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THE BARN DANCE *Women in Country*

By Grant Heywood



Marie Bottrell



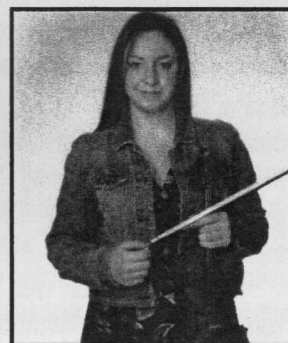
Crystal Gage



Naomi Bristow



Linsey Beckett



Ashley Giles

I was perusing the internet with my time off over the holidays and came across a band on YouTube called the *Ace of Cups*. They were an all-female band from the San Francisco hippie days in the 1960's. They opened for Jimi Hendrix and were psychedelic stars of their era without ever signing a record contract. Back then, signing an all-girl band was next to impossible in an all-male world.

The *Ace of Cups* have returned, 50 years later and now in their 70's and have recorded their very first album. These rockin' grannies don't need to take a back seat to anyone. The guest list on their new cd reads like a who's who at a classic rock gathering. It is wonderful to see and hear of this story as these women still have the passion and songwriting skills to still play music that is fun and heartfelt. In this era of the 'Me Too' movement, time may have escaped them, but they still felt they had something to say with the passion of music still in their souls.

If you truly love music, it can transform and trigger your emotions with just one listen. The Barn Dance Shows knew no boundaries when Doc Cruickshank of CKNX Radio put Canada's Largest Travelling Barn Dance on the road. Yes

there were a lot of male artists who appeared as regulars and guests on the Barn Dance, but there were also several female performers who deserve recognition too.

In the early days Pauline Swanson was the darling of the Barn Dance stage and Cora Robertson (piano player) was a mainstay with the Ranch Boys. Many female guests appeared as the Barn Dance shows grew in popularity, such as The Paul Brothers and Shirley, Jean & Joe Tiffin, Verna Adlam (wife of fiddler Clare Adlam), Les & Jean McDowell (The Colorado Kids), Laura Hayden, and many more. Many of the female artists during the late 40's and into the 50's were made up of female duos or groups. The Howard Sisters were an instant hit with the Barn Dance crowd as was Hank Bedard and his sister Nettie, and even the Music Makin' Moms.

The Seiler Twins appeared often on the Barn Dance shows and Barn Dance fiddler, Al Cherny eventually married Marion from the Seiler Twins. Mary Elliott soon became a regular on Circle 8 Ranch with the Ranch Boys and was also on the Barn Dance stage. With the resurrected Barn Dance, Mary became host, (after Ernie King) of the Sunday Barn Dance Gospel show at the Blyth Jambo-

ree. A young Sharon Strong, from the Seaforth area, became an overnight sensation with the Barn Dance and appeared on stage and television quite often. Her 'Brenda Lee' type vocals had the ability to send her career soaring. Brenda Allen also graced the Barn Dance stage as well as appearances on CKNX television.

No doubt, Earl & Martha Heywood, held a special place on the Barn Dance stage as well as television. Everywhere I go, people still talk about my mom and dad and what great harmony vocals they had. My sister Pat also sang with the Heywood Family and my wife Jeanette and our twin girls also appeared on the Barn Dance stage, in Clifford and at Blyth. Ranch Boy guitar/singer, Hughie Elder often performed with his daughter Linda, and she also appeared solo at many Barn Dance performances.

Women obviously played a big part in the early days of the Barn Dance, but since the Barn Dance was resurrected in the 1990's, there have been even more female artists perform on the Barn Dance than ever. John & Geneva Heaman have become regular Barn Dance performers, as well as Crystal Gage, Bonita Mercer, Brittany Brodie, Sue Weber, and many more. Harry & Debbie Busby have re-

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The Editor Speaks

by Grant Heywood



Wow, how time flies! I can remember when I used to think that 2019 was far off in the future and it would take a long time to get there. Well...here it is already and I feel like I've travelled in some kind of time machine. My, how time does catch up with you as life kind of speeds along at its own pace. I think I'm just grateful that I'm here to greet the new year with a smile.

