

# QCBFolkNotes



*"It's all about the music"*

**Inside this issue:**

Edensong returns	1
Playing at Leo	2
Leo volunteers	2
The Bristol Sessions	3
Leo workshop	3
Hazel Dickens dies	4
Banjer hahas	4

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## Edensong concert series returns to Eden Park for the 48th year

For the forty-eighth time since 1964, the Queen City Balladeers's popular Edensong Concert Series returns to Seasongood Pavilion in Eden Park for a four-Friday-night run, July 8, 15, 22 and 29.

As in past years, Edensong will offer a variety of live musical styles sure to please many musical tastes. The lineup for this year includes:

### July 8

Hawaiian Shirt Night

The Goshorn Brothers

Kyle Meadows and Tisa McGraw

Noah Wotherspoon and Jessi Bair

Anna and Milovan

### July 15

Lagniappe

John Redell and Rick Howell

Ben Lapps

Silver Arm

Wild Carrot and the Roots Band

### July 22

Lauren Houston

Shiny and the Spoon



Greg Jowasis  
The Rattlesnakin' Daddies  
Ricky Nye

**July 29**  
Chris Collier  
The Marshwiggles  
John Ford  
The Tillers

Continued on last page

# PLAYING AT LEO IN MAY

## MAY 1

7 Open mic—three 10-minute slots—arrive early to sign up

7:30 Larry Lankford—return of a longtime Balladeer who plays with the Corncobs band, his first appearance since 2006—and that's way too long!

8:15 Ben Lapps—Leo debut of this young and energetic acoustic finger style artist; [www.reverbnation.com/benlapps](http://www.reverbnation.com/benlapps)

## MAY 8

7 Nat Morgan—soft contemporary music from a Balladeer returning to Leo

7:30 Greg Mahan—Cincy based songwriter returns with new songs; [www.gregmahan.com](http://www.gregmahan.com)

8:15 Dylan Sneed—Leo debut of music that has been called “the best side of true Americana”—Dylan has been compared to Townes Van Zandt, Guy Clark, Steve Earle and others;

[www.dylansneed.com](http://www.dylansneed.com)

## MAY 15

7 Open mic—three 10-minute slots—arrive early to sign up

7:30 The Red Cedars—Leo debut of a new roots duo on the local scene, they got great reviews after playing at Music for the Mountain a i n s ; [www.facebook.com/pages/Red-Cedars/153718814677706](http://www.facebook.com/pages/Red-Cedars/153718814677706)

8:15 Shiny and the Spoon—Amber and Jordan are an eclectic, ukulele centered folk/pop duo; [/www.myspace.com/shinyandthespoon](http://www.myspace.com/shinyandthespoon)

## MAY 22

7 Eric Falstrom—indie, pop and folk-rock from this Leo favorite; [www.myspace.com/ericfalstrom](http://www.myspace.com/ericfalstrom)

7:30 Lagniappe—Cincinnati's only Cajun/New Orleans/Gypsy J a z z b a n d ; [www.lagniapppecincy.blogspot.com/](http://www.lagniapppecincy.blogspot.com/)

8:15 Noah Wotherspoon and Jesse Bair—young blues guitarist and songwriter are back for their second Leo set this year; [www.noahwotherspoon.com/](http://www.noahwotherspoon.com/); <http://jessibair.tumblr.com/>

## MAY 29

This is it, folks, the QCB final get-together of the regular season! Come prepared for a potluck supper, a hootenanny and a regular down home gathering with lots of fun, friends, food and fellowship. Bring your voice, your instrument and a potluck dish to share with the crowd. There will be no regular setup tonight, we'll just pull out the tables and chairs. Come anytime after 5 pm because things will get started early, and the evening will wrap up around 9 pm.

*Reminder: Open mic slots are allotted to the first three persons or groups to arrive and sign up!*

## MAY HOSPITALITY VOLUNTEERS AND EMCEES

### HOSPITALITY

1 Lori Findsen and Tony Montgomery

8 TBA

15 Joan Haller and Christie Brock

22 Barb and Dennis Iverson

29 Season's End

### EMCEE

1 Prudence Hunt

8 Ellie Fabe

15 Chris Bieri

22 Spencer Funk

29 Season's End

# The Bristol Sessions: where country music began

Country music, which has attained international success and popularity, was forged from a variety of American music types, including Southern gospel, blues, western music, Cajun and Tin Pan Alley. You could argue, though, that the predominant regional music to influence country music was from Appalachia.

After World War I, new technologies allowed for the permanent preservation of sounds in reasonable life-like form, and thus commercial recordings became widely popular.

