

# The Barn Dance Opera Journal

Official Publication of:  
The Barn Dance Historical Society Inc.

A Not For Profit Organization

Barn Dance Website: [www.thebardance.ca](http://www.thebardance.ca)

Price: \$2.00 (tax incl.)

Vol. 72 2012

Winter Edition

1

## BOB NOLAN - The Cowboy Poet

by Lynn Russwurm

To dispel some rumours, Bob Nolan was born in Winnipeg, not in New Brunswick as many reports indicate. He did live in New Brunswick for about 3 years after his parents separated in 1915 when Bob was 7 years old and he was sent to live with his paternal grandparents, along with a younger brother.

Three years later he was sent to live with an aunt in Boston, Massachusetts, and in 1921 he rejoined his father who was then living in Tucson, Arizona where Bob attended and graduated from high school. His birth surname of Nobles was changed to Nolan by his father. After high school, Bob spent several years bumming around the country until 1928 when he married his first wife, who bore him a daughter, Roberta. This marriage soon ended in divorce and Bob was not allowed to know his daughter through the bitter recriminations of his ex-wife. Through these drifting years Bob was writing poetry and songs and honing his craft.

Eventually he joined several musical aggregations, one of which included a young Leonard Slye, who we now know as Roy Rogers. They joined with Tim Spencer to form the Pioneer Trio. With the addition of Karl and Hugh Farr, the nucleus of the Sons of The Pioneers was set. The addition of Lloyd Perryman completed the greatest harmony group of all time.

Before the Pioneers made any public appearances, they spent countless hours rehearsing, working out their harmonies to such a degree that they have never been surpassed. They had hundreds of songs in their repertoire.

They managed to get their own radio program, where an announcer rechristened them The Sons of the Pioneers. They signed to record a series of radio transcriptions that brought them their first measure of fame. These transcriptions were not for sale to the public but were recorded strictly for radio station play. The transcription companies leased these 16" discs to individual radio station for air play; the discs were only for a certain period of

time and were to be returned. These discs were different than commercial recordings as they were recorded quickly, and if the same song was released on record, the transcription was a different (and many times better version) of the song, recorded by the group, usually with no over-dubbing and laid down on the first take, a much more natural feeling cut. Sometimes a mistake was included in the issued version and not to its detriment. With this radio exposure the demand for their services increased and they started to be tapped for parts in the then burgeoning of the so-called B-Western movie.

Bob was called in to over-dub Ken Maynard's voice on a song in "In Old Santa Fe", the movie that first introduced Gene Autry to the general public. Ken liked to sing and he did in some of his movies but he was blessed with a high pitched singing voice and he wasn't a very good musician. This was in 1934, also in 1934 The Pioneers made their first commercial recording for Decca Records. They also performed as The Gold Star Rangers on radio. Now, they made



BOB NOLAN

several movie shorts in 1935, as well as appearing in several Charles Starrett westerns. In 1936 they appeared in "Rhythm of the Range" with Bing Crosby, definitely a step in the right direction.

In 1937, they were selected for The Hollywood Barn Dance, where they appeared with The Stafford Sisters, which included Jo Stafford, who went on to become one of the most popular pop vocalists of all time. A new show was created called "The Open Spaces", featuring the Staffords and The Pioneers as The Sons and Daughters of the Pioneers, however, that show was dropped after one airing, for reasons unknown. Jo Stafford later said it was a very good show.

In 1937, Leonard Slye left the group to sign with Republic pictures as Roy Rogers. At about the same time, the Pioneers signed with Columbia pictures for a recurring role in Charles Starrett flicks. When the second lead dropped out of the series, Bob Nolan was asked to be second banana to Starrett, this arrangement lasted until 1941, when their contract came to an end. This coincided with an offer to join their friend Roy Rogers at the Republic Pictures Studio, however their first picture with Roy didn't come about until 1942. Roy had been replaced in The Pioneers by Bob O'Brady (which was changed to Pat Brady), but Pat couldn't harmonize with the boys so he acted the comedian and bass player with the group, previously the bass chores had fallen to Bob Nolan.

Bob was often considered as somewhat reclusive, but he needed time away from the group to concentrate on his songs which was his first priority. Another thing Bob had to put up with under his Columbia contract was to have cosmetic surgery on his nose, the head of Columbia felt it was necessary, as they were grooming him for better things with the studio as an actor. Bob however had no ambitions in this direction, and when they considered him for the lead in a Golden Boy series, based on the William Holden starring part, Bob got drunk and stayed that way for a

*Continued on Page 3*

## The Editor Speaks

by Grant Heywood



Here it is 2012 already, and I'm still writing down last year's date on everything. But as we get older, we try to forget our age as well. Trying to remember is the hard part.