Is it just me, or was 2018 kind of a tumultuous year? Without a doubt, politics were front and centre, there weren't many really good movies, television news was really negative, and traditional country music seemed like it was on the endangered list. Safe to say that politics is constantly changing, once Hollywood has made a movie out of every comic book hero, we should be getting some decent scripts (hopefully), television news might start reporting what's happening in the rest of the world instead of the constant manure from the political front, and **real** country music is still alive and well, only if you want it to be.

2018 wasn't really a bad year. But it could have been a better year if more people had taken control of their own destiny. For instance, if we really wanted change in government, we would quit being subservient to the con artists who really don't have our interests at heart. If you want to see better movies, then

quit paying good money to see the bad ones. When it comes to getting real news and facts, pay more attention to reputable news channels and services and maybe watch the local news a little more often. And if you miss traditional country music so much, then contact radio stations and tell them what you want to hear, or support events and musicians that are still providing the kind of country music that you want to hear.

In this new age of cell phones, cyber space, electric cars, HD television, downloading, uploading, solar power, mega pixels, instagram, photoshopped, gigabyte, interface, LCD, LED, cryptic codes, blogging, platforms, viral, facebook, hard drive, webpage, encryption, virtual memory, emoticons, Ethernet, net surfing, spam, hacking, social media, twitter, itunes, data friendly, Bluetooth, Malware, modem, reboot, algorithm, bitcoins, software, hardware, plugins, multitasking etc. etc., we have been literally sped up and bombarded with technology to the point of being inundated and overwhelmed into becoming 'techno zombies'.

I'm not ashamed to say that my wife and I still depend on our daughters to sometimes guide us with new innovations and technology, especially with computers and laptops. It is difficult for many of us who weren't born or educated with the technology revolution. One thing we don't need any help with is the kind of music we love to listen to. When it comes to authentic country music on the radio, you can get your fix with John Marshall at AM920 CKNX in Wingham, or Randy Owen at CJDL FM 107.3 in Tillsonburg, or Bryce Butcher at 91.7

The Barn Dance Historical Society and Entertainment Museum

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(or leave a message)

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Erin Radio, streaming online.

If you want to hear real live country music, then the Barn Dance shows are for you. If you have never attended a Barn Dance show, I suggest checking our schedule below and penciling in some dates on your calendar. You will not be disappointed. Hope to see you at the next Barn Dance.

Comments? Please contact:

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or send a message on facebook.

2019 COMING EVENTS

Date	Event Name	Place
Sun., March 31	Barn Dance Show - 2:00 p.m.	Listowel Agricultural Hall, Listowel
Sun., April 14	Barn Dance Show - 2:00 p.m.	Cargill & District Community Centre, Cargill, ON
May 23 - 26	22nd Annual Campout Jamboree	Blyth Arena and Campgrounds, Blyth

Continued from Page 1

cently become a part of the Barn Dance, and the awe inspiring fiddling and singing of Linsey Beckett continues to charm Barn Dance audiences. CCMA Award winning, Marie Bottrell is always a welcome entertainer on the Barn Dance stage. Also the step dancing Storey Sisters and the champion team of Judy & Kyle Waymouth.

Betty Beer is still a guest on the Barn Dance stage and has taken Mary Elliott's position as host of the Blyth Jamboree Sunday Gospel show. There are so many fine artists who have graced the Barn Dance stage including Amberley Beatty, Dianne Ditner, Mary Rowan, Jade Lester, Mandy Craddock, fiddler Cappy Onn, Pam Brooks, Cathy Truelove, Stacey Lee Guse, Wendy Lynn Snider, Shelly Rastin and Doreen Brown. If I missed anyone, I apologize.

I can remember when a young Bron-tae Hunter first appeared on the Barn Dance Stage years ago. And I have witnessed a young Naomi Bristow turn into a singer to be reckoned with amongst her peers, on the Barn Dance stage as well. More recently, the award winning, local fiddler, Ashley Giles (of the Country Versatiles), has become a great singer in her own right and one of the finest fiddlers around.

