Dear Friends,

The Music Maker Relief Foundation is proud to be continuing its work. Since our inception in 1994 we have raised $750,000 for our programs through private and corporate donations. We have served 107 recipient artists and we steadily provide assistance to our constituency with prescription medicine, food, instruments, emergency relief and tour support. As the number of potential eligible recipients is enormous, we are steadfast in our commitment to MMRF until it becomes an institution that can thrive in perpetuity.

On May 13th, Willie King held his annual Freedom Creek Festival. We are proud to have helped sponsor this most real and rooted blues picnic for the past three years. Willie is the executive director of a non-profit organization called the Rural Members Association. Located in Pickens County, Alabama this program strives to teach the community’s children their heritage through classes such as gardening, quilt-making, blues music and jelly-making. To learn more call Willie at 205.373.2521.

We wish to thank Taj Mahal for his tireless campaigning for our cause. His eloquent presence on CNN’s recent Worldbeat program which featured MMRF was greatly appreciated. Taj continues to help the artists with fund-raising activities, attracting new supporters and being our artistic consultant.

We met Jerry “Boogie” McCain at his home in Gadsden, Alabama in 1995. Jerry is a master harmonica player and a true blues legend. We are proud to announce that Jerry has a new record coming out this June that is produced by Mike Vernon with special guests Jimmie Vaughan, Johnnie Johnson and Anson Funderburgh. This Stuff Just Kills Me will be in stores June 13.

We would like to send our love to the many people who have given donations of cash, stock, guitars, cars and have bought our merchandise. A note of special thanks to Bill Lucado of Gray, Georgia for contributing his time, resources and knowledge to our cause. We pledge to keep everyone well informed of our activities this upcoming year. Please continue to visit our website for event updates.

On a personal note, we are happy to announce the birth of our beautiful daughter Lilla Gabrielle on April 13th at 9:24 AM. She weighed 8lbs. 11 oz. and was 21 inches long.

We look forward to meeting you as we travel around this spring and summer. Please feel welcome to contact us: email mmrf@comcast.net, tel. 336 325-2505.

Yours Truly,

Tim and Denise Duffy

www.musicmaker.org
Requiem for a Snake Lady

"At Least I Saw Something"

By Peter Cooper

In Winston-Salem, where more than a few people own decorative license plates reading "Tobacco Pays My Bills," you can take the Waughtown Street exit and then maneuver toward the Aleordo Joynies. That's a jewelry store, and that's where you turn on your way to the Johnson-Hoodabridge- Roberson Room of Memory, where the crowd is on a warm January afternoon to pay respects to Willa Mae Buckner: The Snake Lady.

Rev. Sam Hinkerson, who'd never met Willa, officiated at the service. He wondered out loud what it was about this lady that could have brought such a diverse group of mourners together. He didn't know the answer lay not only in the kindness of her sweet old soul, but also in her bawdy songs, her carnival background and her great love of the Devil's own metaphor.

"She was a good friend," Tatoo Joe said after the service. "She had her own show back when I had my freak show, and we traveled around together. First time I saw her, I went to see her show, and I looked at those snakes and said, 'They'll make nice boots.' She heard me and chased me out. She caused more than a little fear."

Tatoo Joe has a hairless dog with elephantine skin, which is nothing close to what it was once a show snake Willa Mae Buckner. "There ain't but five hairs on his whole body," Joe said as he opened his Cheyne hatching and unleashed the elephant dog. The group of mourners gathered around the canine, happy that all vestiges of what Grant Marcus calls the old, weird America were not gone from the world.

But Willa, who spoke seven languages, loved Jesus and prayed often, messed with an old black hoofer poet,惺忪 at Midnight Rambles in the 1940s, started Christmas shopping in the summer, swallowed swords and sang "Let Me Play With Your Yo-Yo" at Carnegie Hall. Willa Mae Buckner is gone. In her life she was shot, starred, hooded and harrassed. She never lost hope, without lipstick, high heels and a knife, and she knew how to use all of those to best advantage.

"She was a combination of Granny on the Beverly Hillbillies and some seriously crazy black burlesque queen from back in the day," said blues legend Tj Mahal. "Willa Mae was as real as it's going to get in this century, or in the next."

