

**Kim Johnson and Cody Jordan**

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Interviewer: Emily Hilliard

Transcription: Emily Hilliard

Length: 37:55

Kim Johnson and Cody Jordan were participants in the 2020-2021 West Virginia Folklife Apprenticeship Program. **Kim Johnson, a resident of South Charleston** led an apprenticeship in **banjo traditions of central West Virginia** with apprentice **Cody Jordan of Charleston**. Johnson began playing with fiddler Wilson Douglas in 1979 and has played with and learned from many acclaimed West Virginia old-time musicians including Frank George and Lester McCumbers. She has taught both locally and nationally, at Augusta Heritage Center, Allegheny Echoes, The Festival of American Fiddle Tunes, and the Berkeley Old-time Music Convention. Jordan plays guitar in The Modock Rounders with Johnson, touring across the state and region, and is looking forward to expanding his knowledge of central West Virginia old-time banjo traditions.

See our feature on Johnson's apprenticeship with Jordan here: <https://wvfolklife.org/2020/09/04/2020-folklife-apprenticeship-feature-kim-johnson-cody-jordan-banjo-traditions-of-central-west-virginia/>

The West Virginia Folklife Apprenticeship Program offers up to a \$3,000 stipend to West Virginia master traditional artists or tradition bearers working with qualified apprentices on a year-long in-depth apprenticeship in their cultural expression or traditional art form. These apprenticeships aim to facilitate the transmission of techniques and artistry of the forms, as well as their histories and traditions.

The apprenticeship program grants are administered by the West Virginia Folklife Program at the West Virginia Humanities Council in Charleston and are supported in part by an Art Works grant from the National Endowment for the Arts. West Virginia Folklife is dedicated to the documentation, preservation, presentation, and support of West Virginia's vibrant cultural heritage and living traditions.

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EH: Emily Hilliard

CD: Cody Jordan

KJ: Kim Johnson

00:00

EH: Alright, it says we are recording now. So why don't the 2 of you introduce yourselves and since we already did an interview with Kim I think I'll have more questions for Cody, but I'll have questions for both of you too. So why don't you introduce yourselves, tell me who you are, where you live, where you're from and when you were born?

CJ: You want to go first, Kim?

KJ: I can do that I guess! Kim Johnson, right now I'm living in the Spring Hill area of Charleston, South Charleston.

EH: Nice. (sound of weedeater)

CJ: I live on the West Side of Charleston right now but I'm from Point Pleasant, West Virginia.

EH: Great, and when were you born?

CJ: I was born in February 1989.

EH: Cody, why don't you tell me about your background in old-time music and how you got introduced to it and became involved?

CJ: Well, I played music most, growing up and everything, but not old-time music. And then when I started college I moved to Huntington to go to Marshall and I think it was kind of like a matter of circumstance 'cause we were living in apartments and we were used to playing like rock 'n' roll with electric guitars and drums and stuff but since we were living in apartments, we didn't really have a place to do that, so we were kind of just fooling around with different acoustic music and just making up our own thing. And then I don't know exactly how I ended up--I was definitely aware of bluegrass music and stuff. I'd gone to bluegrass concerts growing up and everything but I never played and wasn't really that avid of a fan or anything like that, but I think we were kinda leaning in that direction and getting into that kind of stuff. And then just--I don't know, somehow we kinda found old-time music probably like (trash truck sound)

EH: I think I lost you for a second.

KJ: (laughs)

CJ: (laughs) Well anyway, we were kinda looking for something to play. And we knew about the Vandalia Gathering and Clifftop so we would go up there and I guess that was kind of our first exposure to it for real. And then me and another friend of mine, Jesse Pearson, who we still play a lot with, we just kinda picked up trying to learn how to play the fiddle and the banjo on our own and just listening to different stuff and all the old recordings and everything and trying to learn how. And then we met Kim at an Appalachian Studies Conference and that's what really took us off because you know (Kim laughs) because Kim introduced us to lots of different people and so we got to learn much more effectively from

people who knew what they were doing rather than just trying to teach ourselves in a vacuum type of thing.

EH: Do you remember the first time you heard old-time?

CJ: I really--I mean it was kind of like, it got closer and closer. So I'd probably heard, you know like I'd hear things that were influenced by old-time, like Old Crow Medicine Show and stuff like that, and I liked that stuff. So it was like okay, that's pretty cool and then I remember I heard Chance McCoy's album, his solo album that he put out. That was probably like the first old-time fiddle music type stuff that I'd heard. And that kind of turned me on to old recordings of people so...I mean I don't really remember the first instance of it or anything like that but I do remember going to Vandalia and seeing Lester McCumbers play like in the contest and stuff like that and just seeing all these guys that were, that knew each other and were jamming and stuff and just walking around and listening to them. And that was probably 2008 or something like that--probably the first one I went to.

