

## Glenn Anderson Transcript

On December 4<sup>th</sup>, 2015, local guitar player Glenn Anderson spoke with Carole Cadarette and Cindy Kus about his musical career. The beginning of this recording jumps to a point where Glenn is talking about his dad playing the accordion.

GA. I used to sit around and listen, uh, to my Dad play the accordion. He played the accordion.

CC. And you Dad's name was?

GA. Herman.

CC. Herman Anderson.

GA. Herman Anderson

CC. And that's – how old were ya?

GA. That's where I started

CC. – how old were ya, Glenn?

GA. When I started playin' guitar?

CC. Mm hm.

GA. Probably twelve.

CC. Ok.

GA. Started teaching myself. Never took any lessons. And then in 1950, my dad bought me a, a guitar. I was usin' an old one and I don't even remember what that one looked like before. I think I got it from my uncle.

CC. Ok.

GA. And, uh, he, uh, he wasn't a real good guitar player. So. I'm not sayin' I'm the best, but I was better than him. (Laughs)

CC. Ok. So you started when you were twelve . . .

GA. Twelve, then I played, up until, uh, 'till I was about fourteen, fifteen, and then I started playing music with Harvey Bussey and Anne Bussey and The Bussey String Band. I played with them for probably, I'm thinkin', uh, (1, 2, 3, 4, 5, 6, 7, 8) maybe eight years.

CC. Eight years.

GA. Probably eight years.

CC. And where did you play around Alpena?

GA. We played at the, we played every Saturday at Dubey's Tavern on 32-

CC. Mm hm.

GA. -which is now The Little Town Lounge. And then every Sunday we'd play at Bolton Bar, not the one that – it was the old Bolton Bar, the log cabin one, before it burnt down,

CC. Mmhuh.

GA. -that's where we played. And then when that was done, we stopped playin' there, I don't remember the year now, but I was married at the time and I was workin' and had, raising a family, so I kinda didn't play much music in between that, that and 1970, probably in the mid-70s we started playin' . . . I started - well, no, I played before that with, uh, Dick Koslowski with a polka band for a while. And then from there on, then I had a little group myself, which was, uh, Joel Marciniak and uh, and Jack Hepburn. We played, the three of us, for probably six, seven years, parties and weddings. We didn't play any bars.

CC. Ok.

GA. We played one bar one time, on New Year's Eve, and that was at the, uh, Corner Bar, which was at that time it was run by the Szymanski brothers . . .

CC. Brother's Bar.

GA. Brother's Bar.

CC. Yeah.

GA. Brother's Bar, that's right.

CC. Yeah. Which is now, as we speak, been closed for years.

GA. Yeah. At, at least ten years.

CC. Oh, yeah.

GA. More than that. And, uh . . . where else did we go? Basically, that's about all the extent of mine, and other than goin' to Maplewood and settin' in with the band out there every chance I got and that's been happening more and more every last few years.

CC. And you became a staple, Glen.

GA. And I used to go out there by myself a lot and set at the table and play with, uh, Hank, Henry LaFleur, Hank LaFleur, we'd sit around there playin', and, uh, and Neil Madsen, and uh, and Diane was there, but that pretty much is the extent of mine.

CC. Well, I remember one time, Glen, coming, and I don't know where we were, but I remember your sister got up and sang a few songs with your band. Shirley.

GA. Yeah. I don't, don't remember that. Must have been at the, uh, at Dubey's . . .

CC. I think so.

GA. Dubey's Tavern.

CC. I think so.

GA. When she was younger.

CC. Yeah, yeah.

GA. She was probably fifteen or fourteen at that time. Fifteen, I think.

CC. Ok.

GA. I was fif- I'm a year older than she is, so. Probably be about fourteen, fifteen.

CC. Ok.

GA. She sang a couple songs.

CC. Well, you've named quite a fe-

GA. I played with Harvey Bussey, and Anne. And Lloyd Ewing, there's another guy that I forgot.

CC. Yeah . . .

GA. He's passed already, so . . .