As to what Willa Mae Buckner means to American music in the twentieth century, it's hard to say. Her捐助ous signature songs, "Peter Rumpkin" and the aforementioned yo-yo-tastic, are not particularly well known, and Willa's music is available only on two compilations distributed by the nonprofit Music Maker Relief Foundation of Pinnacle, NC.

Buckner was a genuine trailblazer, though, an attraction on the ill-documented carnival and medicine show circuit. Like long-dead medicine show vets Pink Anderson and Peg Leg Sam, Willa borrowed liberally from mouldville, knowing full well that the strange, sexy or hilarious was more likely to draw paying customers than the heartfelt and earnest.

Peg gave a first name to a famous British art rock band and his songs on the jukebox helped a young Arkansan named Johnny Cash to believe the Man In Black. Peg influenced Lyle Lovett indirectly, through brilliant Texas songwriter Eric Taylor. Taylor spent an evening with Peg in Anderson, South Carolina and worked up a version of the blues classic "Della," later passing that version along to Lovett at a Houston listening room. Peg's lyrics finally appeared square in the middle of Lovett's "Since The Last Time," on (1992's) Joshua Judges Ruth. "Like credits me in the liner notes, but he should have credited Peg," Taylor acknowledged.

No one credits Willa, but her contributions to the shady, time-dimmed world of traveling shows are many. "All sorts of people were at those shows," Mahal said. "It has to go somewhere."

Tim Duffy runs the Music Maker Foundation, which assists the indigenious blues musicians. Duffy calls the "true pioneers of Southern musical traditions." Guitar. Gabriel, who performed in some carnivals with Willa, introduced Duffy to the Snake Lady.

"Any town we would go, old black folks would recognize her," Duffy said. "She was from the pre-television, segregation-era, Willa was a star. People think the blues is just Muddy Waters. In Southern, working-class African-American communities, though, they might not even know who Muddy Waters was, but they know Willa because she came to play the tent show every year. Three generations of people came out to see her snake shows."

Born June 15, 1922 in Augusta, Georgia, Buckner said she had a happy time of it until her mother died when Willa was 11. Before that, her home was something of a neighborhood hangout. "They liked my dad's home, but they favored my mama's moonshine," Buckner told Hampshire College student Carolyn Terran who wrote a college paper about Willa. Willa Mae remembered fish fries at the house, complete with food music and dancing. "You know I was out there stiming my toe-to-toes."

Her mother's death was followed by father Freddie Morgan's hasty remarriage. Buckner said she was treated unfairly by her stepmother, left home at 12, and spent a year at her uncle's house in Winston-Salem. One night when Willa was 16, she attended a minstrel show belonging to either Jimmy Simpson or Jimmy Sensen (sources offer varying spellings). By morning she was dancing in the chorus line. She eventually moved into a more prominent role, performing ragtime blues songs for the men who would gather.

Beherin Jim, what's we gonna have for supper
The huck with a maw who's got a wife
And don't know how to
Fumble, tumble, all night long
Whiskey's in the grass
Anybody here don't like this song
They can just
Kiss me once, kiss me twice
It's been a long, long time

Willa accompanied herself on piano, which she said she learned at age 21.

continued on page 8
Artists Notes

Lucas Duffy & Ernie Williams
Pinnacle, NC
Ernie was raised in Virginia, but presently lives in upstate NY where he performs all the time. Contact 518-371-6687. © Tim Duffy

We are pleased to welcome Washboard Bill Cooke of West Palm Beach, FL. Ernie Williams of Albany, NY. Taylor Moore of Alcoa, AL and Henry Qualls of Terrell, TX as new recipients.

George Higgins of Tarboro, NC lost all of his belongings and suffered severe damage to his home during Hurricane Floyd. We were able to provide emergency funds, a vintage Gibson guitar and new sound equipment. George and his family have recently moved into their reconstructed home.

Luther Jackson of Phoenix, AZ received a grant to buy a truck. Henry "Mojo" Thompson, also of Phoenix, received a grant to help buy recording equipment.

Captain Luke was interviewed by Mary Guinca of the WSJ for an article about his aluminum-can folk-art.


