

The Barn Dance Opera Journal

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Winter Edition

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John Cowan -

Earning Respect Beyond Bluegrass

By Grant Heywood

Some would say that taking a risk in today's music world is like driving without insurance on your car. John Cowan has been living dangerously since his early days with New Grass Revival in the 1970's. He sings with as much conviction and soul now, as he did then, maybe even more. To quote an old New Grass Revival song title, 'Can't Stop Now', pretty much sums up John's perseverance in pushing the musical boundaries in a musical melting pot of bluegrass, soul, country, swing, rock and gospel.

For those uninitiated to John, his band and their progressive style of pseudo / soul-grass revolution, here is a brief history.

Indiana born, John Cowan sang in church frequently in his early years. Listening to radio, he was influenced by the Beatles, r & b music and even Led Zeppelin and began playing rock and roll in the Louisville, KY area. His big break came when he was asked to sing and play bass with Sam Bush, Pat Flynn and Bela Fleck, forming New Grass Revival. To quote liner notes on one of their many albums, 'They were inventive and aggressive; a band devoted to change.' After almost 20 years of pushing the bluegrass envelope, N.G.R. disbanded in 1990, but John continued recording with other artists including, Rodney Crowell, Delbert McLinton and Rosanne Cash and he also recorded a soul album as well. He tried to kick start a new band career with the short lived 'Skykings' which included such luminaries as Rusty Young (Poco), Bill Lloyd (Foster & Lloyd), and Patrick Simmons (Doobie Bros.) It wasn't long before John did some soul searching, believing in his own musical convictions he put together the John Cowan Band. Today, the band consists of some of the finest musicians on the planet, including John's soulmate Jeff Autry on guitar, Noam Pikely on banjo, Wayne Benson on mandolin and Shad Cobb on fiddle. At a live concert, these guys will 'blow you away' with killer vocals and musicianship.

The 4th CD release called 'New Tattoo', is full of finely crafted songs, great production and takes John and the band to a new plateau. My wife and I were lucky enough to catch a performance by the John Cowan Band at the Sportsmen's Tavern in Buffalo during the holiday season. This was our first time to the club and it won't be our last. Owner / operator / musician, Dwane Hall was the perfect host in a 'honky tonk' atmosphere that emitted overtones of vintage Nashville. 'Turn of the Century' tin ceiling and walls covered with 8 x 10 musical pictures and memorabilia, great bar staff, good sound and food. This was definitely the place to see a great John Cowan Band performance.

I was fortunate and honoured to chat with John between sets in the tour bus. I could tell he was a family man. He was so genuine and at times I felt I was talking to an old friend. Here are some of the highlights of our conversation.

You must have had some favourite singers and musicians when you were younger. Who were some of the ones that influenced your music?

I was a complete Beatle nut. I loved that 60's era stuff. For some reason or another I really became attracted to the popular black artists then, like Stevie Wonder, Aretha Franklin and even back to Sam Cooke and Ray Charles.

How do you know when you've given your best performance?

When I was younger I would try to sing higher and hold notes longer. Once you find out what you do best, you tend to want to do it all the time. (LOL) I guess that's how you learn.

Now I try to have all the composite parts. Everything to make the band and song delivery sound good.

Do you feel that you have attained your career dreams?

I hung out with a lot of musician / songwriters in Nashville, like Ronnie

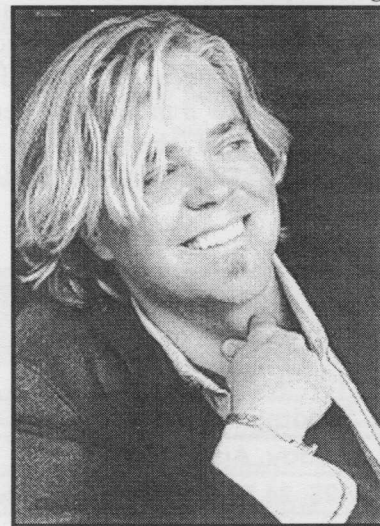
Dunn, Vince Gill and others. I remember when Ronnie didn't have more than two dollars in his pocket. Now, today he's a country icon the same as Vince. But me, I'm still doing what I dreamed of doing at age 14, which was making a living as a musician. In the earlier days I was a little naïve and my dreams were more 'pop star' oriented, but I was a lot younger then too. The dream is kind of the same, just a little tempered. I'm not rich, but I'm making a living doing what I always wanted to do.