By the mid-1920s, the first recording sessions of country music were occurring in major cities, attracting musicians from Appalachia and elsewhere. Soon, the kind of music preserved at those studios—the same kind of music that was being performed on front porches and at community events in the South—sold many more copies when commercially released as records than originally anticipated, creating a widespread demand for more records of “hillbilly” music. Before long, producers looking for additional music talent to make more hillbilly records brought their equipment into the

countryside where most of the musicians who performed that type of music lived.

By 1927, two of the major record companies of the 1920s, Columbia and Okeh, had successfully released hillbilly records, while another important label, the Victor Talking Machine Company (later named RCA Victor), was seeking to tap more deeply into the new market. That year, Victor’s newly hired producer, Ralph Peer, identified an ideal place to make such records: Bristol, a small city straddling the Tennessee-Virginia state line and near several Appalachian areas known for distinctive musical heritages.

A pioneer producer responsible for the first commercially released recording of Southern white music (a 1923 78 rpm record of Fiddlin’ John Carson), Peer knew that a number of the musicians who had made hillbilly records lived near Bristol, including Ernest Stoneman and Henry Whittier.

So on Friday, July 22, 1927, Peer and two Victor engineers set up a temporary studio in a building on the Tennessee side

of Bristol’s State Street—a studio that incorporated the latest recording technology.

On Monday, July 25, Peer recorded the already-known Stoneman. Between that day and August 5, Peer presided over the now-famous “Bristol sessions,” recording 19 separate acts and obtaining 76 acceptable takes. With state-of-the-art equipment, he got a quality of sound never before realized.

Some of the finest acts in country music history made their first recordings at the Bristol sessions, namely Jimmie Rodgers of Meridian, Mississippi and the Carter family of nearby Maces Spring, Virginia. Those acts are generally credited as being responsible for the birth of country music. In addition, Rodgers and the Carter family went on to profoundly influence musicians not only in country music, but also in such genres as bluegrass, revivalist folk music and even rock music.

Today the famous Bristol Sessions are available in a five-CD boxed set from Bear Family Records.

-Ed.

## One more chance to attend Leo 5:30 Sunday workshop

Would you like to learn more about songwriting? Then we have just the thing to get your interest—and hopefully the learning process—going.

Consider attending the season’s final 5:30

Sunday workshop at Leo, presented by an expert who can help you with what you want to learn.

The workshop will be held upstairs at Zion UCC, begin at 5:30 pm and last about an hour. Admission is free for QCB members and \$5 for non-members.

May 8—Texas-based singer/songwriter **Dylan Sneed**: Songwriting Workshop

## QUEEN CITY BALLADEERS

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The Queen City Balladeers

Playing roots music since 1963

We're on the web:

[www.queencityballadeers.org](http://www.queencityballadeers.org)

Continued from first page

Robin Lacy and DeZydeco

All Edensong concerts begin at 8 pm and are free and open to the public. Parking is free around the Seasongood Pavilion and at the Cincinnati Art Museum if no museum event is scheduled.

So tell your friends, round up your family and pack a picnic for this slice of Cincinnati history and the absolute best entertainment value in town!

Edensong is sponsored in part by 89.7 WNKU-FM.

## Hazel Dickens dies at age 75

Hazel Dickens, a clear-voiced advocate for coal miners and working people and a pioneer among women in bluegrass music, died April 22, 2011 in Washington DC.

Hazel Jane Dickens was born June 1, 1935 in Mercer County, West Virginia, one of 11 children in a coal mining family.

During her career, Dickens played music and sang with Mike Seeger and Alice Gerrard and toured widely on the folk and bluegrass circuits in the 1960s and 70s. In past years she performed at the Cincinnati Appalachian Festival, and recorded with many other folk and bluegrass artists, including Appalachian Festival favorite Ginny Hawker.

## Out of the loop?

Have you not been receiving your copy of QCBFolkNotes either through snail mail or e-mail as you requested? Sometimes addresses change and members forget to let us know, so we get returned U.S. mail or e-mail bounce-backs. We can fix it! Tell us at [ramblinchuck@fuse.net](mailto:ramblinchuck@fuse.net) or call 321-8375.

## We've got a million of 'em

What's the difference between a banjo and a Harley Davidson? You can tune a Harley.

What's the difference between a banjo and a chainsaw? You can turn a chainsaw off.

What's the difference between a banjo and an onion? Nobody cries when you cut up a banjo.

A special thanks to our major sponsors who so generously support the Queen City Balladeers and the Leo Coffeehouse!

