

The Barn Dance Opera Journal

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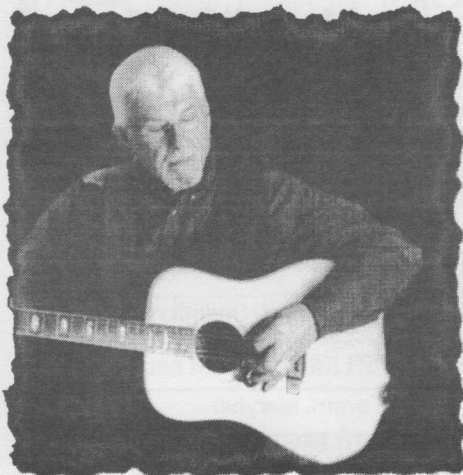
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Terry Sumsion ... forever country ~ 1947 - 2011

by Grant Heywood

Terry Sumsion was the 'real deal' when it came to traditional country music. It was a great loss when he passed away earlier this year from esophageal cancer. But Terry was determined, and fought the battle long & hard, never giving up hope. Not unlike my own father (Earl Heywood), Terry pursued his country music dream until the very end.

Born in Burford, Ont., in 1947, Terry's career really started in the early 70's with longtime collaborator, Wayne Heimbecker. They played the Southwestern Ontario bar circuit constantly, with their own band Stagecoach. But it was in 1981 when Sumsion & Heimbecker wrote and recorded Terry's signature hit song, 'Our Lovin' Place' when things started to take off. The band toured Canada, and in 1984 released 'Midnight Invitation' garnering two Juno nominations. Other songs followed, such as, 'Please Wake Me Up I'm Dreamin', 'I'm the Lonliest Star in Texas', and the most recent 'Highway of Heroes' among others. Winning the Cdn. Country Music Singing Contest 3 yrs. running, was great for Terry, but having your own songs played on radio was even better. Moving forward, Terry decided from the onset to go 'first class' with a tour bus, since Terry & the band were now playing, festivals, arenas, truck shows and benefits.



Bill Carruthers, Terry's long-time friend and bandmate, on & off over the years, said, "There's no questioning his talent." "He knew he wasn't the greatest technical singer in the world. But he could stand up there and figure out how to entertain and connect with an audience." I can personally remember when Terry played for our Stratford Musicians Assoc. Banquet. Terry played a 90 minute show and talked for 40 minutes. He knew how to captivate an audience, as they'd just sit and listen. Terry was 'one' with the people. He was a truck driver for many years, and could relate to truckers when he entertained them at so many of the truck shows he played.

I remember when Terry came around to our house just after Jay Riehl had left his band. Terry was considering hiring me on as his drummer as Jay had just left to work with Jim Witter. We talked shop for hours and I did a local gig with Terry but it never really panned out. Terry had a loyal following and always had topnotch players in his band. When the bus showed up, you always knew it was Terry and the band. Oh, he could be a bear sometimes, but he always delivered when performing and never let his audience down.

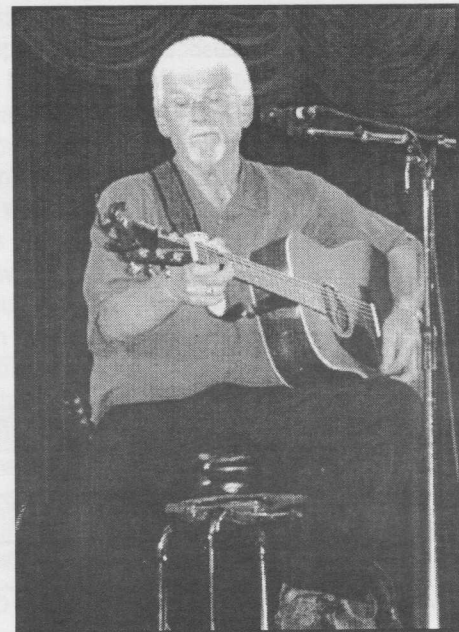
Terry played a couple of Barn Dance shows as well. We did a show in Shakespeare and Terry seemed concerned about not using his band as backup. His fears soon diminished once he hit the stage and we played some of Terry's most popular numbers. Terry was pleasantly surprised, his face lit up and he gave the people 100%. You see, as musicians, we'd been playing so many of Terry's songs at Legions, and dances, that we pretty much knew the tunes as much as Terry did. A testament, to the man who wrote & sang the songs.

