

The Barn Dance Opera Journal

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Vol. 55 2007

Fall Edition

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Gram Parsons

Roots of Country Rock / Alternative Country

By Grant Heywood

When country rock first arrived on the scene in the late 1960's, Nashville pretty much turned a blind eye and didn't want to associate with the so called 'hippie' generation. But today's country music owes its beginnings to the groups and artists of the early 'country rock' generation that flourished mainly in California and the southern states. Today's new country rock is now labelled alternative country or for lack of a better word 'Americana music'.

Country rock arrived around 1967-68 when Gram Parsons, from Waycross, Georgia, recorded his first album 'Safe At Home' with The International Submarine Band, on Lee Hazelwood's label. Parsons practically invented country rock by blending the Bakersfield country sound (perpetuated by Buck Owens) with honky tonk and boogie. It was Parsons who discovered Emmy Lou Harris and used her as a vocalist on many of his album cuts and he also hung out and influenced the Rolling Stones. (Check out the Stones songs: Wild Horses, Honky Tonk Woman). Gram Parsons made California his new found home and soon became involved with the Byrds recording of the infamous 'Sweetheart of the Rodeo' album. The album really became a cult classic of its time, with Lloyd Green on steel guitar, and later on the influential Fender telecaster guitar bender, Clarence White. The album included songs like 'Blue Canadian Rockies', Haggard's 'Life In Prison', the Louvin Bros. 'Christian Life', and Bob Dylan's 'You Ain't Goin' Nowhere'. Dylan himself, at this time, was

also being influenced by country and recorded 'Nashville Skyline'.

Parsons and Chris Hillman of the Byrds (also, the Desert Rose Band), then formed the Flying Burrito Bros. band with bassist, Chris Ethridge and Sneaky Pete Kleinow on steel guitar, who used to use a fuzz distortion to rock things up a bit. (which was sacrilegious by Nashville standards). The Burrito Bros. were one of my all time personal favourite bands to say the least. I've practically worn out those two vinyl records. The Burrito Bros. soon influenced a host of other country rockers such as Poco, the Eagles, Nitty Gritty Dirt Band and New Riders of the Purple Sage. At the same time, other artists like The Band, Neil Young, Linda Ronstadt, Stephen Stills and the Ozark Mt. Daredevils were exposing their country roots in song as well.

It almost became fashionable to have Jerry Garcia from the Grateful Dead play banjo or steel guitar on

their album tracks. Garcia was originally from San Francisco and played banjo in an earlier group with David Grisham called 'Old, And In The Way'. It was Jerry Garcia who played steel guitar on the Crosby, Stills, Nash & Young classic song, 'Teach Your Children'. Country rock wasn't just restricted to California either. The phenomenon was also prevalent in much of the southern rock music emanating from the deep south. Lynyrd Skynyrd, the Allman Bros. Band, Marshall Tucker, and Charlie Daniels all owe a debt of gratitude for the surge in country rock that began with Gram Parsons.

Country music itself couldn't shield itself from the burgeoning crossover of rock and country. Willie Nelson could be considered the founding father of outlaw country and was quick to record albums with Waylon Jennings, Kris Kristofferson, Johnny Cash and others to explore their own brand of

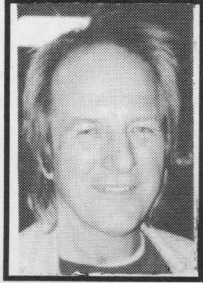
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The Flying Burrito Bros - photo taken from the back of their album jacket. Left to Right - Sneaky Pete, Chris Hillman, Gram Parsons and Chris Ethridge.

The Editor Speaks

by Grant Heywood



Well folks, that had to be one of the longest, warmest summers on record. I hope everyone had a great summer season and got out to hear some good old country music over the last few months. There seemed to be a lot of festivals and shows of country music over the summer, but the traditional variety of country music is not always easy to come by.

I was fortunate enough to be in the company of some great country performers this summer, backing up folks such as: Larry Mercy, Bonita Mercer, Randy Satchell, Bill Murray, and several others. I also got to meet with a lot of Barn Dance members and fans at other shows as well. Barn Dance musical director and steel guitarist, Doug Dietrich was touring this summer with a first class Hank Williams tribute act that turned a lot of heads all over Ontario. Bill Robichaud, a young guitar picker, kindly filled in when Barn Dance guitarist, George Lonsbury had to take time off because of illness. We're anticipating George's full recovery so we can enjoy his fine picking style and the guys in the band can get back to pulling more practical jokes on George.

I was on a fishing trip this past September, with 3 other fishin' musicians.

We enjoyed the great hospitality of Bill and Karen Ritzell at Land O' Lakes Lodge at Marten River. It's just off Hwy. 11, about 40 minutes north of North Bay next to Trapper Johns'. The scenery was beautiful and the fishin' was pretty good too. We were able to get enough fish for a surf & turf pan fry and BBQ on the Saturday night. Often times our wives and partners think we don't really get much fishing done, especially when we don't really come home with any fish or even pictures of fish. What can I say ... we ate them all ... and that's the honest truth honey! ... Really!