EH: So how did the encounter at the Appalachian Studies Conference happen?

05:01

KJ: (laughs)

CJ: Well we were, me and Jesse Pearson and another friend of mine, we had a little group, and we were playing around, we'd get like gigs and stuff you know.

KJ: At the Black Sheep and places like that.

CJ: Yeah, we'd play at the Black Sheep and the V Club and there was this other bar that's not there anymore that we played at. But anyway, we'd have little gigs and stuff like that and we got a gig somehow playing there at that Appalachian studies conference, so we were in, basically the gig was just to sit there and play while everybody walked around to the booths and stuff, so we were doing that and Kim was there--I guess you were there for Goldenseal?

KJ: Yeah, and there was kinda like a lounge area or something off to the side and I remember it was the only mountain music I heard at the event! And later they had all the music, it was Ron Soule and some of the Mountain Stage people but it wasn't like old-time like you'd expect at an Appalachian Conference. So I just went over and introduced myself! (laughs)

CJ: You know we knew Kim because we had watched--we were really into like, there's Kim has put a bunch of videos of her and Lester playing on YouTube and stuff, and we had been watching that stuff, and that's you know, we thought it was really great because Lester, you know, here's this really cool old fiddler, and we knew he was from West Virginia and we kinda connected with that and thought that was really neat, so we were aware of Kim and so then like here she is and she's asking to play with us...

EH: Wow. The star!

CJ: Yeah, I know! It was like old-time celebrity coming to play.

KJ: (laughs) Oh jeez!

CJ: (laughs) We were like yeah! Please do!

KJ: I never thought about that! That was the most fun I had at the conference! Then we drew a crowd and people were videoing and everything 'cause it was the only fiddle-banjo stuff available there.

CJ: Yeah. And then from there we kinda, obviously we wanted to keep playing with Kim.

KJ: YEAH!

CJ: That's kinda how that started.

KJ: Yep.

EH: And Kim what did you think? Were you ready to be in a band with these young guys?

KJ: Well who wouldn't be? They're nice lookin', they play just great!

EH: (laughs)

KJ: And Lester by that time, he was getting older and he wasn't playing as much and he was getting, he was near the end of his life. And you know, it just sort of slid into young boys! (laughs)

EH: So the table's turned.

KJ: Yeah, now I'm the old geezer and you know. 'Cause I'm the same age Wilson Douglas was when I started playing with him I was their age. It's kinda strange if you think about it (laughs). Strange for me anyway.

EH: Yeah! So tell me about the Modock Rounders and the type of music you play, what your repertoire is. Seems like you focus on West Virginia tunes but maybe not strictly?

CJ: Yeah, I mean we'll play whatever we like you know, if there's a fiddle tune that we think is really cool, it doesn't necessarily have to be from West Virginia or anything like that but we, you know, we typically think West Virginia music is the [coolest] anyway, but it ends up being mostly West Virginia stuff. And then you know it's like the people that we learn from like Kim introduces us to a lot of stuff and then other people that we know, like Bobby Taylor and David O'Dell and John Morris and different people like that so we pick up a lot of tunes and stuff from them. So yeah. I mean we try and stick to West Virginia stuff, you know.

KY: For the most part, I think.

CJ: Yeah.

08:50

EH: And Kim had you taught anyone before?

KJ: Not really. Like one on one?

EH: Mmhm.

KJ: A few workshops here and there, which are not my favorite at all. Like groups, you know? Oh man. Oh (laughs)

EH: Just because there's too many people to pay attention to?

KJ: Oh yeah, but it's pretty much rotten if they don't have a fiddle player in there! [unintelligible] style, I guess you call it. When you lead playing and if I'm in there by myself (laughs) it's kinda bad for the people, I think. But it's alright. It's not my favorite.

09:41

[unintelligible] Did one before, and Cody could already play really good.

EH: Right, right. And so with the Modock Rounders, what are some places that you've played?

KJ: Well, a lot around here.

CJ: Yeah, we've played at a lot of things around here.

KJ: A lot of dances, I love those.

CJ: We've played a lot of square dances and then we played concerts at like the Vandalia Gathering and State Folk Festival in Glenville and Clifftop, we played dances at Clifftop. And then just little shows and things--people ask us to play for this and that so we do that. And then we got the chance to play at Port Townsend, Washington at the Festival of American Fiddle Tunes. That was a couple years ago we got to do that. That was the first time Jesse or I had ever done anything like that.