It is a real pleasure to see the Barn Dance continue to feature so many talented women on stage. Many of the ladies I have mentioned here, are recipients of the Barn Dance Pioneer or Heritage Award. I'm happy to see women make a significant impact in so many facets of the music industry. Women today are proving themselves on so many levels. Remember, when the MC on stage says, "Ladies and gentlemen," it's always ladies first.

I think it's a testament to their talent that the Barn Dance still hosts some of the best female country artists in the area. It's great to see this legacy continue.

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

Who Remembers This?

By Grant Heywood

As years go by, we start to take things for granted. This is a column for the Barn Dance Journal where I reminisce about paraphernalia, or lack of a better word, stuff, from days gone by.

I remember, as a kid, vacationing on the old Heywood farm near Exeter. There was no flush toilet on the farm and we had to go to a separate wooden building at a distance from the house. My grandma always kept newspaper and an old Eaton catalogue handy...and not just for reading. The building I refer to is known as the outhouse. Of course they have many names such as Privy, Backhouse, Latrine, Can, The John, ...even crapper. Earth Closet is another name that is used, and in Australia it is called a Dunny.

The worst time of year was in the winter, as there was no heat and you usually did your business in a hurried fashion. The one on the farm had two seats. A smaller one for children, and a bigger one for adults. In colonial times a star on the outhouse door meant it was for men and the crescent moon meant it was for women. This cutout design on the door was also for light and ventilation.

The flush toilet was actually invented in 1596 but didn't become widespread until 1851. Outhouses still prevailed in most rural settings. One of the purposes for an outhouse was to avoid spreading parasite worms. An outhouse hole in the ground, that the structure facilitates, has to be at least four feet deep.

There was an outhouse on Mt. Whitney in the U.S.A. for hikers, but it was removed recently. It was 14,494 feet above sea level, and was actually a pit surrounded by low a low rock wall. It provided a magnificent panoramic view as you did your dirty work. Hmmm.

One of the oldest outhouses was discovered in Denmark in 2017. It was a 1,000 year old Viking Latrine. Elk Falls, Kansas in the U.S., is the Outhouse Capi-

tal of the World. I don't know if that's something you'd want to be known for, but hey, to each their own. There is even an outhouse museum, and it's in Liverpool, Nova Scotia. I wonder how many visitors they get and if there is a real public washroom there. I remember one time in my younger days, visiting Toronto and having to go to the bathroom, only to find out it was a pay toilet. Bad invention for those without any change in their pocket..

My dad told me that on Halloween, him and his friends from the neighbouring farms would go to a nearby farm and tip over the outhouse. This was a common prank back in the 20's and 30's. One time they went to push an outhouse over and pushed it from the back of the outhouse. Only problem was, the farmer had moved the outhouse forward and filled the pit with water, and spread soil over the top to disguise the hole. Needless to say it was a crappy experience for my dad and his friends. I don't think they ever did that again and the farmer had the last laugh.

It is no laughing matter, however, that 2.6 billion people around the world, lack any sanitation whatsoever. In the developing world, 90 % of sewage is discharged directly into lakes, rivers, and oceans. As recently as the late 1990's, over one million people in the U.S. still used the great outdoors as an outhouse. Alaska has the highest percentage of outhouses in the U.S., at 12%. Over 13 % of the world's population, have no access to running water or sanitation facilities at all. These statistics are alarming, and show that it is up to us to help the world clean up its act. (excuse the pun) We take many things for granted, and going to the bathroom in a clean facility is one of them.



