become an American standard for musical excellence ever since.

In Harold Bradley's opinion, "Patsy took the torch from Kitty Wells and she raised the level of the singers up to a new standard. Now she is the standard. ... The beautiful part about Patsy's singing is that nobody can do it like she did it. You listen to those records and you get to the end of Faded Love where she does that little sigh and you could tell it was really for real. She was very convincing – she was a great storyteller. I am really proud of the history I had with her, and I treasure the fact that I worked with, probably, the greatest singer – I think that you would have to say, the greatest country singer of all time."¹

Patsy's memory and music live on today, translated into an astounding array of awards and accolades, recognition, and persistent record sales:

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The first solo female singer to become a member of the Grand Ole Opry - 1960
The first woman to be inducted in the Country Music Hall of Fame - 1973
Inducted into the Grammy Awards Recording Hall of Fame- 1992
Grammy Awards Recording Hall of Fame Induction - 1992
The first solo female country star acknowledged with a U.S. Post Office postage stamp - 1994
Grammy Lifetime Achievement Award for "Creative Contribution of Outstanding Artistic Significance - 1995
Patsy's "Greatest Hits" Album sells eight million copies - 1997
Hollywood Walk of Fame Honoree - 1999
Inducted into the Virginia Legends Walk - 1999

Patsy Cline's albums and CDs continue to sell "platinum" every year. She has been on Billboard Magazine's Top Country Album List for the last ten years. Her life story has inspired numerous plays, biographies, even a popular Hollywood film. "Crazy," one of Patsy's best-known songs written by Willie Nelson, continues to be the number one jukebox hit of all time. Ten thousand active internet links connect international fans to the life and music legacy of Patsy Cline. The house at 608 South Kent Street stands as an icon for Patsy Cline fans and admirers hoping to know "first hand" the story of Patsy's early years.

Hilda Hensley and her three children, Virginia Patterson (Patsy), Sylvia, and Sam, Jr. made their home at 608 South Kent Street. Winchester city directories, city archives, published histories, popular publications, and oral histories document that the Hensley family lived at 608 South Kent Street from November 1948 to June 1957.² This family home was a foundation and a springboard for Patsy's ambitious dreams of becoming a country music star. It was the centerpiece for the events that transpired during Patsy's life from age 16 to 25. These were the formative, seminal years in Patsy Cline's musical career and personal life. Patsy repeatedly acknowledged her important bond with her mother and the essential role she played in launching Patsy's career.

If I made up a list of the people I admire, Mom would probably fill up half of it. She could do anything and everything. And she'd do it for me. She was the one person I could depend on. She never once let me down. I would never have gone anywhere if it hadn't been for Mother's faith and support.³

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Patsy Cline's teenage and young adulthood home is significant beyond her musical career. It attests to the tough personal circumstances of Patsy's girlhood and her unusual tenacity and determination to realize her personal dream to be a singer in a time when women commonly remained home as housewives. As a struggling new talent in the 1950s and early 1960s, and, at fifteen, one of two heads of household, Patsy learned to succeed, especially in the male-dominated domain of commercial country music. From the start Patsy was an innovator and a feminist pioneer. "Here was a woman not only 20 years ahead of the pack musically – the female singer responsible for changing the course of country music – but also 20 years ahead as a feminist."⁴ (Ellis Nassour, biographer) "Patsy, I think, opened the door for all the girls."⁵ (Loretta Lynn, singer) "She was really proving to the world and especially the world of country music, that a woman could close the show and that she could sell tickets and that she could sell records Women didn't have the clout they have today. More than anyone, Patsy opened the door for us...before that we'd only been used as window dressing."⁶ (Dottie West, singer) "She [Patsy Cline] did more than usher in a new decade – she transformed what it meant to be a female country star... She was aggressive and ambitious and self-assertive. 'You wouldn't have to tell Patsy anything about this women's lib business,' observed her record producer, Owen Bradley. 'I do believe she could have taught them a thing or two.'"⁷ (Nassour)

According to a recent interview with Patsy's second husband, Charlie Dick, much of the 608 South Kent Street historic fabric, the neighborhood setting, and landscaping appear approximately the same today as when Patsy lived there. Mr. Dick identified a set of limestone steps leading from the south side of the house to the backyard, a side yard fence, and the backyard as being there in the mid-1950s. He also referenced photographs of the period that show Patsy in her backyard decorating a convertible for the annual Apple Blossom Festival parade, an important local event that featured Patsy as a budding star, and years later, as a legend.

