

Food People,

Runnin' a few days late so I'll keep the intro short. This month with a feature story about the Badger Mountain Dry Band and about one of my favorite blues singers, PK Dwyer.

Jim Honeyman has given us permission to reprint the article about the Badger Mountain Dry Band that ran in the recent *Entertainer*. Put *Saturday April 29th* on your calendar. The Badger Mountain Dry Band is doing a benefit concert for the Tumbleweed Music Festival at the Battelle Auditorium 7:30p. You all come!

Bring a few shekels, the band has finally, yes finally, and after a long time awaiting, released their first album. I no longer have to rely on copies of samplers when I want to listen to them at home.

BAND BIOGRAPHY

For over 14 years, the Badger Mountain Dry Band [BMDB] has brought their brand of progressive bluegrass music to the Pacific Northwest. Playing traditional bluegrass instrumentation, the group has presented a music ranging from traditional bluegrass standards, original Gospel material, 60's rock and roll, swing tunes, big band tunes, old country standards, and more.

Concerts have been presented in all of the Tri-Cities; West Richland, Pendleton, Hermiston, Beverly, Walla Walla, Milton-Freewater, Wenatchee, Leavenworth, Seattle, Yakima, Lind, Connell, Whitman College, and more.

The current Band lineup includes John April from Richland, Jim Honeyman from Kennewick, Chuck Peden from West Richland, Joe Smart from Pasco, and Kurt Gustafson from Kennewick.



To contact the BMDB get in touch with Jim Honeyman
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CURRENT BAND NEWS & INFO

The Badger Mountain Dry Band will be presenting a Tumbleweed Music Festival benefit concert at the Battelle Auditorium in North Richland on Saturday, April 29. The concert will begin at 7:30 pm

Joe Smart of the BMDB is the Walnut Valley Festival National Flatpick Guitar Champion for 2005. The Walnut Valley festival is held in Winfield, Kansas, and is recognized as the premiere traditional music

title in the USA. You can find out more at the Walnut Valley Festival at <http://www.wvfest.com/>

Band Spotlight – Reprinted from the *Entertainer* November '05 issue

Badger Mountain Dry Band. The resulting question and answer session is provided for your reading enjoyment.

ENTERTAINER: How did the band get started?

JOHN: It got started in the Spring of 1991. Jim Honeyman and I got together and started playing music. We originally started off by putting Beatles' songs into a bluegrass style. It grew from there as we added a fiddle player, bass player and another guitar player. Since that time we have had several personnel changes. In fact there is one interesting statistic of our band. We have had four PhD Chemists in the band over the years and each one of them has played the guitar.

CHUCK: That would be my role at this time. It's kind of like the drummer of Spinal Tap—they blow up after a few years and then just get another one.

ENTERTAINER: That's a very unusual statistic.

CHUCK: Yes it is! [Laughs]

ENTERTAINER: What is the style of music that you play?

JOHN: Primarily a bluegrass style, but we love to play songs that people know from the 60's, 70's, and a few 80's. I love playing straight bluegrass music because of the real acoustic instruments but we have developed a habit of taking popular songs done originally in other styles and melding them into a bluegrass styled song.

ENTERTAINER: So you will actually take a popular rock song, for example, and turn it into a bluegrass song?

JOE: Yes, I think it presents a challenge trying to take something that's already been established in a certain genre and then attempt to insert it into the bluegrass style. Not all songs are successfully transferred in this way but we enjoy the challenge of doing so.

ENTERTAINER: What has been the greatest memory for the band?

JOHN: Mine would have to be when we played Battelle Auditorium for a benefit concert for the Tumbleweed Festival. Joe was playing with us as well as Chuck, Kurt and Jim that night. I think all of us just had an "on" evening—everything just clicked. In fact, my parents were in the audience and after the show; I got a rare compliment from my father on the great show. Apparently, they weren't familiar with seeing me play in that capacity.