We'd usually fish by day, but at night we'd warm up the cottage with some pickin' and singin'. This year the cottage almost looked like a fully outfitted recording studio. It was a great getaway to say the least except it almost snowed on the day we were out on the lake for about 8 hours. Needless to say, we'll be doing it all again next year. Sure was hard getting back to the daily grind though.

On another note, I've had some folks ask when my dad's 'Tales of the Donnelly Feud' album will be re-released on C.D. I originally hoped for a spring release but expect to have it out before the end of 2007. It will have a new cover, but everything else should be the same, including the music. Also, there will be a new release this fall of Earl Heywood's earlier recordings for sale on C.D. A company from Europe is putting the final touches on releasing this new package which will include a fold-out of old pictures and articles as well as a tribute from yours truly.

The Barn Dance Historical Society and Entertainment

Museum

P.O. Box 68

Wingham, Ontario N0G 2W0

Phone (519) 530-8000

(or leave a message)

BARN DANCE WEBSITE:

www.thebardance.ca

Earl Heywood

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Simmermaker and Murray Armstrong.

I have to thank Barn Dance historian, Lynn Russwurm for kick-starting this project and I'm looking forward to hearing it when it is released in November sometime.

We've got some upcoming Barn Dance shows at the Heritage Theatre in Wingham this fall, and I hope to see you then. Best of the holiday season to everyone.

Comments? Please contact:
Grant Heywood
5584 Deborah Glaister Line,
R. R. #2,
Wellesley Ont. N0B 2T0
Phone: (519) 656-2552
E-mail: heywoods@golden.net

2007 & 2008 Upcoming Events:

Date	Event Name	Place
Sunday, Oct. 14	The Barn Dance Show	Heritage Theatre, Wingham Town Hall
Sunday, Dec. 9	The Barn Dance Gospel Show	Heritage Theatre, Wingham Town Hall
May 23, 24 & 25, 2008	11th Annual Blyth Campout Weekend	Blyth Recreation Complex & Campground

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outlaw country rock. Soon after, Alabama became the biggest selling country or should I say, country rock band in country music history. Today's country music is actually just a 'slicked up' production of yesterday's original country rock music. From the Kentucky Headhunters to Hank Williams Jr. and Brooks & Dunn, the Mavericks, Lonestar, Diamond Rio, Restless Heart, and on and on. Why even Vince Gill started in one of the earlier pioneering country rock groups of the early 70's. I remember seeing Pure Prairie League playing at Convocation Hall at the University of Toronto. I was hoping to hear the sweet sounds of vocal harmonies and steel guitar riffs. Much to my surprise, the steel guitarist was replaced by a young upstart named, Vince Gill. Back then, he was literally a nobody. But man could he sing and play guitar!

Canada has almost certainly been a hotbed for alternative roots rock and the country rock style of music. In the past, it was the Good Brothers, The Band, and lately, Blue Rodeo, Corb Lund, Emerson Drive and others. I would even have to say that my own group, the Desert Dolphins, could likely fall under that category, as I grew up with country rock music and was undoubtedly influenced by it's appeal.

Today, many of our traditional country music lovers are quick to dis-

miss the present country music as just rock and roll with a twang to it. But sometimes we forget that some of yesterday's country wasn't exactly pure country either. An icon like Patsy Cline would actually be considered a contemporary pop singer as would Jim Reeves. Singers such as Elvis Presley wouldn't even be considered in Nashville back then, but today he is embraced by everyone. I remember my dad telling me that even Hank Williams was considered a bit of a rebel by Nashville standards then, and it wasn't until he had a hit record that they couldn't ignore him any longer and had to put him on the Opry stage. My dad was actually backstage talking to Hank Williams just before he went out on the Grand Ole Opry stage to perform for the first time. What a feeling that must have been.

So as you can see, this marriage of rock and country isn't really a new thing. It's been going on now for almost 50 years and it keeps re-inventing itself in many forms. Today it is either called roots music or Americana, whichever you prefer. I wonder what Gram Parsons would think of today's music and especially the merging of country and rock that he pioneered. With all of the hype and glitz of today's music artists, it's strange to think that Gram Parsons (who died at age 26 from a morphine 'n' tequila overdose in Room #8 at

the Joshua Tree Inn, California) was such an innovator of his time, but died without a single hit record.

WHO WROTE THE SONG?

(El Paso)

El Paso, a four minute and twenty two second epic about a cowboy, his love for a girl named Felina, and his ultimate death in pursuit of that love, was a great personal satisfaction in Marty Robbins writing career. He knew he wanted to write the song because there was something about the town he would pass through ten or twelve times a year that urged him to put it into a song. Marty lived with the basic El Paso idea for three years before it finally hit him in just how to write the song.

He was on his way to Phoenix, Arizona in the middle of the night, when he pulled off to the side of the road on the outskirts of El Paso. Just as if he was being haunted, Marty started putting the words down on paper and forty five minutes later he had written El Paso. Although he knew nothing about the town, some of the old timers say his song eerily depicts a true story that happened in El Paso years ago.