During this past Thanksgiving weekend (2011), my wife and I took a fall driving trip to Renfro Valley in Kentucky, to see the legendary Connie Smith and her younger husband, Marty Stuart. We'd always drive past Renfro Valley on I-75, either coming from, or going to Florida, but never taking time to stop and appreciate this country music hamlet. A memorable occasion was when my mom and dad performed one time at the original old barn, at Renfro Valley. Mom and Dad felt right at home on stage in the Bluegrass state. My wife and I had always wanted to go too, but with kids in tow, it always made it difficult. This time, it would be different.

We had already pre-ordered our show tickets and pre-booked our hotel room. Lucky for us, as Renfro Valley was also hosting a gospel bluegrass jamboree that weekend and everything was booked. The fall colours and a stop at The Crackerbarrel restaurant, made the 9 hour drive go by in no time. There was lots of time to wander the country village area of Renfro Valley before we took our seats for the two performances. Connie Smith and her band were great, and it was nice to hear top notch veteran musicians backing up the legendary singer. Traditional country music was alive and well on this night and Connie's voice was as strong as ever. 'Once a Day' never sounded better. What a true delight, and pretty as ever.

After Connie's performance, Marty Stuart came on like a firestorm, playing many

of his rockabilly country hits trading off Fender Telecaster licks with his guitar player. His band, the Fabulous Superlatives were dressed in Turquoise sequined style country & western outfits, and Marty in his suave, black, country & western jacket and pants. Call me old fashioned, but I really love to see country stars looking first class on stage. Marty practically brought the house down with the traditional, 'Dark As a Dungeon' playing a solo on mandolin to a speedy crescendo. A highlight of the evening was when both Marty & Connie sang a duet. Marty is at least 15 or so years younger than Connie. He met her when he was only 12 yrs. old and remembered telling his mom, 'I'm gonna marry that girl someday', and the rest is history.

Marty and the band closed out the show with some beautiful bluegrass gospel harmonies that literally had the audience on their feet. Marty's band members are some of the best singers and players I have ever seen on stage. I would have paid double the \$70 price for two tickets including the drive, just to see such fine talent. It was worth every penny. When Marty & Connie finished performing, they spent the next two hours greeting fans, signing autographs and selling merchandise.

My wife and I hadn't really had a decent supper, so we strolled over to the Smokehouse restaurant on the premises and had ourselves a Kentucky smoked chicken and pork dinner. Mmmmm delicious! We were up the next morning and did a slow drive home and still had time for a Thanksgiving meal on Monday. A perfect end, to a fantastic weekend. I think we're going to make this a regular event depending on the show line-up. Because it was mainly a traditional country music show, it really reminded me of how blessed we are to have our own Barn Dance shows still going strong after 75 long years. As my dad always used to say 'The show must go on'. I guess there is something to be said about tradition. Hope to see you at the next Barn Dance show. You won't be disappointed.

## 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](http://www.thebardance.ca)

Earl Heywood

Founder and Honorary President

Executive Board:

President: Ruth Baxter

Vice President: Grant Heywood

Secretary: Ron Coulthard

Treasurer: Gord Baxter

Past President: Shirley Russwurm

Directors:

Doug Dietrich, Ron Shaw, Shirley Russwurm, Bill Simmermaker, Doreen Armbruster, David Wall, Ted Weishar and Richard Holm.

Comments? Please contact:

Grant Heywood

5584 Deborah Glaister Line,

R. R. #2,

Wellesley, Ontario N0B 2T0

Phone: (519) 656-2552

E-mail: [heywoods@golden.net](mailto:heywoods@golden.net)

or send a message on facebook.

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



*Ernie King*

Music (1993) Ltd.