Ladies of the Barn Dance



Martha Heywood has come to be known as the Matriarch of the Barn Dance



The Ranch Boys seen here on the CKNX tv Show Circle 8 Ranch, with regulars and guest performers. Female singers from left to right; Mary Elliot, Sharon Strong, and MacIntosh Sisters and Cora Robertson



Pauline Swanson "The Sweetheart of the Barn Dance" seen here in an early picture with Cora Robertson



Appearing on the CKNX tv's Circle 8 Ranch, The Circlettes, from left to right; Judy Bitton, Mary Elizabeth Robertson, Carol Robertson. Circa late 1950's



The Howard Sisters, an all female singing group were regular featured performers on the Barn Dance in the 1950's

Hughie Elder seen here performing with his daughter Linda Elder at a Barn Dance in Howick Township





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CD REVIEW BIG DEAL

THE WESTERN SWING AUTHORITY BY GRAND HEYWOOD

To date, local country group, The Western Swing Authority, have four cd's to their credit. This latest effort, 'Big Deal', is without question one of the best cd's they have recorded. The cd was recorded at award winning Barytown Studio in St. Clements, with their good friend and multi-talented Jason Barry as producer. There are 10 songs on this cd with prominent guests on almost every cut, including: Jane Monheit, Ray Benson, Jason McCoy, Carolyn Martin, George Canyon, Buddy Spicher, Russel DeCarle, Danny Michel and others.

All cuts on this cd are top notch performances and Jason Barry puts the finishing touches on them to bring out the best in the band. The title cut, 'Big Deal', features WSA's Pee Wee Charles on steel along with guests, Buddy Spicher & Bruce Bouton, and is a showcase of fine musician-

are, 'In the Middle of the Song', featuring Carolyn Martins sweet as honey vocals. 'After the Leavin', features one of my all-time favourite country vocalists, Russel DeCarle of Prairie Oyster fame.

The last song on the cd obviously has a 'tie in' with the band and drips with country emotion all over. 'This Old Bar', an original tune features eminent country singers, Paul Weber, Harold MacIntyre and the late Johnny Burke. I don't want to give the song away here, but just one listen and you'll know exactly where this old bar is located, just ask Paul Weber in Maryhill.

The Western Swing Authority is made up of musicians at the top of their game and include, singer Stacey Lee Guse', husband & champion fiddler, Shane Guse', fiddler, Dan Howlett, Ed Ringwald (Pee Wee Charles) on steel gr., stand up bassist, Mathew Lima, and guitarist extraordinaire, Paul (Chappy) Chapman. Together with their heartfelt vocal harmonies and musical prowess, the Western Swing Authority have garnered several awards as a band and individually. They have been able to take modern values and marry them with old style Texas western swing. This cd is proof they are worthy contenders who can hopefully make waves beyond our Canadian border.

To learn more about this cd or the Western Swing Authority go to: Westernswingauthority.com or check out iTunes or Spotify.



THE BARN DANCE BAND, THE INSTRUMENTS THEY PLAY, AND EARLY INFLUENCES

Musicians Insight Series:

This is the 2nd part of a series about the Barn Dance Band members and their respective instruments. Myself, and the band members often get asked by the audience fans, and other musicians about what instruments and equipment they use onstage. Hopefully, this profile will give others some insight into the 'what & why' about their instrument choices as well as they're early influences.

Part 2. – The Barn Dance Band: Rhythm Section & Backline: Bass guitar & Drums.

Al Alderson: Bass guitar.

Al has been playing bass guitar for the Barn Dance Band for well over 20 years now. Al is also 1/3 of the Larry Mercey Trio along with Larry, and George Lonsbury. Besides bass guitar, Al is also a great acoustic guitar player, playing acoustic with the Trio and others as well. For many years, Al was the bass player along with Doug Dietrich and the Sunrise band.

Being a bass player and guitar player for several years, means that you likely have had or currently own many guitars. Al is the exception to the rule...to a point, as he has had a few guitars and bass guitars over the years. The electric bass guitar that Al currently uses on the Barn Dance shows is an Elrick five string custom jazz bass. Al says, 'I've played and owned a few different basses over my 40 plus years of playing and my Elrick is the one I prefer.' Al says this bass guitar feels really good to play and the balance and weight of the guitar is easy on the shoulder when playing it. Some of the other basses Al has played, have been heavier and they didn't hang evenly when he strapped them on.