Over the next few years I was invited to catch a Johnny Cash tribute act at the Sanderson Centre in Brantford. Terry was opening the show doing a 40 minute set with just voice and guitar. It is then that I realized that Terry was having

health problems. But being the trooper he was, he defied his condition and carried on as if nothing else mattered. His voice took on the raspiness of Kenny Rogers, even though it wasn't the voice of Terry we were accustomed to. Terry invited me backstage after the show and he talked about beating the odds and continuing on with his career. I think this is just after Terry had been through his operation and was determined to sing again, regardless of what the doctors said. Once on the road to recovery, Terry started an acoustic trio with Doug Johnson, and Dwayne Friesen. They played everywhere and anywhere they could, and Terry's vision of a successful comeback became a beacon of hope.

Just last summer (2010), Randy & Carol Satchell had a celebration and outdoor jam on their back porch in Mitchell. Half way through the day, Terry & his wife Jeannie showed up and Terry started tuning his guitar. He wasn't really looking the picture of health and we suspected his condition was not the best. Regardless of his condition, Terry was anxious and played us some of his newer songs that he

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The Editor Speaks

by Grant Heywood



The summer of 2011 was long, hot, and filled with many country performances including two in Blyth this year. I gained a whole new respect for 'good health' when I became incapacitated with a herniated disc and had to take it easy for much of August. Many thanks, to so many of my musical friends for helping me through such a difficult time. Lugging heavy drum gear around is the 'work' part of playing music, and it certainly gets harder with age. Should've taken up the harmonica I guess.

Glad to see some local musician friends of mine being nominated and winning some awards at the recently televised CCMA Awards show in Hamilton. Musician winners were, Jason Barry on guitar, Shane Guse on fiddle, and Ed (Pee Wee Charles) Ringwald on steel guitar. It's always nice to see hard working local musicians being appreciated, for their tireless efforts on the road, stage and studio. Big congratulations to all the winners and nominees.

I'm not a big fan of awards shows and rarely, if ever, watch them on television. I do think it is great that talented singers and musicians are rewarded and recognized for their artistic endeavours. On the other hand ... the reason I don't watch awards shows is because of the politics involved and the 'big money' people who wield their power and sometimes produce a show that really goes against the grain of what country music really is all about. I will admit that I watched about half of this year's CCMA Awards show (out of TV boredom) and I feel it's just become a carbon copy of the U.S. awards shows. I really don't care if the idea is to generate viewers by bringing in heavyweight guest

appearances by U.S. stars or trying to maximize their bottom line by selling as much advertising as humanly possible. I guess I was wrong when I thought that country music was about being down to earth and real. Call me old fashioned ... or just old, but it looked like a circus of horrors to me, with fireworks, and young women swinging from a trapeze. They should've called it the Barnum & Bailey Country Music Awards. Oh well, that's my take for what it's worth. I don't believe it will change anyone else's opinion who enjoy this glitz.

On another note, some of you may know a bit about my musical background ... or not. I started at an early age in country music with the Heywood Family. I spent much of my playing and road gig years playing rock & roll music. I eventually found my way back to country music and now I get to play both rock and country, but rarely at the same time. I played at an outdoor jam north of Walkerton this past summer with some rock and blues musician friends. I was recognized by some of the folks there, who wanted me to play some real country music. I obliged and the other musicians helped back me up on a couple of classic country tunes. It's always a pleasure to mix the music up with friends who appreciate good music regardless of the genre.

I've been playing more guitar lately, and I was asked to perform with Lynn Russwurm and Bobby Tremblay for an upcoming gig at the Top End Restaurant & Tavern in Neustadt. Lynn recently did a gig there with Al Heiser and it was a success, so they invited me to sing and play guitar with Lynn on stand up bass, and Bobby on guitar and dobro. I'm looking forward to playing in an acoustic trio, where we can play a lot of forgotten classic country tunes and a few surprises as well. It's going to be a lot of fun as I enjoy playing with these guys a lot. We'll be performing from 5 p.m. until 9 p.m. at the Top End Restaurant & Tavern in Neustadt on Saturday, November 19th. Hope you can make it out. The food is great and the music will be too.