Have you ever considered anything musically different outside of what you've already accomplished?

I started working on a gospel project a couple of years ago. I got something like two songs completed and it's kind of in limbo. My good friend, John Carter Cash was working on it with me. I'd like to get back to it someday and finish it.

You're a musician who likes to gamble on changing the musical genre' once in a while to spice things up. What's your take on the new Allison Krauss / Robert Plant collaboration, since Allison is a traditionalist

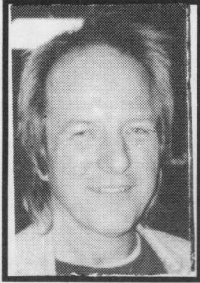
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John Cowan

The Editor Speaks

by Grant Heywood



Here we are into 2008 and I can hardly believe it! As most of us would say, 'Where did the time go?' I was just reading a list in the paper recently, of entertainers and celebrities who died this past year. When I read the long list, I was reminded that we are just human and our time is not as long as we might think. So I started thinking, that it's never too late to change how we spend the time that we do have, especially on what makes us happy.

I don't always believe in New Year's resolutions as it just seems to be too easy to say what you're going to do ... but never very easy to do what you say. I have found, however, that my life can be a whole lot better with a few adjustments in mindset and what some may call 'time management'. Case in point:

Our family is situated about ½ an hour from both Stratford and Waterloo, Ontario, and yet we live in a rural setting. Lately, hiking through the woods with my kids and checking out rabbit tracks, or sighting a fox on the run, and even maybe a deer or some wild turkeys has been most rewarding. Heck, I even saw a mink come across our road to find shelter along our pond. Simple things, like standing out-

side and actually being able to see the sky sprinkled with stars (something you can't do in the city) or maybe catch a glimpse of the northern lights. I want to do more of that.

Sitting in with my friends, picking and singing some old songs and maybe even exploring new ideas and writing some new ones. Taking the time to read books I've longed to read but never got around to getting started let alone finishing. Sitting in a boat, on a lake, with hardly a soul around and fishing. But not really caring about catching a fish because I'm paying too much attention to the beauty of the wilderness. I want to do more of that.

Turning off the television more often because I'm just a little too overloaded on bad news. Listen to more music at home instead of just on the run in my vehicle because it's so convenient. Biking down our concession road with my kids and smelling the new mown hay in the fields. Maybe visit friends and relatives a bit more often because I realise that we all have a shelf life. Doing a little more handy work around the outside of our house and property because I want to do more of that.

Sounds like a wish list from someone who is about to retire. Personally, I have multi-tasked my life into a controllable frenzy and much of what I do is because it is music related. But for me, music has been a very pleasant and creative force in my life. For that I am thankful, but I do intend to stop and smell the roses a lot more often than I used to. That celebrity obituary list that I was read-

The Barn Dance Historical Society and Entertainment

Museum

P.O. Box 68

Wingham, Ontario N0G 2W0

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(or leave a message)

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ing is only part of the reason I'll be changing my outlook for 2008.

Hey, maybe I sound a bit old fashioned and hokey, but as that Ricky Skaggs song title says 'I Like The Simple Life'. ... well ... I want to do more of that.

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, March 9	The Barn Dance Show	Heritage Theatre, Wingham Town Hall
Sunday, April 6	The Barn Dance Society Annual Meeting	Barn Dance Society Museum, Wingham - 1:00 pm
Sunday, April 13	The Barn Dance Show	Kirkton Community Centre
May 23, 24 & 25, 2008	11th Annual Blyth Campout Weekend	Blyth Recreation Complex & Campground
Sunday, October 19	The Barn Dance Show	Heritage Theatre, Wingham Town Hall

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who is also changing her musical boundaries?