"The Complete Music Source  
for the Amateur or Professional"

70 Courthouse Sq., Goderich (519) 524-4689

E-mail: [webmaster@thebardance.ca](mailto:webmaster@thebardance.ca)

## 2012 COMING EVENTS

Date	Event Name	Place
Sun., April 15	Barn Dance Show - 2:30 p.m.	Purple Hill Country Hall, near Thorndale
May 25 to 27	15th Annual Barn Dance Campout/Jamboree	Blyth Community Complex
Thurs., July 12	Barn Dance Show - Fundraiser for Goderich	Partnering with the Family Campers & RVers
Sun., Oct. 14	Barn Dance Show - 2:30 p.m.	Southwold Keystone Complex, Shedden



*Continued from Page 1*

week to prove to them he would be unreliable. Needless to say he didn't get the part. Also somebody at Columbia didn't like Bob's distinctive voice and they actually over-dubbed his voice on his solos by an unidentified baritone for several pictures. However the public, who was used to the Nolan sound created an outcry and Bob's voice was left in after that.

During the Starrett series at Columbia, Bob found a cabin at Big Bear Lake and for the rest of his life he would spend up to four months every summer at this cabin to write songs, in the serene quiet that he loved.

These years were extremely busy for the Pioneers and it amazes me how much they accomplished. In 1939 they started a syndicated radio show called Sunshine Ranch, they started a popular fanzine for their extensive fan club which saw as many as 16,000 copies printed of one issue. They spent 39 weeks in Chicago and from here they made appearances at many venues including the ever popular Sleepy Hollow Ranch in Pennsylvania. They joined a version of The Camel Caravan which they had to relinquish to return to California for their first Roy Rogers film, "Red River Valley". On this Camel Caravan, they appeared with Nora Lou and The Pals of the Golden West. Also in December of 1941, while in Chicago, they cut over 200 songs for ACB's Orthacoustic Transcriptions which found an audience of over 70 radio stations across the country and these were the days when people listened to the radio. In the days that followed, and throughout WW2, they found time to support the war effort with countless patriotic appearances.

Bob's tremendous output of songs, throughout the Columbia contract and the Republic days yielded such great songs as "Tumbling Tumbleweeds", "Cool Water", "One More Ride", "Song of the Bandit", "Way Out There". "A Cowboy has to Sing", "Song of the Waterwheel" and many more. Eventually in the early forties, he was reunited with his daughter Roberta, who had kept track of her father, through newspaper clippings, etc., throughout the years. Also in 1942, he was married again to a girl that was call P-Nuts, and this marriage lasted until Bob's death in 1980 at age 72.

Eventually, the Sons of the Pioneers seemed to stagnate and Tim Spencer was the first to leave, followed shortly by Bob Nolan who became disenchanted with the group. They didn't want to rehearse and Bob felt the group was going downhill. However he kept on recording with them and doing limited appearances with them.

Meanwhile they found a replacement for Bob in Tommy Doss whose voice was almost indistinguishable from Bob's voice, so the transition was made. The great Ken Curtis came into the group and stayed for ten years. After Hugh Farr left, after a policy hassle, they brought in Wade Ray on fiddle for a time, Roy Lanham come in on guitar after Karl Farr's demise, so the Pioneers continued as they still do. Through the years Lloyd Perryman was the thread that remained constant.

Meanwhile, Bob spent much of his time in his beloved cabin retreat where he kept on writing songs and putting

them away. The Pioneers recorded an album of his songs as a tribute to Bob Nolan, he was also coaxed out of retirement to record an album "Sound of a Pioneer", using some of his new songs as well as some standards. Marty Robbins was playing in the area and came in to do a duet with Bob, this was in 1979. A year later Bob Nolan was laid to rest. A sad footnote is that about 90 percent of his songs were lost in a fire, and his daughter, Roberta, disposed of some more of his legacy, thinking that nobody would be interested in the work of this greatest of the cowboy poets. How Wrong!!

## FEATURE C. D. REVIEW

### PAUL WEBER

#### 'BY REQUEST, VOLUME 1 & 2'

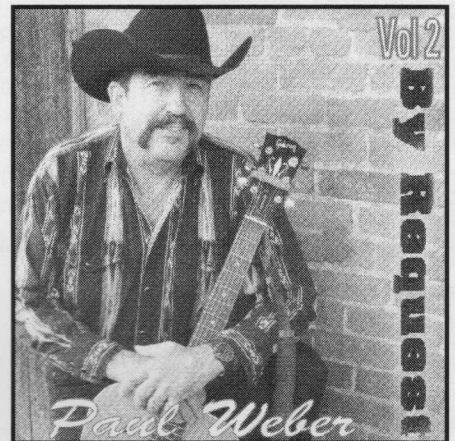
Paul Weber is a top Canadian country singer/songwriter, and has had fan requests to do an album of favourites for a long time, not to mention a big push from his wife Sylvia. So many in fact, that it took two c.d.'s to do it. Classic country hits such as Someday Soon, Bandy the Rodeo Clown, Cold Cold Heart and many others.