KJ: (laughs) That was fun, wasn't it?

CJ: Yeah! And then we got to go to the Berkeley Old-Time Music Convention...

KJ: From that.

10:46

CJ: ...last year, in Berkeley, California and stuff, so.

KJ: And then we went to the Minnesota thing.

CJ: Yeah, and then we played in...

KJ: that was last March.

CJ: ...in Minneapolis.

KJ: Whoa! It was colder than heck, man! Like [unintelligible] in March.

EH: So that was right before the pandemic?

KJ: No, that was last year.

EH: Oh, last year, last year.

CJ: Yeah.

EH: So do you feel like there's a interest in West Virginia old-time music outside of the state?

KJ: Oh yeah!

CJ: Yeah, I would say probably there's more interest outside of the state than there is inside of the state. You know, I guess it's probably got to do with like, if you go to a place like San Francisco or the Berkeley area, there's just so many more people that there's bound to be people who are interested in any kind of little niche interest. And around here, I don't know. But there is interest around here, it's just not...

KJ: Not as rabid.

CJ: Yeah, it's not as...

KJ: Like in Minnesota we were sitting down there in the hall and played a little tune or two and all of a sudden there's all kind of people there and these people kept saying "you're not from here! You're not from here!" You know. They really liked it up there, they did.

EH: That's cool.

KJ: That was fun!

EH: So tell me about the apprenticeship and what your goals are and why you wanted to expand beyond just playing in a band together to focus on banjo?

CJ: Well, I think...trying to think...

KJ: It's hard to know! It's hard to know.

CJ: I mean I think the big goal for me and the thing that I've gotten most out of it is just kind of connecting to the people that Kim knows. You know, a lot of those people I'm aware of and I know kinda on an intellectual level like where they lived and what they did and what they played and stuff like that, but Kim knew those people.

KJ: I got right down in there! (laughs)

CJ: It's a much, she had a relationship with those people and is so much more familiar with their lives and the way that they played and everything and like so a lot of what we've done has not been so much like here's the notes, you know, that go in this tune...Kim is more all about telling stories about this or that person.

KJ: Well it's so interesting, what they do and what they said and you know. Before this pandemic thing, I sort of thought we could take Cody over to hang out with Dwight Diller some, maybe Ron Mullenex down in Bluefield and maybe--it's not happening now.

EH: Yeah, right.

CJ: One thing that we've got to do though is Kim is like a library of archival recordings and footage and stuff so she has shared a lot of that with me and you know, like she just this morning when I came over here, she gave me a few volumes of like Edden Hammons recordings and stuff, so that's great--I'll crack into that.

KJ: Crack into that!

CJ: And she's given me--she gave me a little letter that Jenes Cottrell had written before he died about what he wanted his funeral to be like and what he wanted to be dressed in in his casket and stuff.

EH: Wow that's amazing.

KJ: He wanted his hair combed and he wanted to wear a certain kind of a shirt with his silver dollar belt buckle and it just went on and on. Said [unintelligible] owes me money, don't--collect that money from them, and so-and-so else owes me money, but you can let that slide. I mean and the guy was gonna be dead and he was like...I don't know when he wrote that, I guess a year or two before he died.

CJ: Yeah.

KJ: It was very strange! (laughs)

15:05

EH: (laughs)

KJ: Sylvia O'Brien his sister gave it to me.

EH: Who gave it to you?

KJ: Sylvia O'Brien, Jenes' sister. And I got truckloads of stuff like that and I didn't intend to have a stockpile of it but I guess I do (laughs).

EH: So what are you going to do with that? Is it going to go to an archive eventually?

KJ: I don't have any idea!

EH: Well I would encourage you to--I mean I imagine the state would take it. Especially considering your Goldenseal role. But it would be awesome if that was preserved somewhere.

KJ: Like if you donate something to the museum [state museum] like a banjo or a fiddle, they say "Oh how nice," blah blah blah and then they put it in museum storage and it never comes out again.

EH: Ah yeah.

KJ: It would be nice to have it on display somewhere where people could see stuff. And I understand the big collection thing, but...

EH: Yeah, well maybe a place... I mean Berea could be a good spot for it especially because they have that Digital Archive of Appalachia where all of it's available online.

KJ: Yeah, I'd like to do it in West Virginia though.

EH: Yeah, I know. Well maybe WVU?

KJ: Yeah, could be. I don't know. I (laughs) have no idea.



EH: Well we should talk. We're sending our stuff to WVU and they've been pretty great to work with, so just would love to see that in climate conditioned...