CC. There was a Tom Ewing, too – did you play music, did he set in with you?

GA. Never played much with Tom.

CC. Ok.

GA. He was a banjo player

CC. Mm hm.

GA. But I never played much music with him, most - mostly with Lloyd.

CC. Ok.

CK. You mentioned somet – was it Bussey?

GA. Harvey Bussey.

CK. But before that, there was a band . . . the Bussey . . . Band?

GA. String Band

CC. String Band.

CK. The Bussey String Band.

GA. That was the name of his band.

CK. Ok.

GA. I played – there was me on the guitar and vocal, and uh, Lloyd Ewing was rhythm and lead guitar, I was playing rhythm and Harvey would play the mandolin or violin, and Anne, his wife - she was a music teacher - she played the stand-up bass or the doghouse bass, I guess they call it.

CC. Mmhuh.

GA. But she – I always thought it funny, because she'd always tape her fingers up with white tape.

CK. Mm hm.

GA. To play the bass.

CC. Yeah.

GA. Then this one over here she was strummin' it with, she had that taped up, too.

CC. Yeah.

GA. She had these two taped together. I can remember that.

CC. Yeah.

CK. What period of time was that?

GA. That was in 1960 . . . wait a minute, 1955, 54, 55, 56, 57, and 58. That's when I finished playing with them, in '58.

CC. You said you did mostly all private parties, weddings and annivers-

GA. No, at that time we played the bars.

CC. You did play the bars.

GA. With the string band.

CC. Ok.

GA. And every so often, we'd go on, uh - on uh, WATZ Bungee – Bundy Mountain, what was it? Bundy?

CC. Jamboree.

GA. Was it Jamboree on Saturday morning? We'd play an hour set there.

CC. Ok.

GA. Harvey and myself and Lloyd.

CC. Ok.

GA. And I don't know how long we did that. Probably

CC. Do you remember who the announcer was, then?

GA. I think Deno.

CC. Skeets Deno.

GA. Skeets Deno at that point.

CC. Ok.

CK. It was the Bundy Mountain -?

CC. Well, I'm - I question that. Uh, Bundy Mountain Jamboree was that Friday night thing with – with the uh – I think there was a different name for that, uh, in the morning, on Saturday mornings. They got 'em in there live – you did it live and . . .

GA. Yeah, yeah, just a live show.

CC. This was a-

GA. It was an hour show.

CC. Yeah, it was a jamboree of some sort, but I doubt, I don't think it was Bundy Mountain because The Bundy Mountain Jamboree was, uh, the Lyon family, remember, and they were over here at the- at the Armory.

GA. At the Armory, yeah, that's where that – that's where that come in.

CC. Yeah. Did you ever go over and perform with them?

GA. No.

CC. No.

GA. I don't think we ever had a . . . I don't think we ever had - I don't know what they called that one at WATZ at that time.

CC. Me neither. But my dad played it, too. You'd - different groups.

GA. Well, then I played with your uncle.

CC. Yes . . .

GA. Don, uh, Cadarette. We played the, the . . . Keg Bar out on, on uh, what is that road - Grand Lake Road.

CC. Grand Lake.

GA. And, uh . . .

CK. Ooh, that's a new name we haven't heard.

CC. The Keg Bar was there for-

GA. Keg Bar, we played there every Saturday - I played with Don - your uncle Don - and Jack Hepburn and myself. That's where I run into Jack (inaudible). Once Don kinda, when that quit, then later on - couple years later on Jack and I hooked up with Joel Marciniak - he was a school teacher, art - art teacher, at the school. I'm still friends with him, he's still my friend, but we don't play anymore together.

CC. Does he play at all?

GA. He . . . if I coax him into coming over and playing music with me, he comes once in a while.

CC. Ok. Ok.

GA. But, uh, at that point, oh, then there was another little group in there, ah, Cootch Couture and the Silver Strings. That's what it was. Did you hear that one?

CK. He was - I took guitar lessons from him.