The Elrick bass also has an incredible tone that Al says he couldn't get with other bass guitars. Many bass guitarists often use a standard Fender Precision or Jazz bass guitar. Not Al, as he spent some time in his quest before getting the Elrick bass. I have to admit it, that it not only plays and sounds nice, but it is a beautiful instrument to admire and look at. Al uses Elixir bass strings and the gauges are: B-130, E-100, A-80, D-65, G-45.

The bass rig or amplifier system that Al uses is a 750 watt Gallien Kruger amplifier head, coupled with a Traynor 210 speaker bottom. (2 – 10" spkrs.) Some would wonder why would you need 750 watts, and might think that is overkill. Not so, as the more power there is, the cleaner the sound and signal is. Al says, 'It gives me a clean crisp sound, especially on the bottom 5th 'B' string, which if I'm not careful, could sound very muddy instead of clean.'

Al says the secret to his great bass sound on stage and out front on the Barn Dance shows, is because of the incredible sound crew of Wayne Greve and Scott Taylor. It isn't always easy to get the sound you want on stage and the room or hall you're playing in can dictate how loud and clean your bass sound is going to be, so I understand where Al is coming from on this. You might see one of the sound crew on stage sometimes tweeking the sound from any one of the amplifiers on stage. That is because they are trying to get the best sound possible from their vantage point that pleases their ears and the audience as well.

As a drummer, 'locking in' with the bass gui-

tarist is the foundation to any band. Many of the on stage cues are between the bass guitarist and the drummer. Without both of them playing in sync, the rhythm section would sound disjointed. It is the rhythm section of the bass and drums that give support to the rest of the band to play the melody and 'rip off' some great solos. Al is also a great vocalist and divides his expertise between playing bass and singing lead or backup as well.

I'm not sure who influenced Al to play bass guitar as most bass guitarists were once or still are guitar players. I do know that Al's approach to playing bass guitar likely came from listening to a lot of country music over the years. His playing is 'right on the money'. Al's favourite album of all time is Merle Haggard's 'The Fightin' Side of Me, 15 #1 Hits'. Not surprising, since Al sings many Merle Haggard songs on stage and is a big fan of 'The Hag'. Whether he's in the studio laying down bass tracks or performing on stage, Al is the guy who holds down the bottom end with pride.

Grant Heywood: Drums....a bit of mandolin & guitar.

It all started after Grant had taken a few years of piano lessons. He convinced his dad (Earl) to buy his first set of drums. Grant played drums with his mom & dad on occasion as well as with a local rock band. Drums came easy to Grant as he spent time playing drums in the high school cadet corp. band. He often divided his time to being a front singer on guitar to playing drums and singing. Many miles, and several bands later, Grant now divides his time to playing in the Barn Dance Band, country, blues & rock bands, and studio performances & production.

Grant has owned many drum kits throughout his career including, Supreme, Ludwig, Pearl, Yamaha, & Simmons Electronic Drums. He currently plays a set of PDP (made by DW) maple Concept Series drums, which are much lighter in weight. After a herniated disc back injury sidelined Grant for a while, he wanted to downsize his drum kit in weight and size. His drum throne is a special Pearl stool with a backrest and a V cutout on the seat to let the spine float while playing. They don't make this particular seat anymore and I was lucky to locate one.

The PDP kit is a walnut colour, and consists of a 20" kick drum, 12" upper tom, and a 14" floor tom. The maple drums are a thinner gauge than normal, thus the light weight. Grant says, 'The maple drums are warmer sounding than the Pearl drums I had, which were Birch, and had more attack This PDP drum kit is one of the best sounding kits I've ever played on. I've always said that the drums have to talk back to you when you play them, then you know you are one with the drums.'

Grant uses a combination of Zildjian, Sabian, and Paiste cymbals, and the cymbal stands are Pearl and Yamaha. The drum heads are all Aquarian drum heads except for the snare drum which is an Evans Genera Dry head. Grant says, 'Between the kick and snare, that's what people feel then most when drumming.' The snare has a mag lock throw off and has custom Yamaha wood hoops to give that great cross-stick 'click' when playing. It is also equipped with copper

Puresound snares. Grant also has a collection of other snare drums. The kick drum has an Aquarian Super Kick 2 drum head, 'It has the best punch I've ever heard.' says Heywood. All the drums and hardware are packed in Protection Racket Cases.