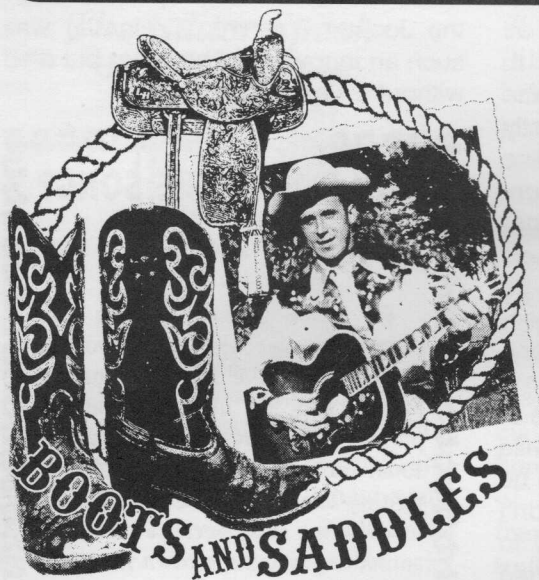
El Paso was on the charts for 26 weeks in 1959 and 1960. Strangely enough, Marty had a hit with El Paso the second time around in 1976, as well.

... And now you know who wrote the song.



Earl Heywood and his Serenade Ranch Gang - circa 1951. This photo was taken following a radio program in the CKNX radio studios in Wingham. Left to right: Mel Lavigne, fiddler; Jack Kingston, bass and vocal; Bill Mankiss, piano and accordian; Lloyd Bank, steel guitar; Ward Allen, fiddler. Front centre is Earl Heywood sitting on the bass violin.

The Sage Brush Trio of this group was Earl Heywood, Ward Allen and Mel Lavigne singing as a trio.



by Lynn Russwurm

In country music throughout the years, there have always been individuals who have contributed above and beyond the call of duty. A labour of love has guided these people to do what they felt should be done to forward the cause of a specific entertainer or a particular part of the country music entertainment scene. Let's take a look at some of them.

Many years ago fan clubs were important to entertainers. If one had an energetic fan club president, it would be an important boost to his career. Fan clubs worked together in the old days, promoting their particular artist to each others members as well as to the media. A fan club president would encourage their members to write or phone radio stations to play a particular song by their artist and this often increased significant airplay for new recordings for after all the public wouldn't have any reason to go out and buy the record if they hadn't heard it. However, to get this support the artist had to contribute toward the running of the fan club. The fan club depended on dues from its members to pay the bills such as printing the journal, stamps for mailing and other sundry expenses. Sometimes a contribution from the artist would be a great help. Also the artist needed to contribute information and usually a personal letter for the journal. The fan club president would have to devote many hours toward the fan club and would need a high level of purpose toward it so the artist's support was highly important to the success of the club.

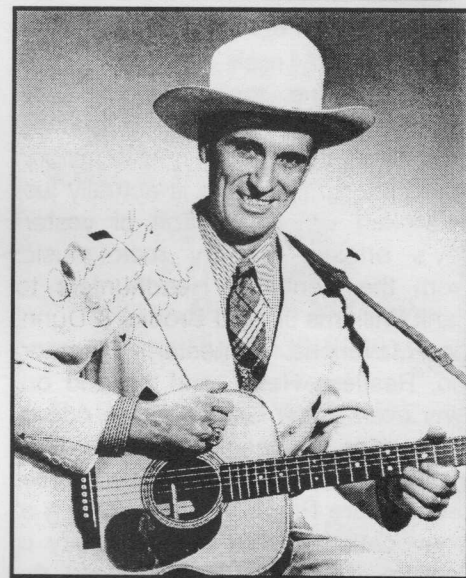
Our own Earl Heywood had a successful fan club back in the 50's that gave him a great level of support, maybe some of

you would remember a gracious lady named Eve Lyons who steered the club along for a number of years. Maybe some of you were members of that fan club, I know I was. I even contributed a page to her journal on country music in the Kitchener area. In fact this was my first effort at writing, from there I went to being a contributor to Jamboree magazine which at that time was put out by Time Magazine, from then to our own Canadian Country Music News, and to our Barn Dance journal. There is no money involved in these activities but there is a great satisfaction in knowing you have contributed to what you feel is a worthy cause.

Back to Earl, in Australia Earl had a fan who organized an Australian fan club by the name of Don Gresham, which made Earl well known "down under". Don was an artist himself and a promoter in that country, so it was a labour of love for him. If you remember, Don was a guest on one of our Barn Dances a few years ago when he was visiting Earl and Martha and has now passed away.