GA. (Laughs)

CC. Ok.

GA. That was - that was a, that was a different different, uh, different time, playing music, with Cooch . . . Couture.

CK. What - what kind of music did you play?

GA. Country music, uh, same stuff that I'm playing today.

CC. That's what I was going to ask - you mentioned you played in a polka band, but most of your music was country?

GA. Mm hm.

CC. Ok.

GA. Some polka songs.

CC. Ok.

CK. Did Mabel play? In that band? The Silver Strings?

GA. In the Silver Strings, right – Mabel. Mabel. And what was, uh, Bussey's – what was her name? Uh. Do I have them confused? Let's see . . . that was . . . oh, Anne. Yeah. Anne and Mabel. Yeah. Those two.

CC. Can I ask you, um . . . this is on.

GA. We got Dick Kosloski in this, didn't we?

CC. Always. Yup.

GA. Yeah. It's over with then.

CC. Can I ask what kinda pay you got back then, Glenn?

GA. (Chuckles) Let's see, we'd play a four-hour job for ten bucks.

CC. For the whole band? Or each.

GA. No, apiece. Ten apiece.

CC. Ok.

GA. So if there was four of us, they'd pay 40 bucks.

CC. Ok.

CK. Did you usually get some food or drinks with that, too?

GA. Well, at that time I wasn't old enough to drink. And I had to stay, set up at the bandstand and drink pop.

CC. Ok.

GA. And then, uh, that was at Dubey's. At Dubey's Tavern on 32.

CC. You had to have somebody older with you for sure.

GA. I only played – I only played Jack’s Bar on 32 once.

CC. Ok.

GA. And I can’t remember who was playing in the band – who I played with. They asked me if I’d play with them one time, I think they just needed somebody to fill in, and so I, I jumped at it.

CC. Yeah . . .

GA. I always jumped at tryin’ to play a little bit here and there. Didn’t make much money - never made any money. You’d never get rich doin’ that. (Laughing) Nobody gets rich doin’ that.

CC. How about how time has evolved – we’re right back at it, aren’t we, Glenn?

GA. Mm hm. Yep. I come back at it.

CC. It’s evolved. Yeah. See, yeah. (Laughing)

GA. I like – I just like playin’. I like playin’ music, you know. The music that I play is, uh . . . well, Carole knows what I play. George Jones music, uh, Merle Haggard music, uh . . .

CC. Hank Williams.

GA. Hank Williams, uh . . .

CC. All the old standards.

GA. Alan Jackson music, I play a couple of the newer ones. Uh, uh, Vern Gosdin music, uh . . . tryin’ to think. Oh, I pick up a lot of songs, if I like it, I’ll try to play it, I don’t care who did it.

CC. Yeah. Um . . . do you think your influences, uh, over the years, Glenn, from the beginning, I, I can almost visualize you sitting with your dad and playin’ music – ah, over the years, do you think it’s evolved?

GA. Well, it did to a point where my youngest son wanted to play music, so I - he kinda hooked up on it. He’s pretty decent guitar player, and he played in Alpena for quite a bit with the Bobby Riggs Band, he was a lead guitar player for Bobby Riggs in Alpena, when they played at the – at the - what was it, uh, JJ’s, what was it at that time . . . Friendly Bar, the Friendly Bar. They played there, and then Scott moved out of town for a little bit, played - played different places, he played around, and uh, then he moved down to Detroit, hooked up with Bobby Riggs again, and then he played with Bobby down there for probably four or five years – they had a band down there and I can’t – I don’t remember what they called their group at that time, but Scott was a lead guitar player for them. And that’s my son, Scott. And uh, he, uh, he played guitar. And then he hooked – and then he got a band goin’ down there which was called The Ted Nugent Tribute Band, and he’d always open up for Ted Nugent down in ah, Detroit in ah, Cobo Hall and wherever he played – Pine Knob and



stuff like that, played, played a lot of those places. He don't play now much, so – he's too busy.  
(Laughs)

CC. But I do know, when he comes home, dad and son get together.

GA. (interrupts) Oh, we play when he comes home . . .