The interior of the simple frame structure has retained much of its architectural integrity since it was the Hensley family residence. "The house at 608 South Kent Street ... was in a working-class section a few blocks from downtown. It was a small, two-story frame structure with a living room, dining room, and small kitchen on the first floor and bedrooms on the second. A former neighbor described it as a clapboard house." A back porch and a second-floor bedroom have been added since Patsy's era. The dining room, where it is known that Hilda Hensley sewed all of Patsy's famous cowgirl dresses and nightclub outfits for her honky-tonk forays, remains almost as it was in the 1950s. It is documented that Hilda's sewing machine rested against the north

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wall of this dining room. It is believed that Patsy, her brother Sam, and her mother made their own repairs to the structure, replacing gutters and changing interior walls. The wide opening between the living room and the dining room is the result of their renovation work.

Over time the original basement space has changed to include a foundation for an enlarged kitchen, but the original space beneath the northeast rear section remains. This area, consisting of two rooms, is believed to have been decorated by Patsy and her second husband, Charlie Dick, as their first apartment after their marriage in 1957. However, Dick entered the United States Army shortly after their marriage, and the couple moved to Fort Bragg, North Carolina.⁸ Two pieces of the couple's furniture from this apartment are exhibited in the Country Music Hall of Fame Museum in Nashville, Tennessee.

The nine years that Patsy's family spent at 608 South Kent Street embodied a period of poverty and determination for both Patsy and her mother. Some suggest these years of sacrifice and deprivation influenced her emotive singing style and empathy for the less fortunate. Her girlhood home was on the "wrong side of the tracks". "In Winchester, the railroad tracks do not constitute a social division. Instead Main Street was the unofficial boundary line and many of the people who were from the east side or 'right' side of Main Street were described as aristocrats. Patsy was from the wrong side of Main Street. Had she lived on the right side of Main Street and had she been a member of a wealthy family... she would have been called, in friendly terms, 'high-spirited'. But the people in power, in unfriendly terms, called Patsy something worse than high-spirited and concluded that she 'will never amount to a damn'."⁹

Virginia Patterson Hensley (Patsy Cline) was born in Winchester Memorial Hospital on September 8, 1932. Her father, Samuel Hensley, Sr., was a blacksmith and transient laborer struggling from job to job, town to town. In her first fifteen years, Patsy lived in eighteen different houses from the village of Gore, a few miles north of Winchester, to the City of Portsmouth, located in southeastern Virginia, before moving into the house at 608 South Kent Street in Winchester.¹⁰ Patsy's mother and father separated in 1948,¹¹ which caused the move back to Winchester from Gore, leaving Patsy and her mother to fend for themselves as heads of household, supporting the two younger siblings. Her mother Hilda earned extra income taking in laundry and sewing. The subsequent divorce most likely influenced Patsy's decision not to return to school, allowing her to find full-time work in order to support her family. Patsy is believed to

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have worked at several places over the next few years, and at night she and her mother began to pursue Patsy's dream of a singing career.

At the age of sixteen, in Winchester, I had to stop school to help Mother keep the home and my brother and sister in school. I worked every day and at night sang for anything where I could be heard... I worked all day in Hunter Gaunt's Drug Store in Winchester, and then at night, my mother drove me to Front Royal, where I sang pop tunes in a supper club from 10:00 p.m. to 1:00 a.m. We wouldn't get home and in bed until about three o'clock in the morning. A few hours later I was up, getting ready to return to work in the drugstore.¹²

The former general manager of WINC Radio, Phil Whitney, recalled Patsy in 1949 pressing her face against the glass studio window to see the recording sessions for several Saturday mornings.

I used to sing or hum along with the recordings I'd hear on the radio. One day I got real brave and walked into the Winchester radio station (WINC) at the hour a hillbilly band was being featured. I told the leader, 'If you just give me a chance to sing with you, I'll never ask for pay.'¹³

WINC eventually let Patsy sing and consequently, she began performing as a member of Joltin' Jim McCoy's broadcast show on Saturday mornings. In addition, for six months Patsy and Mr. McCoy would rehearse at 608 South Kent Street in the afternoons before performing in local nightclubs.