Promotional pictures have been provided for Frank Edwards, Carl Rutherford, George Higgins and John Ferguson.

Beverly "Guitar" Watkins has been nominated as Best Female Blues Artist of the Year by Living Blues Magazine.

Macavine Hayes of Winston-Salem, NC and Little Freddy King of New Orleans, LA have both received assistance getting dentures and continuing dental care.

Cookie Stark and Tim Duffy are on the cover of the Juke Blues, Spring 2000 issue. There is a wonderful article on Cooki by Scott M. Bock and an article by Axel Kusner on the annual Freedom Creek Festival headed by Willie King of Aliceville, AL. email: juke-blues@cox.co.uk

Captain Luke displays one of his "drankhouse" shuttles.
Pinnacle, NC
© Axel Kusner

The WJC Handy Awards have nominated Etta Baker's cd Railroad Bill for Acoustic Blues Album of the Year. Other Turner for Blues Instrumentalist of the Year and Alga Mae Hinton for Traditional Blues Female Artist of the Year. For more info: www.blues.org.

Little Freddie King has a new of out titled Sing Sang Song. Purchase directly from Freddie for $15 including shipping. Send a check or M/O to: Fred Martin, 617 South, Clairborne Avenue, New Orleans, LA 70113. Phone (504) 525-5618 email: Hawks11@juno.com

John Dee Holeman headlined the 1st Gala Blues Festival in Portugal in March. Special thanks to Avelino Tavares and the festival staff.

Beverly "Guitar" Watkins' CD, Back In Business, has been getting great reviews in the following magazines, newspapers and websites: Experience Hendrix, Big City Blues, Blues Revue, Blues Access, Living Blues, Creative Loafing, MNBues.com, to name a few.

The Alabama Blues Project honored Jerry "Boogie" McCain with the Alabama Blues Legend Award.

Cara Hogan at Epiphone Guitars has graciously offered us discounted prices on musical equipment. We have been able to provide guitars, amps and sound systems to many artists, including Carl Hodges.
Music Maker Relief Foundation Tour

By Art Tipaldi

Tim Duffy assembled the Music Maker Relief Foundation to aid the elders of Southern music traditions. When he signed Taj Mahal, caretaker of African-American musical forms, as the project's creative consultant, Duffy assured that these artists would reach a wide audience.

When the Music Maker caravan rolled into Stamford, a crowd of 600, perhaps expecting to see some deep, old-time acoustic blues plus Mahal, were treated instead to a rocking three-and-a-half-hour performance. One can only wonder how many fans would turn out to support Duffy's project without Mahal on the bill. "I have a level of celebrity," Mahal said, "and I can place these artists within the framework so people will take a look at them." Mahal's recognition also allowed Duffy to attract the corporate sponsors necessary to make this tour a reality.

With a revolving pool of talent to draw from, shows typically kick off with Mudcat, an energetic alternative-meets-jug-band five-piece. Daniel "Mudcat" Dudeck plays speed slide on an array of battered acoustic guitars, while Janet Daniel's expert drumming maintains the frantic pace for the nonstop dancing of backing vocalists Lori Beth Edgeman, Mudcat's infectious rhythm and during offstage antics drew the crowd to its feet.

Duffy's troupe wastes no setup time. Mudcat moved over and South Carolina southpaw guitarist John Ferguson played a Jimi Hendrix-meets-juke-joint set. Neal Patterson, one of the last generation country harmonica players, was joined by Mahal sliding the stand-up bass. Mahal also accompanied Cootie Stark, the blind singer/guitarist from Greenville, S.C. These elder statesmen recalled Brownie McGhee and Sonny Terry's down-home approach while introducing newcomers to the roots of American music.

The real star of the night was 60-year-old Beverly "Guitar" Watkins. Watkins played with Piano Red in 1958 and was a member of the Meter Tones, which later became Dr. Feelgood & The Interns. Watkins, with her six-stringed showmanship, would be an ideal role model for the glut of youthful women guitarists. Picture your aunt coming over, plugging in a red Strat and playing it behind her head with an in-your-face attitude. That's Watkins. When the dust settled, Mahal took his turn. From the bouncing solo version of "Early in the Morning" to the instrumental guitar work of Freight Train" to the crowd-pleasing sing-along "Fishin' Blues," listeners were treated to a Mahal blues primer. After Mudcat surprised Cootie Stark with a birthday cake and the crowd joined in a midnight "Happy Birthday," the finale featured a free-for-all jam. While Mudcat mixed a Beastie Boys rap into its driving jug-band sound, the caravan's traditional musicians appeased fans of conventional blues.