CC. . . . play hours at a time.

GA. He come home, that's when we play. He's comin' home in February, we're goin' snowmobiling, that's what we do.

CC. Ok.

GA. We go snomobilin' up, up to Brimley every year, we've been doin' that for . . . since – I've been doin' that since 1980.

CC. Ok . . .

GA.

And the kids start comin' in, my boys, my two boys start comin' in, ridin', and we go up there – Scott's older brother can't hardly play a radio, but Scott makes up for it, I guess.

CC. Yeah.

GA. And then, uh –

CK. And you play music while you're up there?

GA. Oh, yeah – every night. In fact, one night we went down into the lobby and we played down there, at Brimley.

CC. Mm hm. Yeah.

GA. Just sittin' around. We're, we play with our, in our rooms, up when we were at the motel, play with our rooms, doors open, and then the people in the hallway were comin' from the casino and they were walkin' by, and stand in the doorway listenin' to us guys playin', you know.

CC. Yeah.

GA. Usually three or four guys playin' guitar and singin' songs – my brother-in-law, Bill, my other buddy Bob Adrian, the Commissioner of Alpena County, and, uh, Fire Chief, he comes up and plays with us, and then Scott and myself.

CK. I can tell in your stories that you really love to play. I just . . .

GA. Yeah, that's what we like.

CK. I get that feeling.

GA. I had two offers last night, but I was too busy. To play. Bill wanted me to come over and pick a couple tunes.

CC. Yeah.

GA. But I didn't get it – didn't get there.

CC. Well, that's what we do. That's the way it's

GA. That's about the size of my career, uh . . .

CC. That's the way it's evolved. Do you think -?

GA. Went to Nashville and recorded a couple tapes.

CK. When was that?

GA. Oh, back in, uh, 2004 I went down there with ah, my brother-in-law, Bill and I and recorded a couple of CDs.

CC. He's got 'em with him.

GA. Couple CDs from, uh...

CC. So you'll have that music for the background.

GA. There's just one song on each – each CD.

CK. Ok.

GA. That's how they do it down there. This one, here, I did with my son, Scott. This is one that's, I don't . . . oh, that's not too bad.

CK. You just go into a recording studio, or -?

GA. No, we did this on his computer, these two.

CK. But in Nashville.

CC. Yeah, Nashville, you do.

GA. Those you went into a recording studio. And I was just thinking, when I'm coming over here, how I had that cassette tape that I did in 1985. We were at ah - my niece's and nephew's place, we were having dinner there, and of course I always took the guitar and we always sat around and sing songs – I didn't – I forgot about this one, he just gave it to me here about a month ago, he said, "I found this old cassette. Do you want it?"

I said, "Sure". And you got it, now you're - we're going to try to put it on a CD.

CC. Yeah.

GA. It's just me and the guitar.

CC. Yeah. That's - I told him, that's a very important thing, to get it off of cassette, onto CD. Absolutely.

CK. Right.

CC. Um . . .

GA. This one, Scott and I made in his, uh, basement on his computer. And that took us about three hours. I don't know if we did . . . how many songs did we do? Two songs.

CC. Ok.

GA. Two songs on that. And this one, here, I don't remember how this one worked. What this one was - this was probably another one we did at his place. But other than that - that's about it.

CC. Um, do you think, uuuuh, Glenn, when you think about - my mind goes back to places that we used to play, aaaand places we have to play now.

GA. Oh yeah. Well, when I was younger, we lived on Ford Avenue, we were about three blocks down from - they called it at that time Crippled Pete's Tavern. And, uh, The Madcats Band was playin' in there, which was, uh, Jack Hepburn, Stan Bartreau, Barney Ha - Barney uuh, Morey-

CC. Morey.

GA. -and I think there was another one, but I can't remember his name. (Taps on table) Oh, geez. Oh, uh, now what is, uh . . . ?

CC. (Whispering) Bartlomicj.

GA. Who?