Grant also has a Tama Iron Cobra hi hat stand along with a Pearl pre-power shifter chain drive kick drum pedal. During his heavy hitting rock & roll days, Grant used to use 5A & 5B sticks. Nowadays he uses strictly Vic Firth 7A or 8DN jazz sticks with nylon tips. 'The jazz sticks have a better feel in my hands, and coupled with the nylon tips to get a better cymbal sound, they're perfect', says Heywood. For other sounds, he uses felt mallets, Steve Gadd brushes, and Pro Mark Hot Rods. Grant's has a varied cymbal size collection from thin to heavy with a 22" ride to 14", 16" 18" crashes, a 12" splash and a 19" special sound china cymbal. He also has a collection of percussion instruments including, shakers, vibra slap, cowbells, whistles etc.

Grant recently acquired a used Roland TD4 electronic drum kit so he can practice with headphones on. When you play so many different styles of music in so many different bands, a practice kit is almost a must. He also has a smaller Roland SPD8 portable electronic drum pad as well, plus various percussion sounds from a Korg Karma keyboard.

'It's not always easy finding what you need when it comes to drum equipment. I sometimes have to seek out music stores in the U.S. because certain lines aren't stocked in Canada', says Heywood. Playing drums and singing is also a daunting task at times and it is hard to devote enough energy to both when performing. Grant says, 'As the timekeeper of the band, the most important advice I can give is to have good meter. Without that, the band will flounder.' 'Being in 'lockstep' with the bass player is also important.' 'If you want to be a better drummer, then listen to every kind of music genre possible, from jazz to reggae and rock to country and everything else out there.' says Heywood. Grant seems to have a natural rhythm in both his drumming and guitar playing as well.

When it comes to musical influences, Grant was swept up with the British invasion of the sixties, from the Beatles and Zeppelin to Jimi Hendrix. The country rock sound of the Byrds, The Burrito Bros., Poco and the Eagles also had an effect on Grant. Country music and bluegrass was in his blood, but coupled with everything else it made for a large melting pot of music. Today Grant listens to anything and everything new and exciting. Grant says, 'Being a songwriter I listen to Joni Mitchell's Hejira cd almost every week. She inspires me and weaves such beautiful music with her voice coupled with jazz and folk. To me it's awe inspiring.' Two of Grant's favourite drummers are John Bonham of Led Zeppelin and Mitch Mitchell from the Jimi Hendrix Experience. 'They are both gone now, but they played with such creativity and passion and that's what I like about drumming.' And as Heywood says... 'It was likely Ringo Starr of the Beatles that really got me interested in playing drums. It's his fault.' LOL

COUNTRY CALENDAR



by Doreen Brown
(Toronto and surrounding area)

* **Beginning of Jan.** - There will no longer be any jams at the Shelburne arena upstairs on the second sun of the month.

* **Jan 31** - 6th Annual Stompin' Tom Birthday Celebration at Zoomer Hall, Toronto, ON.

Contact www.whiskeyjack.com. Presented by Duncan Fremlin at 416-716-3257.

* **Aug. 15 - 18** - 30th Anniversary; for Havelock Country Jamboree. 1-800-539-3353 Canada's largest live outdoor country music and camping.

* **Aug. 15 - 18 in Kessel** - Aug. 15 James Barker Band, Aug. 16 Washboard Union and Kansas Stone, Aug. 17 Doc Yates, Aug. 18 Fredy Vette and his Rhinestone Playboys. Buy now and save.

* **Artists wishing airplay** - Contact Peter Trenholm, House 10940, South Pugwash, N.S., BOK ILO, call 902-243-3102 or email hankfan@ns.sympatico.ca for worldwide exposure with 50,000 listeners, every Sunday 9 a.m. on the Gospel Hour. Visit their website at www.cftafm.com. Peter's show is also played in Scotland. He is also a recording artist.