Mudcat, Mahal and others continually reminded the audience of Music Maker's commitment to serving traditional musicians. "In all the years that I've been out here playing music, this is the first organization that I've seen that has gone beyond putting their money where their mouth is," Mahal told RR. "They're about trying to help a guy that has had his house burn down or flooded out."

Music Maker's renewal traveled nationwide on a steady basis performing 36 shows from June 1999 to December 1999. It is, however, being offered a variety of festival slots in 2000, spreading Duffy's message that we support these men and women and value the musical gifts they've given the world.

Music Maker Events

Summer 2000

May 12 - Beverly "Guitar" Watkins, John Ferguson
Winston-Salem, NC. The Tobacco Shack, 534 Main St. Showtime: 10:00PM. Tickets $10 at the door.
Info: WS Events (336) 725-1083.

May 13 - Freedom Creek Festival, Aliceville, AL
Featuring Willie King, Willie Williams, Taylor Moore, George Conner, Travis Hodge, Aron Hodge, Johnny Dee Smith, Jack Webb, Otis Turner and Jerry "Boogie" McCain. Contact: Willie King (205) 373-2521

May 20 - Captain Luke & John Ferguson

May 25 - George Higgs & Lightnin' Wells, Algia Mae Hinton
Thomasville, NC. Sunset Sounds Downtown Thomasville. 7:00 PM. Admission: Free. Info: Davidson-City Arts Council (336) 249-7862

June 11 - Chicago Blues Fest 2000
Chicago, IL. Grant Park.
http://w4.ci.chi.il.us/events/festivals/BluesFest/BluesPerformers.html

June 24 - Beverly "Guitar" Watkins
Oxwix, 1598 Roxwell Rd. Marietta, GA.
Showtime: 9:30pm. Info: (770) 578-6872

June 30 - Mississippi Valley Blues Festival
Info: (319) 32-BLUES or www.mvbs.org

July 4 - George Higgs, John Dee Holeman
Durham, NC. Festival for the Eno.
Tickets: $10. children under 12 free.
Info: (919) 477-4549 or www.ienoriver.org

July 12 - Mudcat and Music Maker Artists
Ziggy's, 433 Bairy Street, Winston-Salem, NC.
Info: (336) 768-0600 or www.mudcatblues.com

Taj Mahal & Algia Mae Hinton
Taj has been generous with his time and music to MPRF! © Mark Austin

July 15 - Cootie Stark & Tim Duffy, Mudcat
Huntington Summer Arts Festival, Huntington, NY
Chapin Rainbow Bandshell - Heckscher Park Showtime: 8:30 pm. Admission: Free.
Info: (631) 271-8423 ext. 5

August 19 - Lincoln Center Out Of Doors Festival, NY City. North Plaza, Lincoln Center
Featuring Cora Mae Bryant, Cootie Stark and John Ferguson. Mudcat, Tim Duffy and Joshua Jacobs will be performing with these artists. Admission: Free. Info: (212) 875-5108.

Check out our website for more event listings.

www.musicmaker.org
This month Rachel Shabbott celebrates her second year as our programs coordinator. Tim, Denise and all the artists want to thank her for all of her hard work and dedication.

Many thanks to D'Addario Strings for donating strings to our recipients.

Oxford American, The Southern Magazine of Good Writing, is donating 18% of its entire newsstand sales of this year's double music issue to MMRF! On newsstands the first week of July.

European blueshound Axel Kussner visited with us for two weeks in May before heading out to Georgia, Alabama and Texas traveling and photographing America.

Through a special grant from Marc Corner and Mat Thorn at Soulurium Recordings in Salt Lake, UT and another benefactor we have retained the services of Fred Tamsions, an experienced nonprofit development consultant. Fred has been hired to develop a business plan to expand our fund-raising efforts.