It's not at all like anything I expected, which is likely a smart move. I think they sound great together!

You've been living in Nashville for quite a while now. A year or two ago you got to play on the Grand Ole Opry. Tell me about that and where is Nashville headed?

I heard the Grand Ole Opry back in 1974. I was recording with New Grass Revival from '74 to '76 in Nashville. I moved there in 1980. Playing the Opry was special, it kind of gives you a certain reverence to be on that stage. As far as the Nashville country scene goes, I believe their identity is intact. They always seem to be searching and trying different acts which is good, but many of them have little to do with country as I see it.

You have associated yourself with many Canadian musicians. Kitchener/Owen Sound drummer Craig Bignell was with you for quite awhile. You write with Kitchener songwriter /musician J. K. Gulley and Darrel Scott who used to be with the Mercey Bros. for a spell. Do Canadian musicians have a certain appeal to you?

I'd love to get Craig back in the band if we could get this cross-border issue solved. J.K. Gulley is a great writer. (I requested a J.K. Gulley tune 'In My Father's Fields' and asked John if he would play it that evening. I told him that it was a song played at my dad's funeral service. It was truly appreciated that night) J.K. wrote that song about his dad's passing. It is a wonderful song and

always brings a tear to so many after we play it, as well as a boost our C.D. sales. Darrel's a great writer too. I love it when we get a chance to get together and pick and write.

Regarding Canadian musicians, I think different geography affects how people sing and play. For instance, a lot of great singer/songwriters have come out of Canada such as Ian Tyson, Gordon Lightfoot, Joni Mitchell, The Band, K.D. Lang and on and on.....oh yeah, and my favourite, Bruce Cockburn.

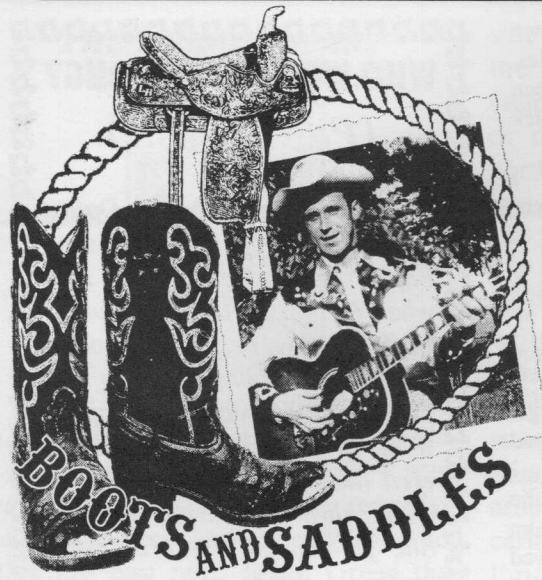
It was then that John said he had to get ready for the show but he cordially invited me back to chat in between sets. When I got back inside the Sportsmen's Tavern the place was packed and jumpin'. The John Cowan band did not disappoint and played like there was no tomorrow. A well oiled machine indeed, except with passion, soul, speed and grace. And then there was John's signature vocal, soaring above the instruments like a spirit with a destiny. It was a night to remember and I hope to enjoy the experience again soon.

The John Cowan Band is a hard working touring band. Catch them if you get a chance. They will take you on a musical journey that you won't soon forget. Visit the John Cowan website at www.johncowan.com