Don't forget to check out our Barn

The Barn Dance Historical Society and Entertainment Museum

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Dance schedule, as there are still, three more shows for 2011. Hope to see you at the next Barn Dance.

Comments? Please contact:

Grant Heywood

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2011 COMING EVENTS

Date	Event Name	Place
Sun., Oct. 30	Barn Dance Show - 2:30 p.m.	Southwold Keystone Complex, Sheddon
Thurs., Nov. 17	Barn Dance Christmas Show - 8:00 p.m.	Norgan Theater, Palmerston
Sun., Nov. 27	Barn Dance Christmas Show - 3:00 p.m.	Commercial Tavern, Maryhill
May 24 - 27, 2012	15th Annual Campout/Jamboree	Blyth Campgrounds / Arena Complex, Blyth

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had just recorded. He was so excited. Just like a little kid with a new toy. He talked about getting back on the road and doing radio interviews as if he was completely healed. He'd also become a regular every night when the 'Western Swing Authority' played at Paul Weber's Commercial Tavern in Maryhill. Terry loved western swing music and always wanted to do what his musical friends in the 'Western Swing Authority' were doing.

Over the years Terry had become close friends with Larry Mercey, even doing some shows and jams together. Unfortunately, Terry eventually lost his battle with cancer and passed away on Mar. 26, 2011. Terry's wife and family were an anchor in his life and they continue to carry on Terry's business affairs. Larry Mercey commented on Terry saying, 'He loved to sing. He was one of the few traditional country singers left. He kept it alive.' I remember reading the back of the testimonial upon visitation of Terry. It read: To Love Life & Laugh Lots, His life & legacy not forgotten. In the sound of music by family & friends, musicians one & all. To know Terry Sumsion was a gift, a test of who we are, & who he felt we all could be. He will be missed by family, friends, and his many fans and followers.

Terry had the last word: 'Everyone be careful, because for every mile of blacktop, there's two miles of ditch.'

EDITOR'S NOTE: Originally, Terry and I had planned to get together for an interview before his untimely passing.



WHO WROTE THE SONG?

(Mocking Bird Hill)

It was songwriter Vaughn Horton, who composed Mocking Bird Hill. He actually wrote the song while riding on the train from New York City to western Pennsylvania. He planned to visit his father in the hospital and when he arrived, he sang a bit of the new song he had just written. Vaughn Horton's father loved the song so much, that he told his son that Mocking Bird Hill would likely be his biggest hit. He was right, as the song sold more than 20 million records. It was unfortunate that Vaughn's father would never live long enough to see his prediction come true.

The melody line of Mocking Bird Hill resembles the strains of an old European waltz called, Life In The Finland Woods. Horton was likely thinking of this old tune when he wrote Mocking Bird Hill. Vaughn Horton needed a group to get the song recorded and so he formed a band called The Pinetoppers. Mocking Bird Hill had joyful melody and lyrics, and became an instant hit on radio. It wasn't just a hit record for Vaughn Horton & The Pinetoppers either. Later on, it also became a hit for Patti Page, Les Paul and Mary Ford, as well as Elton Britt.

I can well remember when the Heywood Family would be performing on stage, and my mother, Martha Heywood, would always be requested to sing Mocking Bird Hill. Great songs always become etched in your memory and Mocking Bird Hill is no exception.

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



FEATURE C. D. REVIEW

TERRY SUMSION

'ENCORE'

First off, let me say that Ken Post really captured the essence of Terry Sumsion on this recording. With the help of Jason Barry, they are to be commended on a job well done. First class musicianship and great songs make this

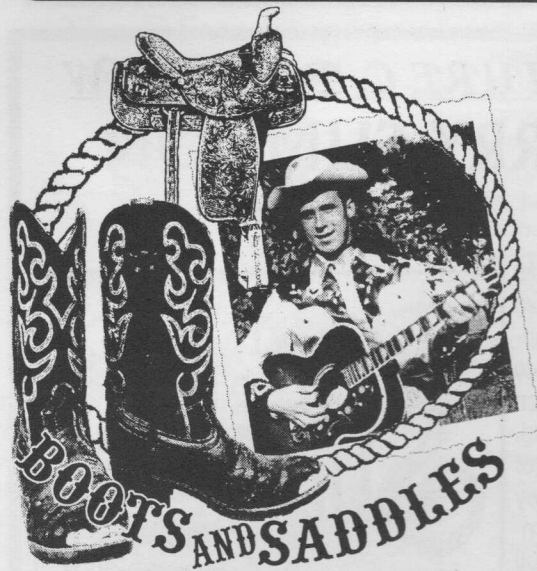


c.d. a stand for Terry. It is without a doubt, Terry Sumsion at his best. A good choice of songs which makes Terry's vocal delivery about as genuine and real as you could ever get.