MMRF Supporter Bill Lucado invited Mudcat, Essie Mae Brooks, Eddie Tigner, Precious Bryant, Cora Mae Bryant, Neal Patman, Rufus McKenney, Frank Edwards, The Derek Trucks Band, Susan Tedeschi and Colonel Bruce Hampton to provide the music for his annual "Shuck and Suck" party in November at his farm in Gray, GA. Special thanks to Bill for his wonderful hospitality.

Cootie Stark, Beverly "Guitar" Watkins, John Ferguson and Mudcat played the annual Sam Adams company party at the Sundance Film Festival in January.

Since last October we have been receiving donations once or twice a week from an anonymous donor. This generous soul writes, "None has the right to be worshipped but Allah, alone who has no partner. To Allah belongs the kingdom of the universe, and for Allah are all the praises, and Allah has the power to do everything."

Carl Rutherford visited Pinnacle in February to record with John Ferguson, Abraham Reid and James O'Keefe. He has since relocated to Redding, California to be with his children.

A website devoted to women in blues called, It's a Girl Thing — Women in Blues, has offered to donate to Music Maker proceeds from any products ordered on Amazon.com through the site. Thanks to Lee Gilmore for her efforts and support; please visit the site at www.p-dub/com/thang.

Music Maker was honored with the 1999 Blues Best Magazine Muddy Waters Award for excellence in the field of blues music.

A complimentary Music Maker ad was published in Musicians Person of the Year 2000 souvenir journal honoring Elton John.

Israel Young has offered complimentary ads for Music Maker in his Swedish magazine, Folkloren Centrum.

Cootie Stark, Beverly "Guitar" Watkins, John Ferguson and Mudcat played the annual Sam Adams company party at the Sundance Film Festival in January.

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CNN came to film Frank Edwards 91st birthday party at the Nortside Tavern for the April 8 & 9 showing of World Beat: Tim Duffy, Taj Mahal, Bonnie Raitt, Shirley Dixon, Eddie Tigner, Neal Patman, Cootie Stark, Little Pink Anderson, Cora Mae Bryant, Mudcat, Essie Mae Brooks and others appeared on this program. The story can be accessed on the CNN website: www.cnn.com/2000/04/08w/blues/index.html

Long Haymes, Carr Advertising in Winston-Salem, NC continues to support our work.

Taj Mahal was featured in Living Blues and Blues Revue this spring. Both interviews contain information about Music Maker and Taj's continuing support of our cause.

Memorium

Samuel Turner Stevens of Asheville, NC died tragically this past November. He was hit by a truck while crossing the road near his home. Sam was a dear friend to many people. He was a wonderful musician, wood-worker and story-teller. He spent the last 10 years donating his time and services to his local senior center by serving food, giving haircuts, entertaining and being a friend. Sam helped with the creation of MMRF and was one of our trusted advisors.

Willa Mae Buckner of Winston-Salem, NC passed away at the age of 77.

Jimmie Lee Williams of Paulden, GA died of cancer this December. Denise and Tim visited Jimmie and his wife in 1994 and kept in touch until his passing.
She taught herself to play guitar midway through her next decade, and would gig at clubs or at mirrored shows.

She didn't just sing and play at the Midnight Ramble posing shows; when the carnival would close its doors to children, she'd stand naked behind a curtain until the curtain opened. Then she would remain motionless for a couple of minutes, until the curtain closed.

"You couldn't move a muscle," Willa explained to friend and blues chronicler Gale Walker. "It was against the law to move while you were doing that, and the law would watch you on that stuff, too! They could close down a show if you messed up."

Buckner worked all sorts of carnival shows in the early years of her career. "I worked the rail best," she told Walker. "I ate fine. I also did the brass dance, that's where you go all over the body with mineral oil and you just that gold paint on. You did ceremonies when you were in that stuff, and if you weren't careful you'd fall flat on your rear or your belly bone."

In 1948, Willa decided to get off the road and settle in Spanish Harlem. She sewed, worked as a restaurant and in other people's homes, and she studied foreign languages at night school. She also took lessons in tap and gypsy-style belly dancing and played with a Calypso band in small clubs. She was 42 when she began making plans to get back on the road. The 1964 World Fair was held at Flushing Meadow in Queens, and among the featured performers was a Moroccan snake handler. In an interview with Tennant, Buckner said she thought to herself, "If this man can come to my country and make money showing snakes, I'll bet I can, too."