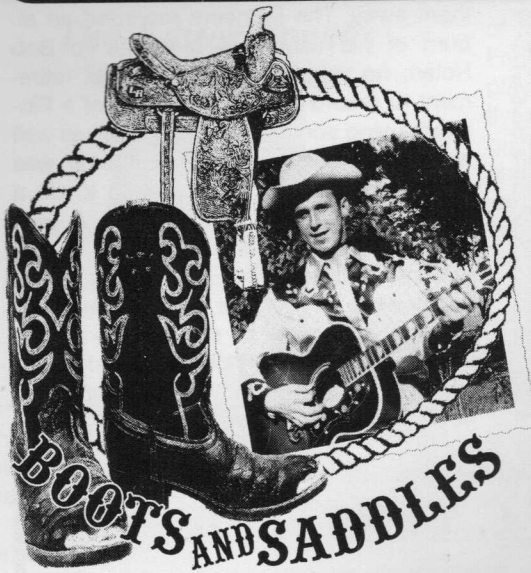
First off, I'd like to say I was honoured to be one of the backup singers, including Sue Weber Bell and Stacy Guse. Paul included his own band and close musician friends on this project, w/steel guitarists, Mike Weber & Doug Dietrich. Fiddlers, Shane Guse & Dan Howlett (also mandolin). Keyboards, Mike Eedy. Lead gtr., Fred Lewis and drummer, Mike Eagles. And of course, Paul Weber on bass gtr. & lead vocals. Paul's brother, Mike Weber arranged & produced the project at Eric Duerstein's DSP studios in Waterloo, ON.

Paul has had years of experience delivering passionate country vocals from the heart. He's played almost every honky tonk and show stage in Canada and now makes the Commercial Tavern in Maryhill his country music home. This c.d. includes some fine vocal duet work with sister Sue Weber Bell, especially on 'We Must Have Been Out of Our Minds'. Other standout cuts include, the Dick Damron tune, 'Jesus It's Me Again', Harlan Howard's 'Another Bridge to Burn', and the Randy Travis hit, 'I Told You So'. Often, fans would request a song that Paul has done over the years, like the Shel Silverstein tune called 'The Winner'. It certainly adds some comic relief to the mix. Paul has always been a true blue fan of Hank Williams and I don't know anyone, other than Hank himself, who could make 'I'm So Lonesome I Could Cry' sound so haunting.

The Blue Rodeo tune, 'Bad Timing' is another highlight, but it's the Max Barnes/Vern Gosdin song, 'Chiselled In Stone' that really comes across. Paul has a knack of taking a great song and making it his own. On 'Chiselled In Stone', it's Paul's emotional vocals that will definitely send a shiver up your spine. Paul also re-recorded his signature radio hit, 'She's No Lady', on this outing and fans will be happy to know it's included twice. The c.d. packaging includes some background info. dedications, musician info. etc. The production doesn't have that Nashville 'slickness' to it, and that's what makes this traditional country music effort appealing. Lots of top choice country songs, played and sung by musicians who enjoy country music.

I've known Paul Weber as a friend and musician over the past number of years and he has always without fail, given his all to country music. He's lived it, wrote about it, sung and played it, and continues to express his true feelings by singing and recording country music. A dedicated artist, and a warm and honest sensitive human being. His acknowledgement to his family, mom & dad, heroes and friends on this c.d., sums up what Paul Weber is all about. This double c.d. of mainly traditional country favourites is a true labour of love from a man who truly loves country music. 'By Request' definitely for real country music fans.





by Lynn Russwurm

Guest Columnist: Laurel L. Russwurm

## THE GOLDEN AGE OF CANADIAN COUNTRY MUSIC - PART 2

**A brief look at technology, politics and the music business.**

Between the 1920's and the 1950's, radio and recording technology was still pretty new. Performers had places to perform and were able to access the technology. Certainly cutting a record was expensive, but anyone could do it. There were many small recording companies and many successful performers, singers and songwriters. The world of culture was rich and varied.

By the 1950's, though, the world shrank. It isn't that there were fewer performers, but that there were fewer companies. As the media companies merged, and merged again, and again and again, control of music distribution was distilled into a tiny handful of corporations.