There were many fan clubs for some of the top U.S. artists that were a tremendous help to their designated artists. One that come to mind was Norma Barthel who helmed the Ernest Tubb fan club with great success for many years, in fact throughout most of his career. This included a very popular journal, and always setting up a booth at Fan Fair in Nashville every spring and promoting Ernest in every way she could. Another top flight fan club was in support of Loretta Lynn, run by Loudella, Loretta and Kay, the Johnson Sisters. They made sure Loretta's name was always upfront in the country music magazines of the day by contributing articles and even regular columns in these magazines. There is no way to gauge the immense contribution these girls made to Loretta's career but it was major.

Another area of unsung heroes are the editors of the country music magazines. We can judge the contributions made by these people by the high mortality rate of these endeavours. Of the dozen or more such magazines that were rampant at one time, there is only one that still exists in Canada. And that is Country Music News, out of Ottawa. It has been unselfishly run by Larry and



Ernest Tubb

Joanne Delaney for over twenty years and I personally know what a struggle it has been. They depend on subscriptions from the public and advertising revenue from the industry to make a go of it and sometimes it has been touch and go that they still exist.

We all enjoy having barn dances and jamborees to go to, but without volunteers to man these shows, there would be none. The amount of background work that goes into putting on a barn dance is tremendous, with untold hours being contributed without expecting any remuneration. For example, the board of directors meets every month to plan all these things, then individual heads of committees take on the job of getting things done. When the show goes on successfully, we all enjoy it and never think of how it came about. Our museum would not exist, were it not for the contributions made by these individuals. Many volunteers help out by manning the souvenir tables, setting up and tearing down the stage, the seating, etc. The successful Saturday morning Blyth Campout breakfast is all volunteer work and the list goes on and on. Even the creation of the souvenirs involves hours of unseen background work that would not be done were it not a labour of love.

So you can see how much is contributed and often by so few. We've lost so much because there was no support for it, so I would suggest we should all do our best to help out, by attending the shows, purchasing the souvenirs, subscribing to Country Music News, touring the museum, calling the radio stations to let them

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know what you want to hear and giving support in every way possible, only **YOU** can make the difference if our country music scene can remain for us to enjoy.

**BARN DANCE JOURNAL
ADVERTISING PRICES**

- Business Card Size - \$25.00 plus GST
 - 1/4 Page - \$75.00 plus GST
 - 1/2 page - \$150.00 plus GST
 - Full Page (inside) - \$275.00 plus GST
 - Full Page (back cover) - \$300.00 plus GST
- All prices are per issue.*

**BOOKING THE
BARN DANCE**

If you are interested in more information about booking the Barn Dance Musical Production, please write to:
Barn Dance Bookings, P. O. Box 68,
Wingham, Ont. N0G 2W0;
or call Wayne Otterbein,
(home) (519) 235-4783,
or (bus.) (519) 235-0559

**BARN DANCE
SOUVENIRS**

- Souvenir Mugs - \$ 5.00 ea.
 - CD - Vol. 1 \$15.00 ea.
 - CD - Vol. 2 \$15.00 ea.
 - CD - Vol. 3 \$15.00 ea.
 - CD - Vol. 1, 2 & 3 \$40.00 set
 - Cassette - Vol. 1 \$ 6.00 ea.
 - Cassette - Vol. 2 \$ 6.00 ea.
 - Cassette - Vol. 3 \$ 6.00 ea.
 - Souvenir 1997 Calendar \$ 5.00 ea.
 - Barn Dance Logo T-Shirts (gold logo on blue only)
Sizes S, M, L, XL, XXL \$20.00 ea.
 - NEW "Heywood Family Three Generations" CD \$20.00 ea.
 - NEW Al Cherny CD - "Live / The Lost Recordings" \$15.00 ea.
 - NEW Eleanor & Graham Townsend CD "The Talented Townsends" (36 unheard recordings) \$15.00 ea.
 - Best of The Barn Dance CD \$15.00 ea.
- All purchases include GST.*

Please include \$3.00 per item for mailing or pick up at Ernie King Music.

**Canada's Singing
Newfoundlander Rides the Rails
Downunder**

Michael T. Wall, the "Singing Newfoundlander" claimed as Australia's Adopted Son during his '06 Australian tour will return by popular demand in '08, this time not only to be an invited guest once again at Australia's ultimate country music venue, the Tamworth Country Music Festival, but to "Ride The Rails" on a breathtaking journey across three Australian States to his final destination, the spectacular icon Uluru situated in the central heart of Australia.

This epic journey will commence on the "Indian Pacific" made famous in song by the legendary Slim Dusty eventually connecting with the world famous "Ghan", travelling across the vast distance of the Nullabour Plains to Alice Springs, where Michael T. Wall will be transferred to a luxury coach for the final 450 kms of his journey.

Michael T. Wall, you are indeed Australia's Adopted Son, and you will have travelled more miles during your Australian tour than most "Aussies" have done in a lifetime in their country.

A truly unique entertainer who can honestly say G'day mate I've "BEEN HERE AND THERE". (The title of his latest recording)

326 Josephine St., Wingham (519) 357-2811



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Winner of the Barn Dance 2007 Quilt Draw

The lucky winner of the Barn Dance Quilt draw for 2007 was Eleanor Smith from Goderich.