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**WHO WROTE THE SONG?**  
*(Paper Rosie)*  
 Saskatchewan born Dallas Harms came up with the song Paper Rosie. He got the idea when he visited a night club in Buffalo, New York. His brother had been playing the club and Dallas would frequently drop in. While at the club, Dallas discovered this little lady that used to come through selling trinkets. She frequented the area often and sold paper roses that only cost a dime.  
 One day ... 19 years later, Dallas Harms sat down and wrote a song about this little old lady selling paper roses. It was Dallas Harms own recording that became a top country hit in Canada. When Frank Jones of Capitol Records in Nashville heard the song, he knew it was right for Gene Watson and so Gene recorded the song as well. Frank had a good ear and Gene's version of the song went to the top of the U.S. charts.  
 Dallas soon found out it is never too late to write a song from an old memory. In 1975, Canadian country music artist Dallas Harms, was awarded two of the highest country music awards for his hit song Paper Rosie.  
 ... And now you know who wrote the song.  
 ~~~~~



The beautiful harmony of "Heaven's Gate" was featured at the Barn Dance Gospel Show on Sunday, December 9 at the Heritage Theatre in Wingham. Left to right, Nancy Bomasuit, Karen Zwakenberg, Sophie Beattie and Linda Murray.



by Lynn Russwurm

Part of the mandate of the Barn Dance Historical Society is to keep alive the names of the pioneers of our music, in particular, the people who graced the Barn Dance in its formative years. We honour them with the Pioneer Awards and hopefully, we won't miss any who are deserving of these awards. If you know of anyone who has been overlooked, please let us know so we can correct the situation.

Another way is to re-issue their recordings, print their pictures, and try to keep their memories alive in any way we can. I feel my life was particularly enriched by my exposure to the Barn Dance and its people, many of whom became fast and close friends. I first met Earl Heywood in 1950, after corresponding with him for some time and it was his encouragement in song writing that caused me to strive for success in that field. Ernie King became a close friend after he first introduced a song of mine on the Barn Dance in 1951 called "In Our Dreamboat Let's Pretend". I'd never met Ernie before I sent him a copy of the song. To my surprise I get a letter back from him that he would be singing it on the Barn Dance the next Saturday and that Reg Bitton had added a part to the song. What a thrill it was to hear my first song on the air, and that was the start of a life long friendship. After many auditions, Johnny Brent found a spot for many guest appearances on the show for, my wife Laura and myself as Laura and Lynn, The Pine River Sweethearts. Johnny was also a life long friend until his untimely passing a few years back. I first heard Larry Mercey on his first Barn Dance appearance and at the time I was

writing a column for a country music magazine in the U.S. and I mentioned this new artist, but I got the name wrong and listed him as Larry Murphy. I got a nice letter from Larry correcting me on my mistake, and we've also become life long friends. Larry went on to play many gigs with my band of the day, The Pine River Troubadours, in places like Mildmay, Neustadt and Palmerston. And when the Mercey Brothers came on the scene, the first song they recorded was one of mine, "Just The Snap of your Fingers", so I have many connections with Barn Dance Pioneers.

I was always interested in Canadian country music and assembled a pretty good collection of 78's in the early days, as well as buying any magazines and anything I could lay my hands on about country music, especially Canadian country music. In the early 80's I became involved in buying and selling records to collectors, so much so that it became my living, I'm still doing that today.