Which is why today, Warner Music Canada, Sony BMG Music Canada, EMI Music Canada, and Universal Music Canada, four American "branch plants", are the primary members of the Canadian Recording Industry Association. That translates to a big four chances for creators to record their music.



Barn Dance Microphone Stand

In a misguided attempt to ensure Canadian performers would have access to Canadian airwaves, our government implemented "Canadian Content" legislation. Unfortunately the effect was to introduce a quota system. Had the government stood firm it might not have been so bad, but they caved in when the big recording companies fought tooth and nail to have the quotas reduced. The end result is the absolute least Canadian content these companies can get away with.

The result for Canadian culture has not been pretty. Because of the lack of opportunities for Canadian artists, a great many have been forced to leave home, incidentally enriching American culture at the expense of Canadian culture. In the 1980's it would have cost tens or perhaps hundreds of thousands of dollars to outfit a professional recording studio. Over the past few decades computer technology has brought enormous innovation to the equipment. Prices have dropped so that just about anyone can set up a home recording studio. The Internet has provided artists with an amazing inexpensive way to promote and distribute their own media.

As a result, more and more Canadian artists have chosen to market their own music, rather than giving some or all of the copyright to their original creations to corporations who continue to operate like a "company store". Small businesses are springing up to handle the 21st century support modern independent artists require. If left alone, the large media corporations that refuse to adapt will go out of business like the buggy whip manufacturers before them.

This Magazine reported that 30% of the Canadian Music Industry has cut out the big studio middlemen and gone independent.

Michael Geist discusses Canadian Digital Music Sales growth beats the US for the 4th straight year.

The Canadian music industry has now come full circle. We're back to where artists have choices and freedom, and cannot be coerced into giving up their copyright.

A great deal of pressure is being applied by the American Copyright Lobby on our government especially the Department of Industry to force them to introduce legislation beneficial to the large media corporations and copyright collectives at the ex-

pense of our creators and our citizens. Failing that, Canada is one of the countries negotiating the secret A.C.T.A. copyright treaty, and if Canada signs it, at the end of the day the new Canadian copyright laws we would be implementing would not be "made in Canada" but made in the U.S.A.

The copyright lobby is also trying to convince citizens that personal use copying and file sharing is the same thing as commercial bootlegging, so they will be able to clamp down on supposed "piracy" as an excuse to lock down the internet. Like the early days of radio and recording, independent media artists have the ability to disseminate their own work. If they succeed in convincing us that what we have purchased doesn't really belong to us, suddenly our freedom will be gone. And that would be the end of the new golden age of music.

Right now it could go either way. I vote for freedom.

### Dad Discovers YouTube

The other day my Dad dropped by to tell us about a couple of videos he'd found on YouTube.

How about that ... videos of people performing one of his own songs. Contrary to what the RIAA (Recording Industry Association of America) would have people believe,



The Pine River Sweethearts onstage.

Continued on Page 5



Continued from Page 4

only rarely do artists push for laws to extend copyright in perpetuity.

Although a "rights holder", the last thing Dad wanted was to bring charges of copyright infringement. As an artist, a creator, Dad was just thrilled to have his work appreciated and interpreted. And most especially, kept alive.

For any artist, *this* is immortality.

This is *why* artists create art.

They *have* to.

When you're an artist, the most important thing is being heard.

If you can get paid too: bonus.

Dad liked this one of the band West Coast Turnaround performing I Cast a Lonesome Shadow live, even though it's missing the first bit. It was quite probably recorded by a fan with a cell phone in a bar. Glad they weren't arrested.

My preference is for the haunting cinematic elements enhancing this version of I Cast a Lonesome Shadow performed by the band Slipshod. This video is produced by Børge Øgård (Burdge).

My personal favorite of the many recordings made of I Cast A Lonesome Shadow would be my brother Lance singing it on **The Hummingbirds** album. (Don't tell him I said that.)

Play It Long and Lonesome is scheduled to be released on CD this year.

15th Annual Blyth Barn Dance Campout Jamboree  
May 25 - 27, 2012  
See website for details.

**BARN DANCE JOURNAL ADVERTISING PRICES**

Business Card Size -

\$25.00 plus HST

1/4 Page -

\$75.00 plus HST

1/2 page -

\$150.00 plus HST

Full Page (inside) -

\$275.00 plus HST

Full Page (back cover) -

\$300.00 plus HST

All prices are per issue.