* **Second Sun. every month** - Jamboree presented by Don Celsie at the ANAF in Orillia.

* **Second Sun. of the month** - Shelburne jam is in the arena upstairs at 1 p.m. Lots of room for dancing.

* **4th Tues of the month** - Bond Head Fiddle Club with many artists bring musical instruments to jam. Includes square dancing and a fun evening.

* **4th Wed. of the month** - Port Perry at the Community Centre on Reach St. Port Perry old time fiddle club jam session. Dance starts 6:45 p.m. For more info call 905-985-7557.

* **Second Thurs. of the month** - Barrie/Thornton fiddle club jam and dance upstairs, Thornton arena 705-436-3328.

* **The third Thurs in Feb** - Following entertainers will be at Holland landing jamboree; Michael T. Wall, Flora Martin from Nova Scotia, Doreen Brown and Wolfe Milestone. Starts at 7 and table set up later in evening as ladies bring sandwiches and goodies.

* **First Sun. of the month** - Warminster dance/jam.

* **For Sunday enjoyment** - Tune in at 5 p.m. to 92.9 fm CKNX with Dan Bieman; thank you Dan for your support of all artists, much appreciated.

* **Freezerland upcoming events** - Call 905-0791-4983, which will be held at Hensell circle, Mississauga as follows;

Feb 2, music by Mainland Kitchen Band. March 17 at the store, Freezerland, 8 Strathearn Ave., Brampton. Visit www.freezerland.com. Kitchen party with Dave, Aubrey and Gord Cormier. June 23 down east garden party at garden square in Brampton.

* **Purple Hill** - For upcoming shows contact www.purplehillhall.com or call 519-461-0538.

* **Old Time Country Music** - Different bands weekly. Odd Fellows Hall in Brooklin, ON. Address is 42 Bagot St., Every Fri. night from 6 - 10, light lunch. For info call Pat/Garry 905-260-8644.

* **Michael T. Wall's 80th birthday party was a big success** with several guest stars like Harold McIntyre, Doreen Brown, Wolfe Milestone and Michael's daughter, Sabrina, who sang Happy Birthday to her dad. Watch early 2019 for a special feature story on Michael in Reader's Digest.

* **The Moose Lodge Shows** - Contact The Moose Lodge, 3751 lakeshore Blvd. W, 416-522-1248. Will have live bands and various shows with guest appearances.

* **Country music jamboree** - featuring the country sounds of Timeless at the Egypt Community Hall, 6758 Smith Blvd, Egypt, ON. For more info, call 905-716-3592.

* **Army, navy and air force vets club** - 765 Third St. Line ups include Joe Tucker, Linda Wells, Wolfe Milestone and various guest artists. Call for more info at 905-274-3821.

* **Upcoming shows for Scott Woods** - Contact McLeod Music Productions or visit the website www.scottwoods.ca.

* **Albert McDonald and Jason Marlin** - From Newfoundland, play at the Newfoundlander Club in Scarborough on weekends. Tickets are now on sale for the 30th anniversary of the havelock country jamboree.

* **Michael T. Wall** - is working on a new CD entitled "Island of Newfoundland" consisting of 16 songs. In the spring Readers Digest is doing a featured story on Michael, including his daughter, Sabrina and special guests. Way to go, Michael!

* **For upcoming appearances** - Contact Gerald Davidson, the Country Versatiles online www.countryversatiles.com or call 519-539-2653.

* **Advance notice for booking summer**

venues - pickin in the park, Shelburne, ON. will be the weekend of July 25 to 28.

* **Next issue Norwood country jamboree** - 48 Alma St., Norwood fair grounds. Will have their line up available for those who wish to plan their summer events. Visit www.norwoodcountryjamboree.com for more info or call 1-800-954-9998.

* **Much appreciation and thanks** - to Radios CKNX, Wingham, ON., Peter Trenholme, Pugwash from N.S. and David Stewart from Scotland, who support many of our Canadian artists.