Sometime in the eighties, I started producing cassette albums for Rodeo Records in Newmarket. I created 14 albums including 2 by Victor Pasowisty, and other artists like Bill Mankiss, Lloyd Bank, Kidd Baker, Hank MacDonald and others, that was after vinyl was no longer feasible and CDs weren't here yet. When the Barn Dance Historical Society was formed, I got into compiling Barn Dance CDs, including 3 volumes of "It's The Saturday Night Barn Dance", the Al Cherny "Lost Recordings" CD, Graham and Eleanor Townsend, and most recently 3 fiddlers who weren't Barn Dance people but were very prominent in the Canadian fiddle scene, 2 by Jim Magill, 1 by George Wade and The Cornhuskers, and one by Wally Traugott who many old timers believe was the greatest fiddler to come out of Canada.

Now we come to today. I've just started to work with The British Archives of Country Music and to date have compiled 2 CDs of Canadian country music for them, "Lynn Russwurm's Canadian Country" and "Memories of Earl Heywood". This will give you some idea of how far ranging our music is. Oft times there is no honour in your own home town but you become a legend on

the other side of the world. David Barnes, who heads up the archives tells me how he used to correspond with Earl when he was publishing a small country music magazine in England. Another project in the works is a CD of Jack Kingston. The Canadian Country CD that I compiled also includes a cut by our own Hank MacDonald, who starred on the Barn Dance as a member of The Barn Dance Gang. This project also gave me a chance to bring to CDs several real pioneers of our music, namely Allen Erwin, The Calgary Kid and Smilin' Dick, The Saskatchewan Roamer, whose real name was D. W. Funk. The Calgary Kid made numerous 78's and even appeared in several Hollywood B Westerns with Monte Hale, but today is by and large forgotten, except for collectors who would give their eye teeth for his original recordings in good condition. Smilin' Dick recorded 8 songs in 1935 and nothing has been done with his material except for my write up on him in my Boots and Saddles column some time ago. Both these artists were never on LP and now this is the first time on CD. You can't imagine the satisfaction that comes with this release.

The Earl Heywood CD brings together all of Earl's 78s plus several songs that were only issued by Earl on cassette for sale at personal appearances, including a song Earl and I wrote called "Why Must I Wonder". This came from a demo Earl and Martha made to send to Fabor Records in California where the song was recorded by Tom Tall. It has now seen the light of day on a Bear Family release from out of Germany.

I'm also compiling CDs of American artists for the Archives and to date have

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Lynn Russwurm's CANADIAN COUNTRY

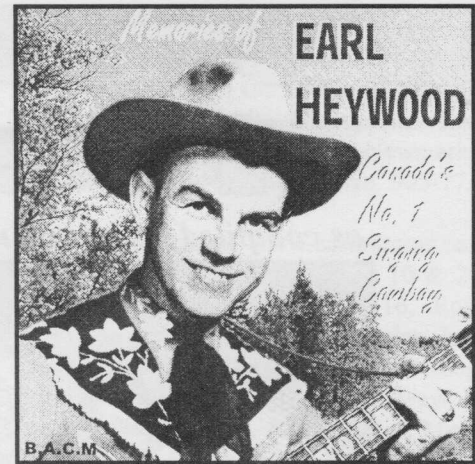
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contributed to CDs by Texas Jim Robertson and The Pine Ridge Boys, others to come will include Ken Curtis, Red River Dave and Jack Pennington. I have a large collection of approximately 6000 country 78s to draw from, as well as about 1500 16" transcriptions that have never been reissued. Copyright laws today have put all recorded performances over 50 years old into public domain so almost everything on 78 is in that category as only a few 78s were issued in 1949 when all production on them ceased.

In the wake of this action, I've been approached by Heritage Music in Toronto to compile historic country music CDs for them. They're the people who are putting our Barn Dance product on the market and I see many good things coming from them.

We're getting this material on the market so it's up to you folks to support our efforts as consumers. If you like our product, why not buy a new CD once in awhile, of old time country music, the music I'm sure you love or you wouldn't be a member of the Barn Dance Historical Society.