E-mail -

webmaster@thebardance.ca

**WHO WROTE THE SONG?**

*(Humpty Dumpty Heart)*

Hank Thompson was born in 1925 and raised near Waco, Texas. He was one of those youngsters who would sit in the front seat of a local theatre every Saturday, and never take his eyes off Gene Autry and Champion riding across the silver screen. Gene Autry quickly became his idol. Hank was so inspired by the cowboy singer that he set out to make a career for himself in country and western music, eventually. He served in the U.S. Navy during the Second World War as a radioman and continued on at Princeton University before being discharged.

Hank returned to his hometown of Waco and worked on a local radio station, just Hank and his guitar, billed as 'Hank the Hired Hand'. One song he had written was 'Humpty Dumpty Heart', musical proof that he had taken more than a gander at Mother Goose. The moral of this tuneful tale is that a broken egg may be messier than a broken heart, but it's easier to clean up. Hank and his band, The Brazos Valley Boys, became well known as purveyors of honky tonk western swing. With Humpty Dumpty Heart getting extensive radio airplay, it allowed them to tour and live the country and western lifestyle.

Hank Thompson was with Capitol Records from 1947-1965, selling more than 30 million records during the first part of his career. It was in 1947 that Humpty Dumpty Heart became a country and western radio smash hit for Hank. Hank Thompson continued on with other hits such as The Wild Side of Life, Blackboard of My Heart, and Oklahoma Hills selling more than 60 million records worldwide. He was inducted into the Country Music Hall of Fame in 1989 as well as the Nashville Songwriters Hall of Fame in 1997. Hank Thompson's last performance was in Oct. 2007, at his birthplace of Waco, Texas. He died the following month from a battle with lung cancer at age 82. Our own Barn Dance performer/historian, Lynn Russwurm has written a couple of songs with the late, great Hank Thompson including the song, I Cast A Lonesome Shadow. Hank will always be remembered for his 1948 hit, Humpty Dumpty Heart, which kick started his career.

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

**FUND RAISER BARN DANCE FOR GODERICH**

A Benefit program to help raise funds for the planting of new trees in the Town of Goderich since the F3 tornado last year, will be held

**Thurs. Evening, July 12 at the Blyth Arena Complex. Tickets \$20 each.**

Sponsored by: The Barn Dance Historical Society, Family Campers & RVers, and the Town of Blyth.

More details in the spring edition or check our website at: www.thebardance.ca

**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.
<del>NEW</del> "Heywood Family Three Generations" CD	\$20.00 ea.
<del>NEW</del> Al Cherny CD - "Live / The Lost Recordings"	\$15.00 ea.
<del>NEW</del> 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 HST.	
Please include \$3.00 per item for mailing or pick up at Ernie King Music.	
E-mail: webmaster@thebardance.ca	

# COUNTRY MUSIC Memories



BEV MARIE

*My Best Friend  
Bev Marie*



JOHNNY BURKE



CHEF ADAMS

*Thank you & love  
Chef Adams*



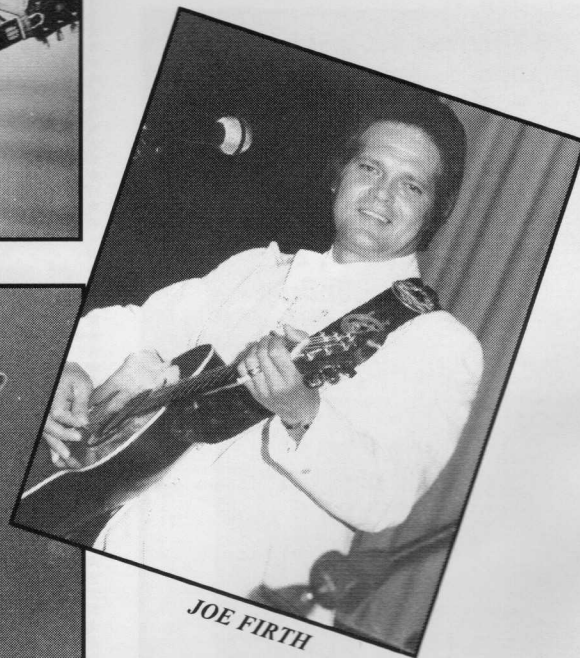
TOMMY HUNTER



JUNE EIKHARD



KENT BROCKWELL



JOE FIRTH



## COUNTRY CALENDAR



by Doreen Brown

(Toronto and surrounding area)

\* **Appearances by Len Murphy**, 705-259 - Jan. 15 Hensall Circle Legion 2-6 pm; Feb. 5 all same time; Mar. 18, Apr. 15, May 20 and June 3 Army Navy, Orillia, 8 to 12 noon; Mar. 17 all same time; May 12, July 21.