What I really like about this c.d., is the back & forth balance of major to minor key songs, giving it a distinct flavour. Several were written by Terry and collaborator, Susan Sweetman. The haunting melody of 'Friendship Train' leads off, and in lieu of Terry's passing, the lyrics are downright spooky. You can never go wrong with a Max T. Barnes tune and 'In My Life', showcases the pitfalls of farming with a ray of hope. Nice interplay between Doug Johnson on steel & Doug Deveaux on guitar with this one. 'The Songwriter (I Write It Down)', is my personal favourite on the c.d. It is so close to a songwriter's heart & soul. Very inspiring, if you've ever been a songwriter.

The Kristofferson hit, 'Please Don't Tell Me (How the Story Goes)' is a great song, and Terry sings it like a new classic. Terry included his own classic, 'Our Lovin' Place', giving it a makeover with some swing appeal. (he's allowed on this one, since he wrote it.) I really like the musical treatment on the new Sumsion tune, 'Together.' It has a great storyline, captured with a New Orleans swing. I know how much Terry loved 'You Gotta Believe', when he was recording this c.d. Sometimes, Terry would showcase this tune when he got the chance to perform. The storyline is about as close to the latter part of Terry's life as you'll ever get. A powerful song, that would certainly be a contender on current country radio. The last track is the beautiful, Sumsion / Sweetman tune. 'Dance With Me.' There is no doubt about the emotional tribute and farewell to his better half on this particular song, which seems to justify why it is the last song on the c.d. There are 11 tracks in total, complete with liner notes.

It's unfortunate that Terry never lived long enough to enjoy the accolades this c.d. is worthy of. He would've loved to have had one more 'kick at the can' to showcase some of his best work to date. It kind of begs the question... "Terry, why did you save the best for last."



by Lynn Russwurm

Guest Columnist: Laurel L. Russwurm

THE GOLDEN AGE OF CANADIAN COUNTRY MUSIC - PART 1

Family legend has my mother Laura, an aspiring young country singer, advertising for a back-up band. My father, Lynn Russwurm, answered the ad.

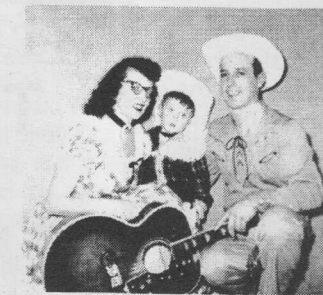


The Pine River Sweethearts

Back in those days Dad's country band was called the **Pine River Troubadours**. When my parents hooked up, Lynn and Laura became **The Pine River Sweethearts**. Not that either of them had ever been anywhere near *anything* called the "Pine River". Just a little creative license (not to be confused with Creative Commons license.)

As a kid I remember thinking it odd it was that my parents would "go playing". After all "playing" was supposed to be the province of us kids. It was particularly galling that we couldn't go along.

It was only later that I realized that my folks weren't suffering from massive bouts of immaturity but out there *working* ... playing musical instruments.



The Family Business: Laura, Lance and Lynn Russwurm

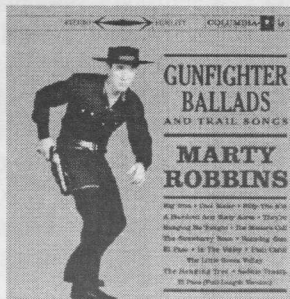
Before I was born my brother had his stage debut. As I got older I was thrilled to have my own opportunity to sing onstage with my sisters every summer when our parents played regular summer park gigs.

But in my teen years my natural inclination to hamminess evaporated under the onslaught of adolescent insecurity. Suddenly nothing in the world would get me up on that stage. Ever.