At Winchester's Palace Theater (since demolished) Patsy engineered an introduction to Wally Fowler, famed gospel legend, and his Oak Ridge Quartet. Patsy approached Wally for an audition. "At first skeptical, Fowler was overwhelmed when he heard Patsy's voice and gave her a spot on his show that evening. She sang 'A Closer Walk With Thee' and brought the house down. She absolutely captivated them," recollected Fowler. "She went off stage with a thunderous applause and had to come back to take a bow...I thought at the time, 'This little girl is really something - she might have potential to be groomed for bigger and better things.'¹⁴ Later that evening, in the living room at 608 South Kent Street, Wally approached Patsy's mother with an offer to "launch" Patsy's career with a Nashville audition for the Grand Ole Opry. "I went to the living room. [608 Kent Street] There was Wally Fowler. I nearly dropped dead!"¹⁵ reported Mrs. Hensley. Subsequently, Patsy and her mother traveled from their Winchester home to

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Nashville for Patsy's first audition. Patsy was sixteen years old. The audition failed to produce an opportunity for Patsy, but her enthusiasm and determination propelled her on to new opportunities.

During these early years, Patsy sang often in local contests, charity shows, and clubs. In 1952 Hilda Hensley began to create the trademark cowgirl outfits, "western duds" worn by Patsy in her early country music performances. Mrs. Hensley sewed every one of her daughter's trademark dresses, styled after Patsy Montana's costumes, in the dining room at 608 South Kent Street. "Patsy's growing, traveling career required lots of clothes. Hilda and Patsy continued working on Patsy's many costumes. Visiting friends, Patsy often sewed on sequins..."¹⁶ By 1953 Patsy began singing with The Melody Boys, changing her name from Patsy Hensley to Patsy Cline, after her marriage to Gerald Cline that same year. Patsy showcased many of her signature cowgirl dresses in local clubs, and eventually performed on Jimmy Dean's Town and Country Time Show in Washington, D.C.¹⁷ Dean recalled, "I was working a D.C. club with Roy Clark...she went to change and came out in full western regalia.... She sang and just knocked everybody's hat in the creek."¹⁸

In 1954 Patsy signed her first record contract with 4 Star Records and by 1955 she fulfilled her life-long dream and debuted in Nashville on the Grand Ole Opry. In 1956 Patsy recorded her trademark song, "Walkin' After Midnight," and in January 1957 she and her mother traveled from the family home on South Kent Street to New York City where Patsy won the Arthur Godfrey Talent Contest, singing that haunting song. Patsy's career began to soar. Soon afterward, she recorded her first LP album, PATSY CLINE, on Decca Records.

In 1957 two major events changed Patsy's household: she divorced Gerald Cline, returned from Frederick, Maryland to 608 South Kent Street, and in September married Charlie Dick. They had planned to live in the basement apartment at 608 South Kent Street, but soon afterwards they moved to Fort Bragg, North Carolina when Charlie was drafted. Patsy returned to Winchester in 1958 to give birth to their first child, Julie. Patsy and the new baby stayed several months with Patsy's mother. By this time, 608 South Kent Street was rented and Hilda Hensley had moved to 720 South Kent Street, which was one of three Kent Street houses purchased for her by Patsy in 1957.¹⁹ By 1959 Patsy and Charlie had moved to Nashville.²⁰

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Other buildings associated with Patsy's early, formative career are still found in Winchester. The former G & M Music Store is at 38-40 Boscawen Street where Patsy listened to new music and even recorded her first demo disk for Nashville. Unfortunately, the building was renovated in 2004, causing a loss of historic integrity. Gaunt's Drug Store where Patsy worked and sang tunes from behind the soda fountain is still extant, although renovations have considerably altered the store since Patsy worked there. Most of the nightclubs and sites, such as the Winchester Drive-In where Patsy performed, have been either torn down or remodeled. Only 608 South Kent Street retains much of its character as the girlhood home of Patsy Cline and where she lived the longest in her lifetime according to Douglas Gomery, Professor of Media Studies at the University of Maryland.²¹ The dwelling serves as a proud testament to Patsy's Cline's love of family, her devoted and important relationship with her mother, and their drive and determination that launched Patsy's star-studded career.