CC. Bob Bartlomicj?

GA. Noooo, no no, no no no, Bob wasn't, I never played with Bob anyplace. They were playin' there, this Madcat Band played at the Brother's bar every Saturday night.

CC. And it was called "Crippled Pete's" at

GA. Crippled Pete's at the time.

GA. So I went down there with my parents, of course I was fourteen years old - fifteen years old - and I had just had bought a brand new ah, Gretsch, 1953 Gretsch from Ash Radio, and I wanted to

play that, so I went there and I played with the Madcats for a couple sets. And then, uh, I told, uh, Stan Bartreau – he knows, he remembers it – but, uh, he played that guitar one night for me. I said, why don't you play my guitar and see what you think of it. So he played it. But, but I couldn't be in the bar unless my parents were there, see, at that time.

CC. Yeah.

GA. But . . . I might be comin' in and out of different stories, but

CK. No, that's fine.

GA. . . . once they, once they get started, you know, you start thinkin' what else you've done.

CC. I don't know if we've heard the Madcats even mentioned, but . . .

GA. I think that pretty much . . .

CK. So your parents were pretty supportive of your guitar playing, it sounds like.

GA. Oh, yeah, oh yeah, all the time. Yeah. And, uh, of course, I did my own stuff in my bedroom, I played my own music back there.

CC. Yup.

GA. Self-taught, you know - you don't - it isn't like settin' down and reading music. Puttin' the music on the strings and uh, wherever they belong.

CC. Mm hm.

GA. You learn - I learned the chords from a book.

CC. Mm hm.

GA. And from other musicians that I played with. Be, uh, picked up on a lot of their talent and put it into mine.

CC. Mm hm.

GA. And then, of course, I got - I got some grandkids that are pretty good musicians. I guess it follows down. I got, uh, my granddaughter from my oldest son's – my oldest son's daughter, she plays, uh, guitar, saxophone, clarinet, piano very well. She didn't at first, she wanted to play guitar - she says, "Grandpa, show me a couple chords on the guitar".

I says, "The only way I'll do that, I'll show you a couple chords, but I'd like you to take lessons." She's already taking lessons. She already knew music.

CC. Mm hm.

GA. She's one of those little girls, she just transposed right on the guitar, she can play guitar, too.

CC. Yeah.

GA. And then I got, uh, my step-grandkids, I got three musicians right there.

CC. Mm hm.

CK. You ever play together now?

GA. We do, sometimes, when they all get together, we sit down and jam a little bit, which is fun.

CC. Mm hm.

GA. We don't do as much with ah, Haley, the real good one. She's a good piano player. And a good –good horn player.

CC. Yeah.

GA. But, uh, those kids, you know, I think I inspired 'em.

CK. Sure.

GA. Now I got a six year old, she's got her own guitar, she sits there and she plays like she's, uh, like she really knows what she's doing, but she really don't, she'll take guitar and she won't make many chords, she just strums it. And she stops, and she writes something on a paper.

CC. Mm hm.

GA. Like she's writing her own music.

CK. (Laughing)

CC. That's wonderful.

CK. She's six?

GA. Six.

CC. That's wonderful.

GA. She's six! But she was – she always watched me play, you know, when we were down, right – sing kids' songs and Christmas songs, stuff like that. But that, and every birthday party, of course, grandpa's got to have the guitar out, sing Christmas – er, birthday song.

CC. Yeah.

GA. I do a lot with the kids, with my grandkids, and, uh, my own kids.

CC. You do a lot of, right now, you doing a lot of music for . . .

GA. Me. (Laughs)

CC. Well, not only that, but for the betterment of those folks

GA. (Cough) Yeah.

CC. That are-

GA. in the nursing home

CC. In the nursing homes, yes. And, uh, I think, um, that, uh, God gave us, uh, that ability to do that, Glenn, um,

GA. Mm hm.

CC. . . . and you certainly are doing it probably more often than most of us.

GA. Oh, I do it once a month with, uh, Danny out at, uh, Greenview-

CC. Mm hm.

GA. -because my wife is in there.