On an interesting note, maybe you'll remember that we gave a Pioneer Award to Steve Fruitman of Radio Station CIUT at the University of Toronto last summer at Blyth. Steve has a radio show every Thursday night at 6 p.m. called "Back To the Sugar Camp", named after the Ward Allen fiddle tune. Every year Steve gives out Porcupine Awards for exceptional performances. I've received one for producing "It's The Saturday Night Barn Dance, Vol. 1", and just last year for producing "Al Cherny, The Lost Recordings", along with Grant Heywood as the best fiddle album. About two weeks ago he had a special program for Porcupine Hall of Fame awards for outstanding tunes, these included one for Bill Mankiss for his Tico-Tico on one of our Barn Dance CDs, one for Eric and John, The Lincoln County Peach Pickers for their "Niagara Moon" on my Cana-



Memories of EARL HEYWOOD

dian Country CD, and one for Jack Kingston's "How Far is She Now" from many years ago.

So you see there are many people involved and we can all do our share to live up to the mandate our Barn Dance Society has in keeping the memories of our pioneers alive.

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



Martha Heywood, shown performing with daughter Patricia and son Grant, were a surprise guests on the recent Barn Dance Gospel Show. They sang a song of Earl's called "There's a Mountain of Glory."

Country Music Memories

as compiled by Lynn Russwurm ----- "MEETING CELEBRITIES"



Laura & Lynn Russwurm with Webb Pierce
at Conestogo, Ontario, Canada.



Taken July 1964, in lobby of Andrew Jackson Hotel, Nashville.
Left to Right: Dorothy Thompson, Lynn Russwurm, Hank
Thompson and Laura Russwurm.



Laura & Lynn Russwurm with Johnny and Jack
at Casino Theatre, Toronto, in 1955.



Laura & Lynn Russwurm with Bill Long
at the Main Street Jamboree in 1954.



Laura & Lynn Russwurm with
Johnny Cash
at Kitchener Auditorium,
in 1956.

Laura & Lynn Russwurm with
Robert Lunn
at Casino Theatre, Toronto,
in 1955.



COUNTRY CALENDAR



by Doreen Brown

(Toronto and surrounding area)

* **January 20** - Baltimore Community Centre, just north of Cobourg. Special guests are Will Murray and Stacey Dooling. Door prizes and time for open mic. Also on Feb. 24; 1:00 p.m.

* **Grant Carson Band** www.grantcarsonband.

h o m e s t e a d . c o m E - m a i l : svaughan@cogeco.ca.

Jan. 12 Trent Valley Country Jamboree, Trenton High School, 4th St., 7:30 pm, for info call, 613-966-3672. Jan 20, Fonthill Legion, open mic, country dance, 2 to 6 pm. Also Feb 17, same legion, open mic, country dance, 2 to 6 pm.

* **Upcoming appearance by Tommy Hunter**, Jan. 10, Blyth Memorial 7 p.m., 1-800-465-7829. Jan 11, Centennial Hall, London, same time, 519-672-1967. Jan. 12, Imperial Theatre, Belleville, 2 and 7 p.m., 613-969-0099.

* **Auction Barn Classic Country Music** in Colborne presents at Cobourg Legion - Jan. 13, 1 pm; Jan. 27, 1 pm; Feb. 3 and 17, 1 pm; Mar. 9 and 23, 1 pm. April 5 dance at Lion's Community Centre, Cobourg.

* **Kick up your Heels**, The South Simcoe Scottish Country Dancers meet every Friday evening at Knox Presbyterian Church Hall in Alliston at 7:30 pm. New members always welcome. For info 705-435-2361.

* **Blue Grass, Folk and Acoustic** every Monday at 8 pm at Man or Yorke Pub, 11 Mill St. E., Tottenham, 905-936-4486.

* **Open Jam Night**, every Wednesday hosted by New Techumseth's favourite the one and only Sean Blue Rodeo Bourke. The Happy Hog Roadhouse.

* **Open Mic** every Thursday at 8 pm, Groundwell Coffee House, 96 Victoria St., W., Alliston, 705-434-0873.

* **Gibson Centre**, 63 Tupper St., W., Alliston presents Elvis Lives! A tribute to the King, Jan. 18, 8 pm. 705-435-2826 www.gibsoncentre.com

* **Country Troubadours appearances:** Jan. 12, Durham Legion, 8 to 12; Jan. 20, Meaford Legion Jamboree, 2 to 4; Jan. 27, Bognor Jamboree, Pot Luck, 2 to 7; Feb. 2, Wiarton Legion, 3 to 6; Feb. 3, Wiarton Propeller Club for Wiarton Willy Day, come have fun, 2 to 7; Feb. 10, Tiverton Jamboree, 2 to 7, supper served; Feb. 17, Bognor Jamboree, 2 to 7; Feb. 24, Meaford Legion Jamboree, 2 to 7, supper served; March 2, Wiarton Propeller Club, 2 to 7, pot luck supper.

* **April 8** - Massey Hall, Toronto, presents George Jones. Other tours include April 5 Thunder Bay; April 7 in Kitchener and April 9 in Ottawa.

* **Niagara Falls** is hosting a visit by Trisha Yearwood March 13-14 at Fallsview Casino. Mickey Gilley is at Memorial Arena May 1 & 2.