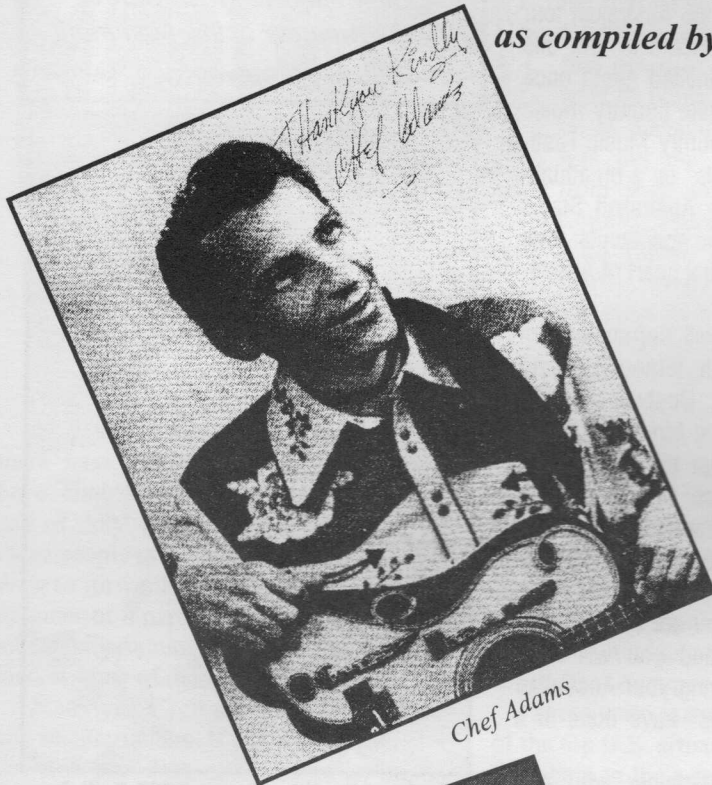


Michael T. Wall, Newfoundland's Official Musical Ambassador, points his hands From Newfoundland to Australia, which is the title of his new double length CD Album to be released Dec. 2007. He will be on tour in Australia from Dec., where he will spend Christmas, until March 2008. He will also stop in Alaska, New Zealand, Hawaii and Tokyo.

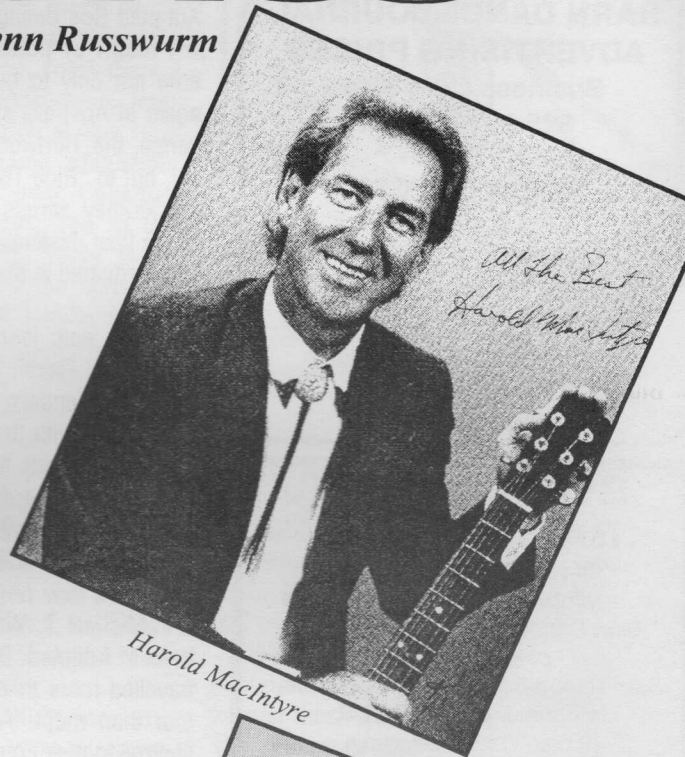
Photo credit to Matina Castonguay, Flight Centre, Pickering Town Centre, ON.