And, as it turned out, she could. After building a healthy collection of 28 snakes, she went to Philadelphia, bought a truck and a tent, and joined up with a traveling sideshow. She began billing herself as Princess Bjo, The Wild Enchantress or The World's Only Black Gypsy, and her snake shows were popular features of various carnivals.

"She would stand in the pit and talk to the people, tell them about the snakes," said Tenita Jine. Joe said his friendship with Willa was a natural, despite the segregation-era South's discouragement of such relations. "Race was never a problem with carnival people," he said. "Back then, carnival people stuck together."

Duffy heart/Willa talks many times about her snake show days. "She'd let all those snakes out on the side of the highway and go walking through a field with them," he said. "When she wanted to get back on the road, she'd go hide behind some bushes. The snakes would get scared and go back to the truck."

While Buckner was still not afraid to show some skin, her 1960s snake shows were mostly educational. She'd lecture about the animals while snakes slithered around in a pit or draped themselves over her body.

In 1973, Willa's truck broke down and she left sideshow life to settle near her family in Winston-Salem. She took a job driving the city bus and even took care to curb some of the behaviors she'd acquired along the way.

"She quit smoking and went to church for a few years when she was a bus driver," Walker said.

She kept the snakes, though, and remained a well-known figure in East Winston-Salem, where people gathered for boozing boozes at drink houses like Ester's.

"The first time I heard of her was at Ester's with Guitar Gabriel in 1969," Duffy said. "This old lady came by, offered to sell Galie an old Epiphone guitar and walked out. A couple of days later I was at the same place and she got up on a table and started singing these outrageous songs."

Thus began Buckner's third round in the spotlight. In January 1994, Duffy founded the Music Maker Foundation and began upending the word about Willa and other "Forgotten Heroes of the Blues," including Winston-Salem native Captain Luke, hubbard towler Maclane Hayes and the mysterious Mr. Q. That same year she went back to New York, this time to play Carnegie Hall as part of a show called Circus Blues, sharing the stage with Guitar Gabriel, Duffy, old carnival friend Diamond Teeth Mary and others.

"Willa was a great performer," Duffy said. "She moaned sex appeal. I'd bring friends to see her and they couldn't understand how this skinny old lady could turn you on like that. I imagine when she was young it must have been completely outrageous."

"She loved to communicate with the crowd," said Winston-Salem writer John Crowe. "She probably developed that ability from the howling shows of her youth. She had gorgeous eyes, and they looked even bigger behind her glasses, and she had a face that was hard not to stare at for its warmth and beauty."

Buckner played numerous Music Maker package shows, some underwritten by a major tobacco company and presented as the Winston Blues Revival ("Tobacco pays my bills," indeed). T'Jah Mahel headlined some of those performances, including one at Charlotte's Neighborhood Theater in February of 1999.

"I would like so do that as part of a stringer," Buckner said that night as T'Jah sang from the stage about how big legged women are coming back in style. "I think it would be appropriate."

Backstage, Buckner looked a visitor up and down. "Have you seen my baby?" she asked, and pulled a photograph of a yellow python from her purse. Conversation then turned to carnival days. Willa remembered Lobster Boy, who used to travel the circuit. "He had hands just like a lobster, and he got married and his daughter had the hands of a lobster, too," she said. "We have so much to be thankful for!"

By summer of 1999, Willa's mind and body began to shut down. She made it through the holidays, dying early in the morning on Jan. 8.

Her death was cause for rememberance. T'Jah noted her skill as a businesswoman. "I don't think there's any era that could have impressed her," he said.

Crowe recalled her laughter, and her skill as a pun-down artist. He'll call out to her during a performance, yelling, "I'd like to play with your yo-yo," and she'd put a hand on her hip, point at him and say, "Boy, you got to be a man to be with this lady."