One of my favorites that they played was actually a popular White Swan toilet paper jingle. Hey I was a kid; kids are *supposed* to like bathroom humour. But I wasn't the only one laughing – playing that jingle always got a big laugh.

Nowadays they would probably get charged with a copyright infringement, but back then any company would have welcomed the free advertising.

By the time I was ten I pretty much knew the words to every country music song ever written. (At least it sure felt like I did.) But the first song that truly captured my attention was Bobby Goldsboro's sad ballad Honey. The first time I heard it I was *supposed* to be asleep, not crouching in the hall illicitly watching the country music TV program my parents had on in the mistaken belief the kids were safely down for the night. (Hah.) I do remember crawling back into bed and crying myself to sleep (quietly, so as not to incriminate myself) because the story in the song was so sad.



Another song I love to this day is the Marty Robbins ballad El Paso. The song

tells a good story, and I guess I've always been a story person. Probably why I'm a writer not a musician.

I was star struck when Dad took me backstage to meet Marty Robbins. Finding myself face to face with my hero my heart skipped a beat ... and I promptly buried my face in Dad's pant leg and refused to look at the poor guy. Sorry Marty.

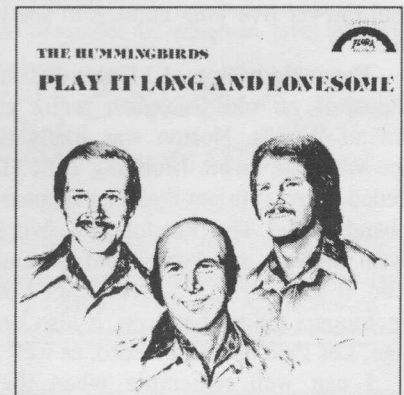
When I was much older I went out and bought my own copy of *Gunfighter Ballads and Trail Songs* on vinyl. I still have the shocking pink album on vinyl, because I still love the song.

My dad was always an active and prolific song writer. When the kids were little, Mom stayed home while Dad played with other bands on weekends. There was often backstage schmoozing at concerts to make contact with musicians and recording artists who might want to record some of his songs. And his music did get recorded.

As we kids got older, Dad dusted off his ambitions and started a new band both parents could be part of. It wasn't long before my brother was old enough to join the band.

Eventually Dad produced **The Hummingbirds** debut album "Play It Long and Lonesome" on his own **Flora Records** label. My brother Lance Russwurm did the cover illustration, and I'm happy to report that the music still holds up nicely today. If anything, the production values may have been too slick for the country music genre at the time.

Recording artist Hank Thompson collaborated on some of Dad's songs. They co-wrote a spooky number called I Cast a Lonesome Shadow.



The Hummingbirds debut album: Lance Russwurm, Lynn Russwurm, Dave Turner.

Recently the song was covered by Martin L. Gore on his solo album *Counterfet 2*. Dad can't quite connect with the Depeche Mode singer's interpretation, but it certainly tickles

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aim to have one of his songs performed in such a different way.



Martin L. Gore: Counterfeit 2

Kid Perspective

There were lots of country music TV shows on air back then. Exposure is a key ingredient in finding an audience. Whenever any country music program was on TV whatever we kids wanted to watch was overruled. The Gary Buck Show. The Tommy Hunter Show. The George Hamilton the Fourth Show. No matter what great adventure show was on the other channel. Living in rural southern Ontario at the time we only got two channels, so I imagine there was a great deal of country music programming elsewhere in Canada too. At least Hee Haw was funny.

Cutting Edge

My father began his love affair with music as a kid on a farm listening to CKNX Barn Dance radio broadcasts. The cutting edge technology of the time allowed radio broadcasts from Wingham to be heard all around the world.

The story of how Doc Cruikshank built the original Wingham radio tower by following a Do It Yourself article in a 1926 issue of Popular Mechanics Magazine was documented 30 years later in the 1956 Popular Mechanics story The World's Tiniest Town with TV.



When CKNX launched its radio station they only broadcast part time. The big problem was the need for content. Cruikshank solved that by enlisting local musicians to play music over the airwaves. It wasn't very long before performers were clamoring to appear on the CKNX Barn Dance broadcasts.