Unfortunately, Patsy Cline's life ended in a plane crash on March 5, 1963 in Camden, Tennessee, adding tragedy to her towering global legacy. She was interred at nearby Shenandoah Memorial Park, a few miles south of Winchester in Frederick County. In spite of her shortened career, testimonials of Patsy's influence and impact abound across time:

She's taken the standards for being a country music vocalist, and she raised the bar. Women, even now, are trying to get to that bar.... If you're going to be a country singer... then you sure have to be aware of how she did it. It's always good to know what was in the past, because you might think you're pretty hot until you hear her.... It gives all the female singers coming in something to gauge their talents against. And I expect it will forever.²² (Harold Bradley)

Patsy Cline was my idol, immediately, from the first time I heard her sing. Patsy could sing any kind of song and she just sang with so much emotion ... Her music is timeless. I think we'll always hear her music. It's still heard on everyday radio. She really said things with her music. She said things for people. There was feeling there ... "Patsy once said, 'Hoss! If you can't do it with feeling, don't.'²³ (Dottie West)

... the reason that she's remembered today, in this music business, is because she was a great singer and a great stylist... Her records stand up today. They sound like today's country records... She was a pioneer.²⁴ (George Hamilton)

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There were other girls, in the past, that sang country songs but not like Patsy. They never got as popular. She was accepted, worldwide, with whatever type of music. She paved the way.²⁵ (Ferlin Husky)

Today's stars continue to acknowledge their inheritance to Patsy Cline. Former country star, k. d. lang commented on her debt to Patsy, "I started to get interested in country music and I was searching for someone to make sense for me. I was given a couple of Patsy Cline records for my twenty-first birthday. I listened to her sing and how Patsy and Owen Bradley incorporated blues, swing and some of the rockabilly stuff. Her sensibility was so pure and yet she incorporated all these types of music. She had a type of soul that is hard to find in a singer. Soul only comes from integrity."²⁶ Patsy also inspired Reba McEntire, "The people I listened to for emotion were Dolly Parton and Patsy Cline... on 'Crazy' you can almost hear her cry from her guts, you know. That's the kind of stuff I wanted to do."²⁷

Patsy Cline's home at 608 South Kent Street in Winchester, Virginia, offers a window on the famed singer's early road to stardom. The house and other hometown landmarks stand as perpetual physical testaments to the genius and guile of a country girl destined for fame... reminders of her youthful exuberance and determination, harbingers of impending success. Her home is already esteemed throughout the world as a significant monument along the Patsy Cline pilgrimage. The Kent Street property embodies her spirit and signifies her "hometown" roots, where she got her start, often returned, and found her final resting place.

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ENDNOTES

1. Doug Hall, *The Real Patsy Cline* (Kingston, Ontario: Quarry Press, Inc., 1998), 139-140.
2. Oral history interview by phone and email of Dr. Douglas Gomery, Professor of Media History, University of Maryland, College Park, Maryland by Joanna Evans, Winchester Regional Preservation Office, Virginia Department of Historic Resources, Winchester, Virginia on June 20-22, 2005. Notes in the files of the Virginia Department of Historic Resources.
3. Mark Bego, *I Fall to Pieces* (Holbrook, MA: Adams Media Corporation, 1995), 20.
4. Ellis Nassour, *Honky Tonk Angel: The Intimate Story of Patsy Cline* (New York: St. Martin's Press, 1993), XVI.
5. Mary Bufwack and Oermann, Robert, *Finding Her Voice, The Saga of Women in Country Music* (New York: Crown Publishers, Inc., 1993), 243.
6. Ibid.
7. Nassour, 251.
8. Gomery oral history interview.
9. Source in records of Cultural Communications, Bluemont, Virginia.
10. Gomery oral history interview indicated that Patsy had lived in Lexington, Virginia as a child almost as long as she had lived at 608 South Kent Street.
11. Ibid.
12. The Country Music Foundation/MCA Records, The Patsy Cline Collection, Nashville, Tennessee, 1991.
13. Margaret Jones, *Patsy – The Life and Times of Patsy Cline* (New York: Harper Collins, 1994), 21.
14. _____, 31.
15. Bego, 19.
16. Source in records of Cultural Communications, Bluemont, Virginia.
17. Gomery oral history interview.

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18. Source in records of Cultural Communications, Bluemont, Virginia. See also Jimmy and Donna Meade Dean's recent book, *Jimmy Dean's Own Story* (New York: Berkley Books, 2004), 37-38.

19. Ibid.

20. Nassour, 45.

21. Gomery oral history interview.

22. Brian Mansfield, *Remembering Patsy* (Nashville, Tennessee: Rutledge Hill Press, 2002), 92

23. Hall, 146.

24. Nassour, 141.

25. Ibid., 143.

26. Ibid., 145.

27. Bego, 203.

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Joltin' Jim McCoy Oral History, Interviewed by M. Malone, N. Bates; Handley Library Archives,
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Winchester, Virginia City Directories from 1949 – 1959.