CC. Yeah.

GA. She's been in there for two years. It'll be two years in, uh . . . June of, uh . . . '16.

CC. And the music, I can tell you, for, and, and agree with me, I think you will, Glenn, that the music inspires those folks, so-

GA. Oh, yeah.

CC. -in a way that nothing else does, the live music will – I watched it the other night, from my vantage point – that it just inspires them to move, to sing, and, uh, things that they wouldn't otherwise do if they didn't have a-

GA. That's right.

CC. - musician come in and, uh

GA. I think it's good-

CC. -do the old songs.

GA. I think it's good that guys get together and do that.

CK. How often do you go to Greenview?

GA. Probably once a month.

CK. Once a month.

GA. Sometimes - last night I started early. Danny never showed up for fifteen minutes, he was late.

CC. Oops.

GA. So I started, I sang probably three, four Christmas songs by myself and he came in, he said, "Did you already sing it?"

I said, "It don't matter, we can sing it again". So we started right over and went right through it, 'cause I was just fillin' in 'till he got there. He said he was comin', but he was late.

CC. Ok.

GA. He got there, anyway. I enjoy playin' with Danny.

CC. Yeah.

GA. And also, Danny, uh, played with Scott, my youngest son. Scott knows him pretty well.

CC. So I said everything evolves. And it has . . .

GA. When musicians get together, no matter – no matter who you are or what kind of music you play, if you got a couple musicians in, they're always thinkin' of, what is – what are they doin' right now? You know? Oh, you set back, I know, I do it – I set back and I think, well, you know, I can do that kind of stuff, I can do that kind of music. Or if, like, say you sing a song that I like, well, I can do that one too. (Laughter)

CC. Yeah (Laughing)

GA. So I do a lot of your songs.

CC. In fact I've – I've handed over my songbook to you. (Laughing)

GA. But, uh, stuff like that, you know – it's, uh, I wish I could, uh, be better than what I am, but if you don't practice – my theory is, if you don't practice with the same people and know what this guy is gonna do, and what that guy's gonna do, and what the lead guy's gonna do, and when you should come in and drop out, if you don't practice that, it's hard for me to do this, this little . . . Well, you know - you'll say, well, what key ya gonna sing it in?

CC. It's called a stage dance.

GA. (Laughing) Stage dance – it's called s-

CK. Which is what you do at Maplewood.

CC. That's what we do at Maplewood.

GA. Yeah, we do at Maplewood . . .

CC. We, we just, we just, uh . . . and Glenn, he's gettin' used to doin' that.

GA. I'm getting' more used to doin' it now.

CC. Oh, yes. Yes.

GA. I go to The Little Town Lounge, and I play with the The Over the Hill Band

CC. Yeah.

GA. I played with Greg Altman Band, at the homes.

CC. Yeah . . .

CK. Oh, ok.

GA. At the nursing home – and he plays out there, Greg Altman, and, uh, Dick Reed and uh, Diane Madsen.

CC. Diane Madsen.

CK. That's Music for You?

CC. Yup.

GA. Music for you, right.

CC. He sits it with them.

GA. I sit in with all different bands. It don't matter - I can goof 'em up just as well as anything.  
(Laughs)

CC. But, like he says, what you do, before you do that, most of us will sit back and wait a little bit to see what it is they do.

GA. Get a feel for it.

CC. Get a feel for it, before you say, hey, you know, can I help you out, or can I sit in with you – that's what you do. And, and I believe, Glenn – maybe I'm wrong, but the one-upsmanship is gone away, at this stage of the game, at our age.

GA. Oh, yeah.

CC. The one, you know, that one-upsmanship, uh, or the attitude that 'I'm better than you and I'm not' whatev – that's gone away.



GA. I hope so.

CC. I - me, too. Me, too. And I think it has.

GA. Because each and every one, you know, has his own thing.

CC. That's right.

GA. And he may be better at one thing, and you may be better at another.

CC. Yup.

GA. And, and - what musicians try to do, they try to follow the one that they're fillin' in with, they're trying to follow the, the band that - the primary band. That's all they're tryin' to do. And if you're gonna to do one part, they try to follow what you do. That's exactly what happens.