A guest performance on the CKNX Barn Dance was the Canadian equivalent of per-

forming on The Grand Ol' Opry. The studio had a glass window wall that allowed passers by to watch the performers do their broadcasts from the street.

The technology made it possible to reach an incredibly large audience. This was the golden age of Canadian Country Music. When everyone performed in black and white. Just kidding!

Continued: Part 2 next issue



Performing on the CKNX Barn Dance with legendary Earl Heywood.

BOOKING THE BARN DANCE

If you are interested in more information about booking the Barn Dance Musical Production, please write to:

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Country Music Memories



Ramblin' Lou and Family - Star of Radio, TV and Records



SONS OF THE PIONEERS - back - Hugh Farr, Ken Curtis, Bob Nolan, Tim Spencer. Front - Shug Fisher, Carl Farr.



SILVER BAR RANCH BOYS - Walter Boettger, Mike Slauenwhite, Bill Bessey MC, Bob Tremblay, Unknown Rabbit, Johnny Siska, Earl Fries and Fries Sisters.



Ward Allen, Slim Boucher, Bill Mankiss and Eddie Mehler.



MAPLE CREEK BOYS - from Carl Smith's Country Music Hall on TV. Johnny Carignan on fiddle, unknown drummer, Johnny Sibert, on stool, Big John McManaman, five string banjo and Johnny Burke on bass.

*Merry Christmas and
Happy New Year
from
the Barn Dance Historical
Society.*

COUNTRY CALENDAR



by Doreen Brown

(Toronto and surrounding area)

* **Thames Valley Bluegrass Music Assoc.** has jam sessions every Thursday night September to June. Check www.tvbma.ca

* **Upcoming Barn Dance Shows** - Oct. 30, Southwold Keystone Complex, Shedden 2 p.m.; Nov. 17, Norgan Theatre, Palmerston, 8 p.m.; Nov. 27, Commercial Tavern, Maryhill, 3 p.m. Check www.thebardance.ca

* **Appearances by Jack B. Nimble:** Oct. 21-22 ANAF Club, Mississauga.

* **Jamborees:** Second Sunday of the month - Shelburne Legion, Don Celsie, ANAF Orilla and ANAF Barrie. Third Sunday of the month - Harrison, Singhampton Community Centre. Fourth Sunday of the month - Erin with the Dolans, also roast beef supper available.

* **Appearances by Naomi Bristow** - Oct. 8 - Elm Lodge, Peterborough; Oct. 8 - Elmvale Fall Fair; Oct. 21 - St. Andrews Anglican, Alliston; Oct. 30 - Barn Dance Show, St. Thomas; Nov. 5 - Beaverton United Church; Nov. 13 - Larry Mercey Christmas Show, Maryhill; Nov. 20 - Larry Mercey Christmas Show, Central Westside United. Congratulations, Naomi, on all your wonderful awards and achievements.

* **For Country Music Shows** contact Purple Hill Country Music Hall. 519-461-5338 or www.purplehillcountryhall.com

* **Appearances by Gary Boyle** phone 1-77-471-0645.

* **Old Time Christmas Tour by Scott Woods**, www.scottwoods.ca Phone 1855-COTTWOODS. info@scottwoods.ca
Nov. 4 - Port Hope United Church 905-85-2421; Nov. 6 - Elmvale Presbyterian Church, 7 pm; Nov. 13 - Merrickville Community Centre, 2 pm; Nov. 16 - Glenary District High School, Alexandria, 7 pm; Nov. 18 - St. Ursula Paris CM, Chatham, 7 pm; Nov. 21 - Princeton Centen-

nal Hall, 7 pm; Nov. 25 - First United Church, Owen Sound, 7 pm; Nov. 26 - Palmerston United Church; Nov. 27 - Duff's Presbyterian Church, Aberfoyle, 2 pm; Dec. 1 - St. Andrew's Presbyterian Church, Beeton, 7 pm; Dec. 2 - Knox Presbyterian Church, Acton, 7:30 pm; Dec. 3 - Melville Presbyterian Church, Brussels, 7 pm; Dec. 4 - Strathroy United Church, 2 pm; Dec. 9 - St. Andrew's Presbyterian Church, Parry Sound, 7 pm; Forida Tour 2012 is March 10 to 17.