\* **Upcoming Appearances by Honey Grass** - Feb. 25 at outdoor adventure, International Centre, Hall 5, 69 Airport Rd., Mississauga, 12 to 4 pm. Also on 26th.

\* **Tommy Hunter Tour**: Mar. 11 Fraser Auditorium, Sudbury 7 pm; Mar. 12 Kiwanis Theatre, Sault Ste. Marie; Mar. 13 Capitol Theatre, North Bay; Mar. 16 Centre in the Square, Kitchener; Mar. 17 OSCVI Regional Auditorium, Owen Sound, 2 pm; Mar. 20 RBC Theatre/John Labatt Centre, London 6:30 pm.

\* **Upcoming Events**: Purple Hill Country Opry, 519-461-0538. Jan. 22, 2 pm, a community talent show; Feb. 19, 2 pm, Bluegrass and Classic Country Music Festival, with twin fiddles of John P Allen and Peter Robinson, Show Band with Eric Shain and Guy Melanson, bluegrass singer Pam Brooks with Lonesome Wind Band and special guest Randy Poirier, also roast beef dinner; Apr. 15, 2 pm, CKNX Barn Dance returns to Purple Hill - A Must SEE; Apr. 29, 2 pm, Gerald Davidson and Amberly Beattie, Eric Shain, Guy Melanson and the boys of Purple Hill Country Show Band, Tony Leggio, Ashley Giles, also roast beef dinner.

\* **5th Annual Kinmount Country Jamboree** - June 21 to 24, Early bird rate \$65.00. [infor@kinmountfair.net](mailto:infor@kinmountfair.net) 705-488-2372

\* **Oddfellows Hall**, Brooklyn, 6:30 to 10 pm every Friday night.

\* **RCL, Br. 41**, Oshawa, last Tuesday of the month, open mic.

\* **Feb. 2**, Kozlov Shopping Centre Food Court, Bayfield St., Barrie, 11:30 to 1 pm, featuring Sandy Price, Wilma and Boyd

Dolson. Contact Ralph or Sandy Price 705-835-3159

[ralph.sandprice@sympatico.ca](mailto:ralph.sandprice@sympatico.ca)

\* **23rd Annual Country Jamboree** - further information on line up next issue.

\* **Appearances by Doreen Brown**: Jan. 17, Feb. 21 and Mar. 17 Rosemont Jamboree, 7 pm; Feb. 12 and Mar. 11 Shelburne Legion; Mar. 19 Holland Landing Jamboree; Feb. 5 Jamboree with Tex Howard Orillia Legion; June 21-24 Kinmount Country Jamboree; July 12-15 Lindsay Jamboree, Fairgrounds; May 24-27 15th Annual Campout Jamboree, Blyth Campgrounds; Feb. 6 Man of Yorke Bluegrass Jam (every Monday night). *Not too soon to plan for summer jamborees!!*

\* **New Jamboree**, Lakefield, June 28-30, July 1.

\* **Country Music**, every Sunday night at the Moose Lodge, 3751 Lakeshore Blvd. W, Toronto, 416-522-1248.



## 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 ~ (519) 530-8000*

*E-mail: [webmaster@thebardance.ca](mailto:webmaster@thebardance.ca)*

\* **Loretto Inn**, Hwy. 50, 905-729-2215, has rockin' country Saturdays; line dancing Tuesday; and live music Friday.

\* **Northern Bluegrass Committee** presents winter dates: Feb. Remington Ryde; Mar. Grasstowne; April Nothin' Fancy. All dates listed on Northern Bluegrass website.

\* **Contact RCL**, 456 Hensal Cir., Br. 582, 905-277-2902, for upcoming country venues.

## IN MEMORIAM



Lloyd Samuel Otterbein, formerly of Kitchener and Zurich, passed away at the Exeter Villa on Jan. 1<sup>st</sup>, 2012, at the age of 92. Beloved husband of the late Helen Otterbein. Predeceased, by his son, Wayne Otterbein, and daughter in-law Judy Otterbein. Loved Grandfather of Jim Otterbein of Exeter; Dennis and Cheryl Otterbein, of Mt. Forest; and Carla DeVore of Clinton. Loving Great Grandpa of Owen Otterbein, Kate Otterbein, Ashley Otterbein, Rileah DeVore, and Shealyn DeVore. Predeceased by his parents, Edmund and Mary Otterbein and sister Gladys Shoemaker.