Please check the website www.thebardance.ca for our annual campout and list of barn dance bands' appearances.

much appreciation to the following; All who support the barn dance, Powell Printing, radio stations - nationally and internationally, all who volunteer and attend, fans and friends of all artists, writer is a proud member of this organization.

May 2019 bring all good health, happiness, and look forward to many shows this summer and our next campout in May.

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BARN DANCE CORNER

by Peter Saros

It still breaks my heart in the new year to read the lines found on *The Barn Dance Society and Entertainment Museum's* website regarding its own museum: "We invite you to see the real thing at 273 Josephine Street in Wingham, in the basement of the North Huron Museum. Unfortunately, the North Huron Museum has closed its doors, perhaps permanently. We will probably have to find a new home. However, it may still be possible to make special arrangements."

The home of country music - from Tobemory to Port Dover, from Sarnia to Toronto - remains homeless. To quote WSM historian and authour Craig Havighurst, expecting such a storied organization to essentially couch surf "feels a bit like asking your grandma to work at Burger King to make ends meet." It's offensive. One is reminded of Jesus' rejection at Nazareth when Jesus says, "A prophet is without honour only in his hometown, among his own relatives, and in his own household."

Apparently thus has it always been with the town of Wingham and The Barn Dance. This

despite the Barn Dance show being the engine that drove the growth of CKNX, Wingham's flagship institution and industry. Grant Heywood shared in the Barn Dance Opera Journal's fall edition that his father Earl Heywood, Canada's # 1 Singing Cowboy, wasn't able to garner enough support from the town council of Wingham at that time, when trying to realize his dream of *this* Barn Dance and museum. Yet here we are.

The challenge remains giving proper weight and significance to the emotional attachment Wingham, and the greater southwestern Ontario region, still has for the Barn Dance. There is a sentimental appreciation for it unlike that of the relationship the town of Wingham has with its other home grown celebrity Nobel Laureate Alice Munro. A 1981 *Wingham Advance Times* editorial said, "Sadly enough, some Wingham people may have never had the chance to enjoy the excellence of her writing ability because we have repeatedly been made the butt of soured and cruel introspection.

Jodi Jerome, a local historian and former cura-

tor of the now closed North Huron Museum said, "Alice was a sore point for Wingham and possibly Wingham was a sore point for Alice." The room honouring her and her work simultaneously closed with the Barn Dance Museum.

Where do we go from here? The past never seems so distant as when it is ignored. Hopefully, special arrangements will be made by the new council of North Huron, to help find a permanent home for the Barn Dance museum, rather than funeral arrangements for what once was.

I remain inspired by what happened with the Ryman auditorium and WSM radio in Nashville. Country musician Marty Stuart described the spirit of country music as a pillar of fire. He said, "It captivated me and made me feel alive."

The spirit of the Barn Dance is alive. Too many people across Canada cherish it to stop telling its still living story. It's time to come home.

The Show must go on!

CD REVIEW

SHOULD I CROSS THE LINE DOREEN BROWN

BY GRANT HEYWOOD



I don't usually make a habit of reviewing albums that have been out for several years but I will make an exception with Doreen Brown as this is her only CD and it was by special request. Let's just say that this is a blast from the past, by a friend who truly loves singing country music.

This CD was produced by the late Chef Adams, and includes 14 real country songs. Some of the songs are classics like Heartaches By the Number, Ashes of Love and It Wasn't God Who Made Honky Tonk Angels, which Doreen has been performing for many years now. The CD also includes 3 original songs by Doreen, two of which I've heard her perform, *Should I Cross the Line* and *Unending Love*, both of which she does a good job on. A couple of Michael T Wall songs, *Newfoundland Memories*, & *Watch Over the Children* work well here too.

The CD was recorded at Bentwood Studios, Whitby, Ont. and engineered by Doug Deveaux. A host of musicians including Doug on guitar, Al Brisco on steel, and background vocals by Anita Perras & Frank Woodcock as well. Doreen Brown has been a member and long time supporter of the Barn Dance Shows. "Should I Cross the Line" is a country cd Doreen always wanted to record. To order a copy, call 1-800-JOE-

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