CHUCK: My experience is similar just at another venue. It was the Tumbleweed gig we did in September as the headlining act. I just really love playing outdoors at night. The sound carries in a very nice way outside and it certainly helped that everyone seemed to click that evening.

JOE: I'd have to agree with Chuck. I really liked playing the Tumbleweed Festival as well. I think we did a 45-minute show and it seemed like it was only 10 minutes long. It was one of those magical nights where everyone was having so much fun and playing so well. It's largely different from the nights when it isn't going so well and you're thinking, "Crap, we've got another 5 songs to play!"

ENTERTAINER: Does the audience feed that energy to create a great night or is it strictly the interplay between the band members that sparks the magic?

CHUCK: I've thought about that before. My wife asked me why I liked getting up in front of people to perform—it's really not that. It's more the dynamics between the people you're playing with. You work hard enough to get out and perform without embarrassing yourself in front of an audience but for me it's always been the camaraderie of the band members that sparks that energy. Of course, if we're "on", the audience then feeds off of that.

ENTERTAINER: What does the future hold for the band?

JOHN: I've really never given it that much thought. I just love getting together and playing music. I take it serious as far as being good at what I do. On the other hand, I don't take it serious because I don't intend on making a living doing this.

JOE: We're pretty established in our daily careers. I think the band probably started out as somewhat of a hobby or maybe for a little extra gas money. Through the years I feel we've progressed and gotten more consistent. That certainly makes it more enjoyable and we definitely want to continue in that tradition. I just competed in the National Flatpicking Contest. It wasn't so much a career move as it was placing yourself out there so you can see where you stack up against the professionals. So, I feel we are doing a similar thing with this band. We want to be good at what we do and play at the same level as other great bands, but it really ends up being something we do as a pastime and because we love getting together and playing music.

JOHN: I think one of the elements of this band is all of us get along really well. I would say it's safe to say there are no egos weighing in on what we do. We also just finished a CD that will be coming out soon and we're anxious to get it into the hands of our audience.

ENTERTAINER: Is there anything else that anyone would like to add?

JOHN: Actually, yes. I have just recently finished up a CD side project with Tim Moody (one of the other Chemists) called Little Girls Dancing. It's kind of it's own style crossing over from folk, funk, jazz, etc.

CHUCK: Well, this is Chuck. I'm just trying to get equal time and Joe should get equal time on his project [laughs]. I'm a member of a band in San Francisco I've played with for thirty years and we just got done with a seven-year project as well.

ENTERTAINER: Great! Maybe we can get some more information out on these projects in an upcoming issue of The Entertainer. Thanks are in order for Badger Mountain Dry Band for joining us for this interview. Be sure to look for their upcoming CD release.

And BMDB does gigs at Atomic Ale in Richland - Bluegrass and beer! What a treat.



MY CONVERSION TO THE BLUES

By PK Dwyer

I was actually at the end of my rope. It was 2 or 3 months before my 50th birthday and my band, The Low Down Payments, were having a CD release party. It was badly handled and poorly attended, the soundman told us we had time for one more song when we had 3 or 4 left to play. Earlier that day neither the record company person nor our booking agent showed up to a meeting the 3 of us were supposed to have and I thought, "This isn't working, I'm almost 50 years old, no one seems to care AND I'm not having any fun." So, I decided this was it. I was going to stop writing, recording and playing, hell, I wasn't writing anyway. I had no idea what I would do, having never done anything else, but I'd had it. Now, when I look back, it sometimes seems like it came in a blinding flash, but what I think happened over the next few months is I came to realize that it didn't really matter if anyone was paying attention (though it would be nice if they did!). Ultimately, it didn't really matter because this was how I communicated, whether anyone was listening or not.

So, what happened next is that I was looking for a certain guitar, a Kay Thin Twin, sometimes called a Jimmy Reed model. I had a picture of that guitar in a reference book but rather than lug that around with me, I decided to buy a Jimmy Reed CD so that I could take the picture on the front of Jimmy and that guitar with me. I found that guitar I was looking for, but before I did, I happened to put that CD on because as a teenager I had loved Jimmy Reed but I hadn't listened to him since then. I was dumbstruck with the power of that music.