Country Music Memories

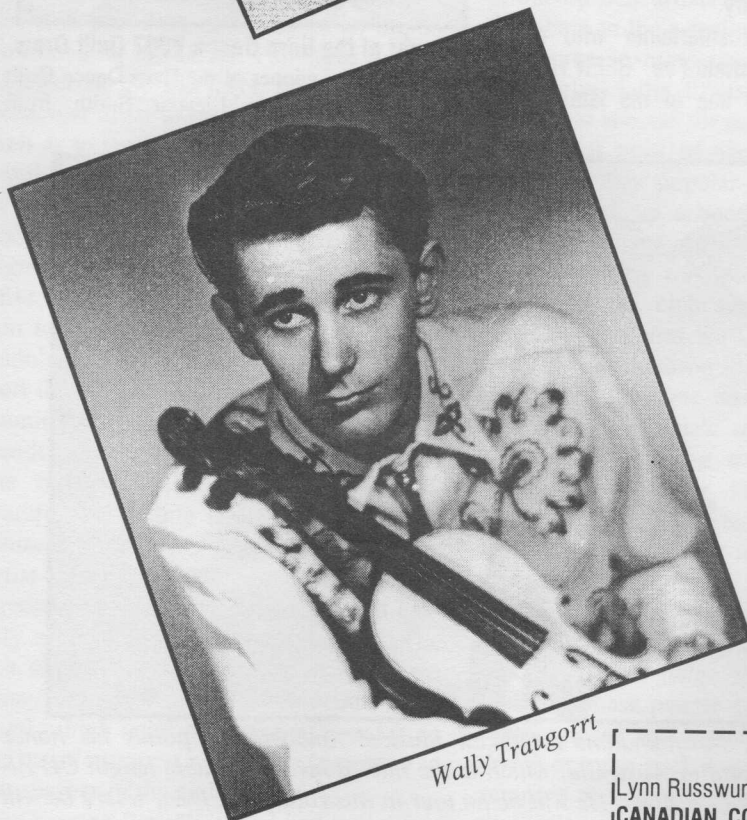
as compiled by Lynn Russwurm



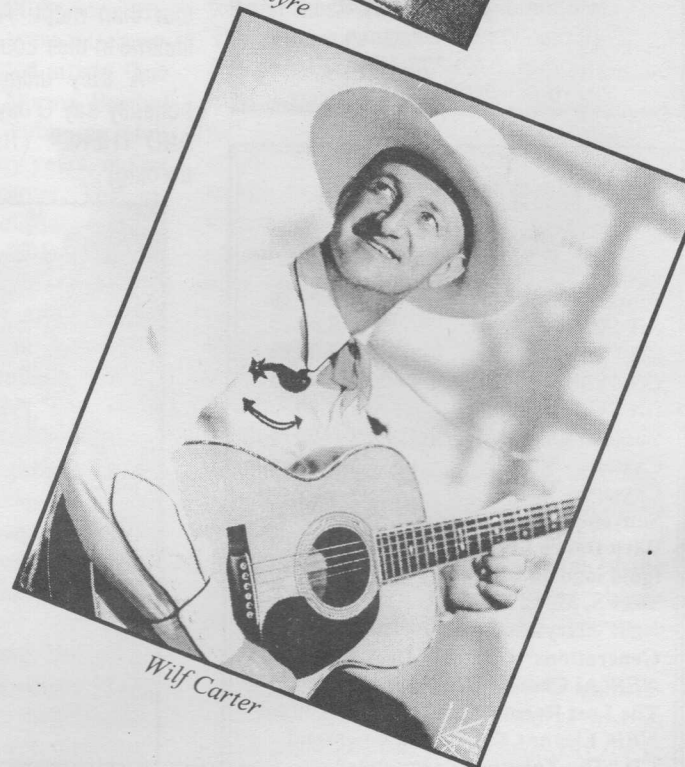
Chef Adams



Harold MacIntyre



Wally Traugott



Wilf Carter

COLLECTOR'S C.D. NOW AVAILABLE

Lynn Russwurm has just compiled and released a 27 song C.D. titled "Lynn Russwurm's CANADIAN COUNTRY". The C.D. is for sale at Barn Dance shows. Songs included by Kidd Baker, Orval Prophet, King Ganam, Donn Reynolds and Don Messer, just to name a

COUNTRY CALENDAR



by Doreen Brown

(Toronto and surrounding area)

* **Old Tyme Country Jamboree** with Rod's Country Classics, Erin Legion, Br. 442, Erin. 519-833-2212. Oct. 28 & Nov. 25. Entertainers welcome. Roast beef dinner available.

* **Bluesky Country Bluegrass Club** will be holding our acoustic jam session at the Barrie Branch of the RCL on the third Sunday afternoon of the month, starting at 1 p.m.

* **Old Tim Jamborees** in the Town and Country Room, Shelburne Arena - Nov. 11, Dec. 9, Jan. 13. For further info, contact Clarence White 519-925-2115.

* **Upcoming appearance of Gary Hooper Show**, (Classic Country, middle of the road, 50 and 60's rock) contact 905-852-6113 or email hillside_records@hotmail.com

* **It's Hip to be Square**, Canadian Fiddle Champion, Mark Sullivan joins Shindiggin for a fun night of square dancing for the young at heart. Nov. 10, Newmarket Meeting Place, 474 David Drive. 6 pm complimentary coffee/cash bar; 6:30 clinic for new dancers of all ages; 8 pm square dance followed by a gala lunch. Adults \$20., youth \$10. Please send cheque with name and address to Shindiggin, Box 2194, Richmond Hill, ON L4E 1A4.