Lloyd Otterbein will be fondly remembered by friends and family. In his day, Lloyd was a master wood carver. His contribution to the Barn Dance on dobro guitar as well as his familiar novelty alias, 'Cousin Opy', will be a lasting memory. Lloyd was a recipient of the Barn Dance Pioneer Award and both he and his wife Helen were hard working volunteers for the Barn Dance Historical Society. Our condolences to Lloyd's family, and friends. The Barn Dance Historical Society will always have fond memories of Lloyd.



## DSP Studio Engineering

**Eric Duerrstein**

(519) 886-8145  
Waterloo, Ontario  
[duerrstein@kw.igs.net](mailto:duerrstein@kw.igs.net)  
[www.myspace.com/DSPstudioEngineering](http://www.myspace.com/DSPstudioEngineering)

**Recording  
Mixing  
Mastering**  
\$25/Hour

## BARN DANCE CORNER

by Peter Saros

I hope country music comes home in 2012.

I don't necessarily mean a return to traditional and classic sounds. I am content, albeit admittedly occasionally concerned, with the wide variety of textures, personalities, and subjects flying under today's country music banner. Variety is the spice of life, and change is both good and essential. That much must be distinctly understood. If it isn't, nothing wonderful will come our way again.

I know country must honour the past, present and future if it is to remain a relevant and meaningful music. It can no more exist exclusively in the past than it can permanently pander to the present. Its future lay in reconciling these two tendencies. A balance has to be struck between the traditional and the contemporary. My homecoming wish, however, includes more than this.

I think what I am pining for in the upcoming year is a sense of wholeness. Too often I feel that I have to choose between either the past or the present. For instance, it isn't easy to claim to love both the music of Hank Snow and Taylor Swift. And should you be brave enough to confidently make such a claim, good like trying to communicate why and how. People don't want to hear it.

There is any number of vital and passionate pockets of country music lovers. They just don't seem to want to talk to one another anymore. These same family members seem to often exist in increasing tension with one another.

The tension leads to isolation. This bothers me. The parent in me says we should be sharing. On-line, too many blogs are dedicated to confining this artist or that era to their own camp or corner. So many music conversations are of the 'you are either with us or against us' mentality. I'm right, you're wrong.

I guess I just want to be able to identify as a country music fan and

not have to immediately start apologizing or qualifying my claim. I know enough about country's history to know that debates have always raged as to what is and what is not country. That is a perfectly healthy conversation to have. It means the music matters.

The problem arises when one side stops listening to the other. We cut off the traditions' roots and deny future fruits to ripen when somebody is brash enough to say this passes but that does not. Bah, bug, and hum to such ignorance!

I like to think I helped the bigger show go on in 2012 by purchasing both a membership in the Barn Dance Historical Society and Entertainment Museum and Miranda Lambert's *Four the Record* album..

I pray for the opportunity to either love or hate a sound, style, or celebrity and still claim them as country music's own. The industry is starved for this freedom to be different but belong.

Country music fans far and wide, new and old, come home, come home; it's supptime.

### COME JOIN US!!

We need you as a member of

## THE BARN DANCE HISTORICAL SOCIETY and ENTERTAINMENT MUSEUM

P. O. Box 68, Wingham, Ont. N0G 2W0 Phone: (519) 530-8000 E-mail: [webmaster@thebardance.ca](mailto:webmaster@thebardance.ca)

Membership is still only \$25.00 per year.

As a member you will receive:

- A personalized MEMBERSHIP CERTIFICATE and CARD.
- The right to VOTE at our annual meetings.
- Advance notice of SPECIAL EVENTS.
- A one year subscription to our quarterly JOURNAL.
- The opportunity to PARTICIPATE by sitting on Committees.
- Special membership only rates at some of our events.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Postal Code: \_\_\_\_\_ Phone No. \_\_\_\_\_

Yes, I want to become a member of



**THE BARN DANCE HISTORICAL SOCIETY  
AND ENTERTAINMENT MUSEUM**

P. O. Box 68, Wingham, Ontario N0G 2W0

**SINGLE MEMBERSHIP**

\$ 25.00 - 1 year

**DUAL MEMBERSHIP**

\$ 40.00 - 1 year