* **Terri Clark Roots and Wings Tour** - Oct. 5, Parry Sound; Oct. 7 Oshawa; Oct. 8 Sault Ste. Marie; Oct. 12 Pembroke; Oct. 13 Tweed; Oct. 14-15 Thunder Bay.

* **Appearances by Doreen Brown:** Oct. 18 Rosemont Jamboree; Oct. 21 Dundalk Jam; Oct. 28 Beeton Lions

Club at Beeton Legion; Nov. 6 Warminster with Tex Howard and Band; Nov. 17 Holland Landing; Dec. 11 Shelburne Jam, roast beef dinner available; Dec. 20 Rosemont; Dec. 23 Loretta Tavern, Loretta.

* **Glen McGregor**, The Country Boys with Jennifer and Linda, Country Music. Info call 705-835-3625.

* **Jam Nights at Beeton Legion**, the Lions Club, the second and fourth Friday of the month at 8 pm. Bring your musical instruments. Info 905-778-9597.

* **Upcoming Appearances** - contact Crystal Gage. www.crystalgage.com

Have a wonderful and safe holiday season with God's richest blessings, and thanks for all your appreciated support of country music.



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A pic of Hughie & Beth Elder at the Ayton homestead, when they celebrated their 50th wedding anniversary. They now reside in Mt. Forest, and were given a lifetime membership from the Barn Dance Historical Society recently, when Ron Coulthard, Doug Dietrich, Grant Heywood (the taxman) & Royce Riehl showed up for a visit. No taxes pending. lol

BARN DANCE CORNER

by Peter Saros

I suppose when a musician debuts on the Grand Ole Opry with a standing ovation at the tender age of 95 they are confident, if of nothing else, that they have earned the privilege.

Banjo player and singer Wade Mainer had certainly done that. He took the Opry stage in 2002, almost sixty years after his initial invitation had to be declined due to a conflict between the Opry brass and Mainer's record label RCA Victor Bluebird.

Wade Eckhart Mainer was a pioneering musician from a musical era that seems almost foreign today. Born in Weaver, North Carolina in 1907, Mainer introduced a two-finger style of picking the banjo; the thumb moved downward while the forefinger moved upward. At the time the clawhammer downward stroke was the traditional way of playing the banjo. According to Mainer biographer Dick Spottswood, "Wade brought the music forward. In the 1920's, the banjo stayed in the background, providing counterpoint and rhythm. He [Mainer] made it prominent

and laid the groundwork for bluegrass in the 1940s."

Mainer apparently learned to play the banjo as a boy by picking up instruments other performers set down during their breaks at local dances. He experimented, wearing finger picks, with his emerging two-finger style. "I just picked the strings and something hit my ear when I did it like that, and I said 'That sounds a little better,'" said Mainer.

Mainer performed with his brother J. E. for cotton mill workers and at community events like corn shuckings. His playing earned them airtime on WSOC on Gastonia, North Carolina. From there they graduated to WBT in Charlotte where they formed J. E. Mainer and the Mountaineers. The radio programs were sponsored by Crazy Water Crystals and the band became a household name across the Carolina Piedmont.

Mainer would record hits like *Maple on the Hill* and *Sparkling Blue Eyes*. He toured extensively with different outfits and is credited with having recorded over 150 sides for the Bluebird label.

The wartime economy of the 1940s forced Mainer from traveling the regional radio show circuits. He cut his final side for Bluebird in 1941. He returned to

working a mountain farm like the one he was born into. Mainer, however, did play a White House post dinner event titled "An Evening of American Song for American Soldiers" in 1942. Unfortunately, he spilled a dish of ice cream over First Lady Eleanor Roosevelt's dress as she entered the East Room of the White House.

Mainer went to work for General Motors in Flint, Michigan in 1953. While there he professed religion and stopped playing the banjo entirely until Molly O-day convinced him playing the banjo was compatible with sacred music and the Christian life.

New music made with John Morris of Old Homestead Records beginning with 1971's "Sacred Songs of Mother and Home" saw Mainer still recording into the early 1990s. President Ronald Reagan presented Mainer a "National Heritage Award" in 1987.

Mainer who bridged old time mountain music with the emergence of hard driving bluegrass in the heyday of country music radio shows died on September 12, 2011.

COME JOIN US!!

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