* **Traditional Country Music**, The Red Rascal Band (Maryanne Cunningham) 519-364-6829. www.redrascalband.com email: redrascalband@hotmail.com. As follows: Oct. 13 Durham Legion; Oct. 19 Clinton Legion Dance, both 8 to 12 pm; Oct. 21 Brussels Legion, 7 to 11; Oct. 25 Chesley Bijou Theatre; Oct. 27 Club 86, Listowel 8 to 12; Nov. 10 Wiarnton Legion 3 to 6; Nov. 24 Hepworth Legion 3 to 7; Nov. 29 Ayton Complex in Wellington Co-ops 7 pm; Dec. 1 Elmwood Com Centre Fireman's Dance 9 to 1; Dec. 4 Tobermory Happy Harbour Club Dinner Dance; Dec. 16 Brussels Legion Christmas Dance 7 to 11; Dec. 22 Club 86, Listowel Christmas Dance 8 to 12. New Year's Eve NCO Dance at Listowel Amories 9 to 1.

* **Old Time Country Music** presents for your dancing pleasure music by Ralph Cashen, Reg Benoit, Ted Fill plus open mic guests at Odd Fellows Hall, 42 Bagot St., Brooklin Oct. 19, Nov. 2, Dec. 7 from 7 to 11. Info contact Ron 905-426-3892 or 905-767-0482.

* **For upcoming events at Casino Rama,**

contact ticketmaster.ca locations or 416-870-8000. www.ticketmaster.ca or Casino Rama 1-800-832-7529 or P.O. Box 178, R.R. 6, Rama, Ont. L0K 1T0. Oct. 4 Amy Grant, showtime 8 pm; Oct. 5 Billy Ray Cyrus, 9 pm; Oct. 11 Dick Fox's Golden Boys, starring Franki Avalon, Fabian, Bobby Rydell, 8 pm; Oct. 13 Amanda Marshall, 9 pm; Oct. 17 Jerry Scienfeld, 8 pm; Oct. 20 Wayne Newton, 9 pm and Oct. 21 8 pm; Tommy Hunter Oct. 22 & 23, 3 pm and Oct. 24 & 25, 8 pm; Oct. 29 The Australian Pin Floyd Show, 8 pm; Howie Mandel with special guest John Mendoza Oct. 31 and Nov. 1, 8 pm; Nov. 15 Englebert Humperdinck, 8 pm, Nov. 16, 9 pm; Nov. 17 Chantal Kreviazuk, 8 pm; Nov. 30 & Dec. 1, Rita MacNeil's Christmas, 8 pm.

* **Johnny Burke's Home Concert** Dec. 9, Haliburton. Johnny Burke with Tod Nolan and Steve Pitocco. Email: wild-honey60@hotmail.com or 705-489-3073.

* **George Hamilton IV** Nov. 2, show from Nashville with Grant Carson Band at Social Club, 810 East Main St., Welland. Special guest is Debbie Bayshaw. 7 pm. Tickets \$15. Call Joe White 905-356-2786.

* **Appearance by Doreen Brown:** Oct. 17 Moose Lodge, Lakeshore and Brown's Line; Oct. 10 Bolton Community Centre; Oct. 14 Army, Navy & Air Force, 765 Third St., Mississauga, 905-274-9981; Nov. 3 Emcee private 40 wedding anniversary celebration for country music entertainer, Herb Klinck and bride Ruby, at the RCL, Collingwood; Nov. 11 Shelburne Community Center; Nov. 26 Bond Head Fiddle Club; Dec. 9 Shelburne Community Centre; Dec. 17 Bluesky Bluegrass Club, RCL, Barrie.

* **Upcoming Venues** - Scott Woods, contact McLeod Music Production, 610 Davis St. S., Fergus, N1M 2L9, 519-843-3173. www.scottwood.ca E-mail: smwoods@sympatico.ca

* **Jamboree** last Sunday of the month at MacTeir Legion.

* **Dinner / Dance** at RCL, Mississauga, Hensall Circle Oct. 5, 12, 19, 26, Nov. 2, 9, 16, 23, 30, Dec. 7.

* **May to October** Country Music Jam every Tuesday night 7 to 10 at Miami Beach Hall, Lake Drive South, Keswick. Contact Bob and Anna Bunton 905-476-8508.

* **All There Is** band members, Jim Clover, Dorothy Fraser, Will Meadows and Dave Ruddy. Contact Jim at jim_glover2000@yahoo.ca or www.myspace.com/allthereiscountry Oct. 5 & 6 Daven's Alley Bar, Mississauga, 9:30 pm; Oct. 12 RCL, Hensall Cir. Mississauga; Oct. 13 RCL, Toronto Jutland Road; Nov. 10 Moose Lodge Etobicoke, 9 pm and Nov. 11, 4 pm; Dec. 1 Euro Bar and Grill Etobicoke, 9 pm; and Dec. 2, 8 pm; Dec. 8 RCL Toronto, Dawes Rd., 8 pm; Dec. 21 & 22 Army Navy

Club, Mississauga.

* **Auction Barn Jamborees** Oct. 28 Cobough Legion, 1 pm; Nov. 25 Jam at Cobourg Legion, 1 pm; Dec. 31 New Year's Eve Dance, Cobourg Legion. Jan. 13 Jam at Cobourg Legion 1 pm.