At that point I was 90% done with The Low Down Payments 2nd album, I stopped work on it, disbanded the group and turned my back on 35 years of songwriting. New Blues songs started pouring out of me. I started playing electric guitar, I got a bass player and a drummer and later we added another guitar player and we put out a couple of CDs to some acclaim.

The last part of this story begins a little over a year after my conversion on what I believe was Dave Van Ronk's second to last concert. My wife, Carol, and I were lucky enough to go to dinner with Dave and his wife Andrea that night. I had met Dave a few times when I lived in NYC and we had a mutual friend Tim Furst

(of The Flying Karamazov Brothers). So, we all went to dinner and then Dave's show at The Tractor Tavern in Seattle. I was so moved by what Dave was doing, I remember thinking: I want to do that, be on stage by myself, not dependent on anyone else, it seemed very exciting and freeing to me.

A few months later, Carol and I saw a piece on Roy Bookbinder on PBS where it showed him going from town to town in his little motor home and we thought, wow, that sure looks like fun! We talked about how much fun that looked like for months. Finally, one day my wife says to me, "What if instead of just talking about it, we actually went out and started doing it?" What a concept! So we went out and bought a small motor home. Carol quit her job and started booking me and we've been on the road for the last 3+ years.

And for those of you who like Mini BIOS rather than great tales, This is what 3RFS printed about PK the last time he played at a full concert for us. That's about three years ago. PK, It's been too long!

Whether you call his music Folk Blues or Faux Blues, PK Dwyer continues to be an innovative force on the roots music scene today. Now a seasoned street performer, PK Dwyer started busking in Los Angeles in 1970 and while playing the theatre lines was noticed by filmmaker Jac Zacha.



Jac then had PK write, perform, and record the soundtrack for the movie Walk The Walk which is now an incredibly rare and much sought after Cult Classic film! PK Dwyer returned to the Pacific Northwest in 1971 and became a familiar sight on the streets and in the clubs of Seattle performing with singing partner Donna Beck. PK also has the distinction of forming the first street band ever to busk at the Seattle Pike Place Market. This band, Felix & the Freelicks, grew, changed, and eventually became the much loved and followed Seattle band The Dynamic Logs. Always evolving and writing new material, PK went on to found the Jitters, Throbbing Gems, the infamous "Gutter People" of Paris street cabaret, the Hollywood Dick

Doll Revue, and glitter folk hero George Michael Jackson.

Inspired by a sighting of the ghost of Jimmy Reed, PK started writing original jump blues material and once again took his music to the streets. In 2001, the CD *Up To My Balls In The Blues* was released and received world wide airplay on folk, blues, and college radio. PK Dwyer's *second* CD, *Blues Guy Now* was released in June 2003 to an enthusiastic audience, critical acclaim, and is still receiving world wide airplay today. A gypsy at heart, PK continues to busk his way around the world, traveling the back roads of the U.S. and the streets of Europe with his wife and 2 dogs.

Finally, PK asked for our financial help in getting his new (third) album out so___

A special plea Carol Dwyer that PK fans send a buck (or three) to help complete production the album and you'll even get a little something in return! Check out PK's website at <http://www.pkdwyer.com> for details."

Final notes from doc_Babad

For those of you who've never done a professional studio based album, you'll be struck by sticker shock. My son, a professional jazz musician and educator, is putting the finishing touch on a reprise album about Paul Desmond, Dave Brubeck's great alto player. Price \$10,000. That's why PK's cost, also about \$10,000 did not surprise me. Interestingly, the costs for a jazz quartet and a great solo player are about the same.



The good news for you Three-River's concert goers, is that our planned 3RFS concert CD will cost less since we just dubbing and cleaning up live concert tapes. More news on 3RFS CD this soon.

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