CC. Yup.

GA. You set down and you play a couple tunes, just like here three - three weeks ago or - yeah, about three weeks ago, I went out to the Little Town Lounge and Wayne was sick, and they put him in the hospital, and I ended up playing four hours that night. And I'm not a lead player - not a lead guitar player, but I played a couple lead parts.

CK. Who were you playing with that night?

GA. Over the Hill Band. But they needed that - needed Wayne's spot filled.

CC. Yeah.

GA. And I happened to be - I happened to walk in at that point.

CC. Yeah

GA. I was there about quarter to six, and I looked at Wayne, and he says -

I said, "How're you feelin'?"

"Uhhhh," he's settin' here like this; he says "how 'bout you settin' in for me -- I gotta get outta here."

CC. Mm hm

GA. I said, well, I'll do the best I can.

CC. Yeah.

GA. And I did. I started playin' and . . .

CC. And they said it worked out fine.

GA. It worked fine.

CC. I wasn't there either, 'cause I was sick, but . . .

GA. You were supposed to be – you were called, too.

CC. Yeah, I know. (Chuckles) And I couldn't do it, I was sick.

GA. We - we, uh, wiggled it around a little bit. Uh, we got - we got Jimmy out – what's Jimmy's last name?

CC. Jimmy Berndt.

GA. Burtch?

CC. Berndt. B-e-r-d-n-t. Jim Berndt.

GA. Berndt.

CC. We say Barrett, but it's actually Berndt. Yeah.

GA. Oh. Well, he was there that night. They called him and he came there – he got there just a few minutes before we started, and he played drums and then, and then uh . . .

CC. Dick Laney.

GA. Dick Laney played the keyboard.

CC. Mm hm. Yeah.

GA. We did, we did the best we could.

CC. Yeah. We would like to explain the picture of Glenn when he visited Texas during, uh, several winters – Glenn, uh, we have a picture of you and several gentlemen, talk us about those, those times.

GA. Well, there were just a – a group of guys that used to get together at a guy's house that he had built a stage out in his back yard and we'd have a, have a lunch and music party for three hours in the morning till the afternoon -- from usually 11:00 in the morning 'till two in the afternoon. We'd have lunch in between all that, play music and, and I went back and played music with these fellas for probably 4 – 5 years. Every year.

CK. How did you find them?

GA. Because my friend had a place out there – he owns a - had a little, uh, ranch out there. Twenty, twenty-acre ranch. He invited me out in 2005. My wife and I went out there in 2005 and we spent 15 days with them, in, uh, Bandera, Texas, and we, uh, did this thing once a year. Music

once a year with another – with one of his neighbors out there – he had it always set up and, uh, I just kept going back ‘cause I enjoyed doin’ it. And, uh . . .

CC. You said a lot of folks had come for it

GA. Oh, we had probably 50 – 75 people, 30 – 40 couples.

CC. In a back yard.

GA. In a back yard.

CC. Mm hm. Mm hm.

GA. On lawn chairs and picnic tables and whatever.

CC. Ok, ok.

GA. Had a PA system set up, it worked pretty fine. Had a lot of fun doin’ it, that’s why I kept goin’ back, I guess.

CC. And so in this year of 2015, ah, we will assume that you - you don’t go back to Texas anymore, but they’re probably not with us?

GA. I’m assuming that most of those fellas are passed, ‘cause they were up in age 10 years ago when I was out there. I think it’s been, let’s see, this is ’15 – last time I was out there was in ’09.

CC. 2009?

GA. Yup.

CC. Yeah . . . and they were all, you said, probably in their eighties then?

GA. Yeah, most of them were near, a couple guys was, uh, probably a little bit younger than me.

CC. So with that, uh, I’d like to say thank you, Glenn, for coming in, taking your time and, uh, giving us your part of what we call the music scene in and around Alpena, Michigan. Thank you again.

GA. Ok, thank you.