* **St Williams Jamboree** 1 pm every 4th Sunday, Jan. to Nov. inclusive. performing musicians dine free. All profits to local charities.

* **Coming in 2008:** Brice's Country & Western Jamboree. Great entertainers to be announce at different dates. Located 45 minutes northeast of Toronto at 2447 Hornes Rd., Queensville. Rough camping. Current plans to hold 5 events each year from Thursday to Monday on the following holidays: Victoria Day, Canada Day, Civic Holiday, Labour Day, Thanksgiving Weekend. Contact Brice's Western Jamboree co-ordinator Bud Brice 905-478-4590 or 905-252-2624. Email: bricescountry-jamboree@sympatico.com

* **Classic Country Memories** for all occasions contact John Morrison 705-429-0177. Email: emorric@rogers.com

* **Extending Good Wishes** and Happy country music visits on your trip down under to Michael T. Wall and please let Australian DJs and any others visited, grateful appreciation from all Canadian artists and our best wishes.

* **Grant Carson Band** - Oct. 13 Dunnville Legion Dance 8 to 12 pm; Oct. 21 Fonthill Legion, open mic country dance, 2 to 6 pm; Nov. 18 Fonthill Legion open mic country dance 2 to 6 pm; Dec. 1 Dunnville Legion Christmas Dance 8 to 12 pm; Dec. 31 New Year's Eve Dinner and Dance at Fonthill Legion, hot dinner 6 pm, Buffet at midnight, band starts 8 pm to ?? \$25 per couple or \$40 per person. Tickets call Emily 905-680-4244.

* **A Sad Note:** Country entertainer, Joe King, recently passed away. He was instrumental in helping set up the well known jam sessions at the Country Music Store on Danforth Ave. Toronto. For those who know Ozzie, he supported country music at the store for many years until it's closure. Many readers will remember the great times we had there and often there were surprise guests.

* **October 25:** Chesley Bijou Theatre, Laughter and country music, 7:30 pm, with Cousin Clem and The Red Rascal Band. Tickets available at Holst's Store in Hanover or Walkerton, also at Stedman's in Chesley.

* **October 21:** Chef Adams presents Mapleleaf Country Jamboree, Moose Lodge, 10 Moose Rd., Lindsay. Info 705-324-1633.

* **First Baltimore Jamboree** Oct. 14, 1 pm, with special guests Brian Cosby and Dick and Jane, Sherr-A-Tune. Tim Peters 905-355-1411. *Since this is the last column and issue of the Barn Dance Journal for 2007, personal thank you to all who attend our events, support country music, and best of the best for Christmas and a wonderful, healthy and happy New 2008!*

BARN DANCE CORNER

by Peter Saros

After 45 years as a premier country music venue in Toronto, the Matador is being shut down. Toronto City Council recently approved the expropriation of the popular after-hours club on College Street by the Toronto Parking Authority. The 93 year-old brick building whose back wall bears the signatures of Conway Twitty, Johnny Cash, Charley Pride, and Roy Acuff will be replaced by a 20-spot surface parking lot. Musicians including Blue Rodeo's Greg Keelor are contemplating a protest to protect the Matador's legacy. They hope to have the establishment designated a historic site. As noble as their cause may be, it is as equally futile.

It sounds heartless, but time marches on. Even our most precious institutions, places like the Matador, come with any expiry date. *Young Man's Town*, a song written and sung

by Vince Gill on his 2003 "Next Big Thing" album, observes, "You knew this day was comin' all along / so why bitch and moan and say they've done you wrong / Just teach 'em what you know and pass it on down / 'Cause man, you gotta face it - It's a young man's town." It is a bitter pill to swallow, but life passes even the sacred by.

And why mention all of this Toronto news in the *Barn Dance Opera Journal*? Because nostalgic organizations such as The Barn Dance Historical Society have a tendency to romanticize the past. We see things through rose-colored glasses. What is old is necessarily better than the new. We perpetually wring our hands and wonder if there is a future in the past. We champion tradition and dismiss innovation in its time. The young generation is always irreverent and revolutionary. They muck things up and get them wrong. If only the past were still present. The lyrics to *Young Man's Town*, however, sagely witnesses the es-

sential role the new plays, "Sometimes you gotta stand back / And watch 'em burn it to the ground / Even though you built it -- It's a young man's town."

That is the lesson. Youth trumps tradition. Morality or justice has little to do with the inevitable reality of the move. How the guardians of tradition and the living storytellers relate to the change is what matters. Country music, perhaps more so than any other popular music style, is caught in a perpetual game of catch between its past and its future. Certainly we have seen this game played in this journal's pages.

The future success of the Barn Dance Historical Society depends upon its members and musicians ability to teach the emergent performers and future stars what they know. In that exchange burns the spark of influence, inspiration and innovation. You can see this on the stage of Barn Dance performances when the old guard welcomes a young artist on to stage. This mark is one time can never erase.

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