At the Home of Memory, they dressed Willa up in a pretty blue outfits and put a wig on her head. She didn't look like a tough old carrie. Duffy and former L'quipe Records session man John Ferguson played "Do You Know What It Means To Have A Friend?" before the service, and many in the congregation sang through tears. Duffy was playing Willa's old Epiphone, though that fact was not noted anywhere in the program notes.

"We are grateful that our last days were so happy, and our friends and family were present to share our joy," Ferguson said. "Willa was one of the last of her generation, and her presence will be missed."

"Willa Mae Buckner & Cootie Stark
Winston-Salem NC
© Mark Austin"
Cora Mae Bryant, daughter of blues legend Curly Weaver, Pinnacle, NC © Mark Austin

Pink Anderson
New York City
Pink Anderson died in poverty but wrote many famous songs. © David Gahr

Samuel Turner Stevens learned to build and play the banjo from Frank Proffitt and collected songs with Bascom Lamar Lunsford, Asheville, NC © Allen Duffy

Carl Rutherford’s unique blend of Buck Owens’ styled Bakersfield swing, old-time gospel numbers and harrowing mining songs makes him a true American original. © Tim Duffy

Jimmie Lee Williams made historic recordings for blues researcher George Mitchell, Poutan, GA 1995 © Tim Duffy
Music Maker Programs

We offer assistance to recipient musicians through the following programs:

**Life Maintenance**
Grants for necessities such as food, medical needs, housing, etc.

**Instrument Acquisition**
Providing quality instruments and maintenance funds to recipient musicians.

**Tour Support**
Funding and services to musicians wishing to tour and record.

**Emergency Relief**
Substantial one-time grants to recipients in crisis (medical, fire, theft, etc.).

Music Maker keeps administrative costs below 20% of expenditures.

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Music Maker Relief Foundation, Inc.

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Pinnacle, NC
© Tim Duffy

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Premiums Available for Your Tax-Deductible Donations

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Music Maker Rag • Page 19
Donations

Music Maker Relief Foundation, a 501 (c) 3 non-profit foundation, receives all of funding from individuals, corporations and foundations. Your tax-deductible contribution directly supports traditional musicians in their efforts to keep playing, performing and recording their uniquely individual music forms.

Annual Gifts are the most significant source of foundation revenue. Other sources of funding include Gifts of Appreciated Property, Restricted or Unrestricted Bequests, Gifts of Personal Property, Life Insurance, Charitable Trusts and Employee Matching Gift Programs.

For more information about the above gift opportunities, please contact Denise Duffy, Secretary/Treasurer at 336.325.2505 or email at mmrf1@aol.com.

All donations receive a one-year subscription to the Music Maker Rag.

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Cash Donation (fully tax deductible).

Music Maker Poster - 16" x 20" reproduction of photograph of David Johnson's hands by Axel Körner (quality suitable for framing) $20 + $4 shipping = $24.00

Post Card Book — A collection of 30 6½" x 4¼" photographs by Axel Körner $20.00 + $3.00 shipping = $23.00

Music Maker CD's $17.00 + $2.00 shipping = $19.00 each (quantity of each title)

Jerry "Boogie" McCain: This Stuff Just Kills Me
Beverly Watkins: Back In Business
Algie Mae Hinton: Honey Babe
Cootie Stark: Sugar Man
Etta Baker: Railroad Bill
Guitar Gabriel: Deep in the South
Guitar Gabriel: Volume 1
John Dee Holeman: Bull Durham Blues
Neal Pattman: Prison Blues

Various Artists

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A Living Past
Carne So Far

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Pinnacle, NC 27043

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Music Maker Relief Foundation, Inc.
is a nonprofit organization dedicated to helping the true
pioneers and forgotten heroes of Southern musical traditions
gain recognition and meet their day to day needs. Today, many
such musicians are living in extreme poverty and need food,
shelter, medical care, and other assistance. Music Maker’s aid and
service programs improve the quality of recipients lives. Our
work affirms to these artists’ that we value the gifts of music
and inspiration they have delivered to the world. Our mission
is to give back to the roots of American music.

Our criterion for recipients is they be rooted in a Southern
musical tradition, be 55 years or older and have an annual
income less than $18,000.

Music Maker Relief Foundation, Inc. is a tax exempt, public
charity under IRS code 501 (c) 3.

Visit our Website at www.musicmaker.org