* **March 28** Martina McBride is at Copps Coliseum in Hamilton.

* **Old Time Jamborees** in Town and Country Room, Shelburne arena, Jan. 13, Feb 10, March 9, April 13 and May 11. All 1 to 7 pm.

* **Not Too Soon**, folks, to plan for the next Barn Dance Blyth Campout in May at the Blyth Arena and thanks to all who help make it a wonderful success.

* **Come and Join the Fun** with Shindigin, Canadian Fiddle Champions. Live Music. Guest Callers. May 3, Newmarket Meeting Place, 474 Davis Drive, 905-773-1909.

* **Casino Rama** www.casinorama.com presents Wayne Newton, March 10 & 20, showtime 8 pm; Feb. 15 & 16, Roch Voisine, showtime 9 pm, popular Juno award winning Canadian Singer songwriter, best known for hit "I'll always be there"; Feb 21 & 22, Ring of Fire, Music of Johnny Cash, showtime 8 pm and Feb. 23, showtime 9 pm.

Wishing all a healthy, happy and great country music 2008 and look forward to seeing you at one of the upcoming events, jamborees, etc. in Shelburne, Warminster, Trenton, Colborne, Baldwin, Oshawa, Blyth, Moose Lodge, Tottenham Bluegrass Festival and many others. Thanks always for your wonderful support of the Barn Dance in all areas. You are very much appreciated.

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BARN DANCE CORNER

by Peter Saros

It would have been easy to sound the knell of country music in 2007. The loss of Porter Wagoner and Hank Thompson reminded us just how small the ever-shrinking community of classic honky-tonk pioneers has become. Stonewall Jackson's age discrimination lawsuit against the Grand Ole Opry made a generation come to terms with Father Time, while revealing that despite the hat-tipping and lip service paid by the new country crowd to its elders, all is not well with the extended family in Nashville. Country radio, in turn, stonewalled an album of classic tunes recorded by a trio of living legends: Merle Haggard, Willie Nelson, and Ray Price. Former big-haired 80's rock star Bon Jovi, on the other hand, could be heard anytime, everywhere and with seemingly anyone. Perhaps, it all comes back around, but for traditionalists in 2007 it

felt as though they had been left waiting at the station.

The train may not run anymore, but classic country music's ship came in with the release of *Real Things* by Joe Nichols. His fourth album for Universal South Records is a career record. *Real Things* is brilliant and beautiful. It is the standard by which contemporary country albums will be measured (step aside Randy Travis and *Storms of Life*). I am not alone in championing Nichol's masterpiece. *Entertainment Weekly*, the *Miami Herald*, *Billboard* and the *New York Times* all provided effusive reviews. Country music journalists Chet Flippo and Hazel Smith hold it up as the year's bright spot. You may be unfamiliar with these people and not have access to these publications, which is why I praise the album in this column.

Many reviewers have compared Nichol's vocals to Merle Haggard's. Given Nichols covered Haggard on previous albums (he teams up here with Lee Ann Womack on a devastating version of "If I Could Only Fly,"

the title track from a 2000 Haggard release) the comparison is appropriate. He has also dipped into the songbooks of such country icons as Tom T. Hall, Gene Watson and Waylon Jennings. The boy from Rogers, Arkansas knows his country.

And he knows how to sell a song. Nichols understands restraint and understatement. His best songs are achingly conversational. "Who Are You When I'm Not Looking" is frighteningly tender and fragile. The honesty and vulnerability of "My Whiskey Years" speaks more for his frailty than could be communicated in any celebrity profile or interview. Nichols entered a rehab facility in October of last year.

Unfortunately, his battle with the bottle crippled album sales. The untimely single release from the album was titled "Let's Get Drunk and Fight." Not surprisingly, it never charted. *Real Things* was released in August and has yet to produce a hit single. As of this writing, neither the album nor any single is on the Billboard chart.

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