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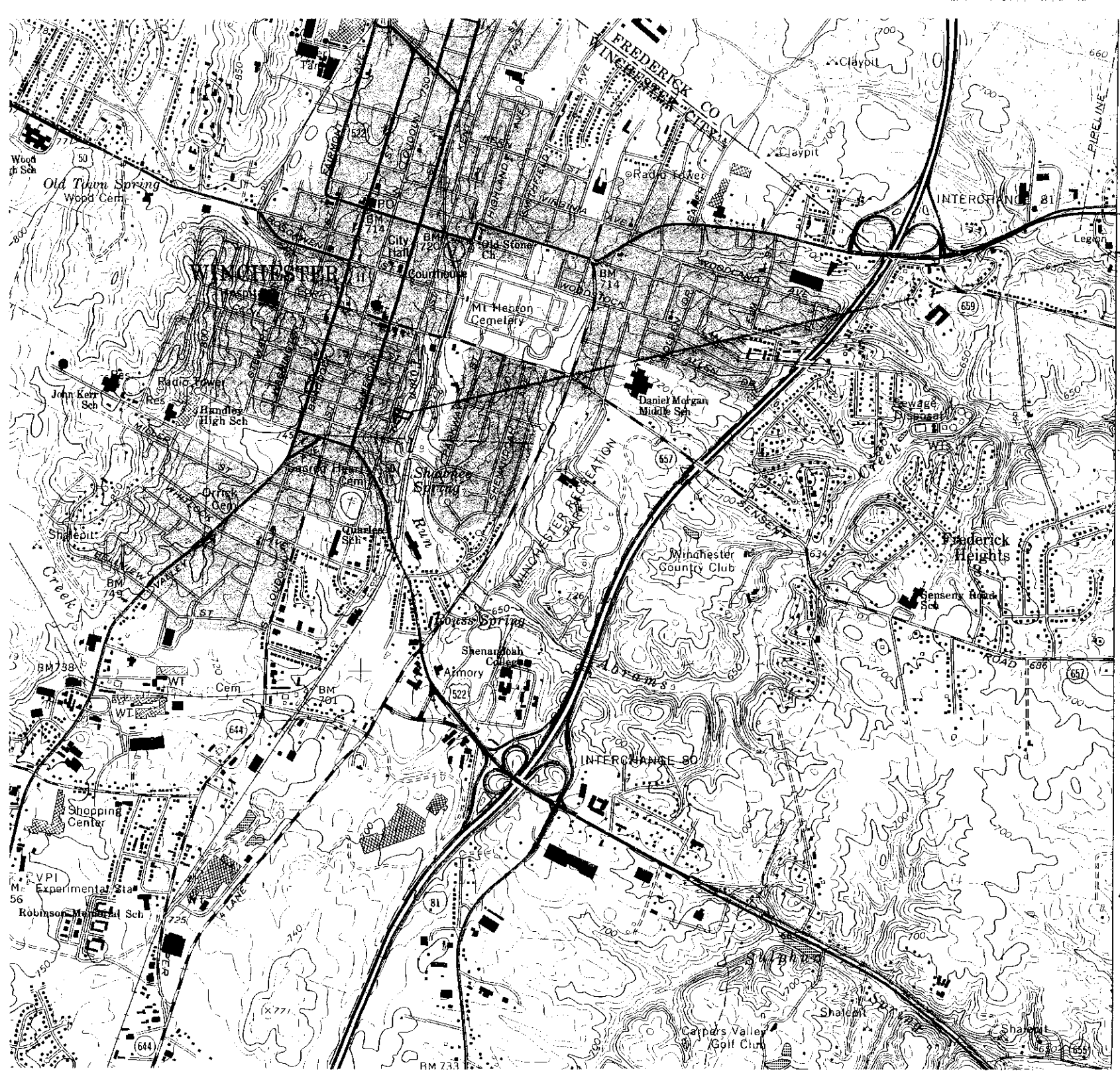
GEOGRAPHICAL DATA

Verbal Boundary Description

The boundary of the Patsy Cline House is shown as the bold line on the accompanying map entitled "Patsy Cline House/608 South Kent Street/ Winchester, Virginia" obtained from the City of Winchester Department of Planning. The map has a scale of 1"= 20'.

Boundary Justification

The boundary includes the city lot containing the house that has historically been associated with Patsy Cline.



4342
 (STEPHENSON) BERRYVILLE 6 MI.
 5362 11 NE 7
 4340
 10'
 4338

PATSY CLINE HOUSE
 CITY OF WINCHESTER
 VIRGINIA

UTM REFERENCE:
 17/744953/4340345