KJ: I remember at the early Vandalia Gatherings, Jenes Cottrell would have his--he has a foot-powered wood lathe 'cause he didn't have electricity, and they would set it up out there on that plaza deck and he would have some of the banjos and stuff that he made and he would do demonstrations which was great and that wood lathe, they had a thing where you moved your foot on it and it sort of cut the row back and forth and it was very cool. When he died, they donated it to the museum and it has never seen the light of day since! (laughs)

EH: Oh that is too bad.

KJ: He died in like 1980 or 1981 and oh man!

EH: Wow. Maybe we need a Mountain Music Museum here specifically dedicated.

KJ: That would be great, that would be really cool!

EH: It would be very cool.

KJ: Yeah! Yeah!

EH: We should brainstorm about that. So okay, goals for the apprenticeship. And how are you documenting some of these stories that Kim tells you?

CJ: Well you know, that's something I probably should be doing more, a better job of as far as documenting. I guess...

KJ: I don't know how--how would you do that?

CJ: Yeah, I mean--I would be open to some suggestions on how to better document. Maybe make recordings, like some audio recordings maybe of some of that stuff?

EH: Mmhm.

CJ: Yeah, okay.

EH: Yeah, audio recordings would be cool. I think when Jenn worked with John Morris she kept a journal and would just write stuff down. And I think she wants to do--she's planning to do some little zine with some of those Clay County stories he told her.

CJ: That would be cool! I couldn't do anything like that...

KJ: I don't know what to do with stuff. I've got like 15 or 20 cassettes, because at the time they didn't have digital, of Wilson Douglas telling stuff.

EH: Oh wow.

KJ: I would say, "Here, tell me about anything." And he'd talk. Got work to do and stuff or growing up and music and just anything! And now it's like well what am I gonna do with this? It's very cool, but...

EH: Right. Well do you have anyone--can you digitize those at all?

KJ: They are digitized but--what's his name...Jeff Bosley did it down in... (laughs) But it's like what do you ever do with something like that? I mean...

EH: (laughs) Right. Put it in an archive!

CJ: We would take, of course we haven't been able to do it much now, but like you know when we did play, especially play for audiences who were interested in old-time and didn't just happen to be at like a bar or something, I always try and make a point, especially like when we went to Berkeley and the Port Townsend stuff, I try and pass on the things like that Kim has told me about, or like other people have told me about tunes and stuff, you know?

KJ: And they really like that I think.

CJ: Yeah, yeah! People you know, that's really what--I think the music is all about people's like relationships with each other.

KJ: Yeah!

CJ: It's like the stories and stuff about the tune and things like that. So that's what people are drawn to I think, mostly.

EH: Right. And that's the way it lives in the oral tradition too.

CJ: Yeah.

EH: Just telling stories.

KJ: [unintelligible] turn their recorders off. When the song's not happening or the tune's not playing, if the player just starts talking about their life or their history or anything, they cut it off! They don't record that.

EH: I know.

KJ: I saw that happening to Nat Reece at the Culture Center one time. He gave a little Blues guitar workshop one time, free, out in the Great Hall. And 25 people came, no Black people--just--they didn't come and he started talking about being a Black kid, growing up, and how his dad was a coal miner and all this stuff. And then he'd sing a song. And then they'd record the song but then after the song was over, you'd hear this "click, click, click, click, click," turning off. It was like, what?

EH: Yeah, that's too bad! Yeah well sometimes you know I interviewed Phyllis Marks before she died and she knew when I had turned off the recorder because that's when she started telling me dirty jokes.

KJ: (laughs) Yes!

CJ: (laughs)

21:47

EH: Yeah, so what have your sessions been like coping with the pandemic? Do you meet outside and wear masks? Do you just play together?

ˆCJ & KJ: Yeah.

CJ: Mostly it's just...

KJ: We've gone to Bobby's [Taylor] a couple times and out here on the porch, you know. Not real...

CJ: It's been less frequent then I'd like it to be, you know. I'm afraid of passing things, possibly passing things on, stuff like that as far as COVID goes, so I've been less willing to hang out as frequently. But when we do, it's mostly a lot of Kim will show me--she's like, "Oh I found this cool video of the Morris Brothers concert from the 70s!" and it's like "What's this?" And then so we'll watch that and we just kinda play some tunes and then she's like, "Oh well look at this, here's French Carpenter's bow!"

KJ: (laughs) Yep!

CJ: It's just kinda like that, you know? It's just Kim pulling random things out...

KJ: I should organize it better.

EH: Like a show and tell.

CJ: Yeah it is!

KJ: (laughs)

CJ: It is a lot of show and tell. As far as like you know, you were talking about banjo stuff, techniques and there's not a whole lot of technical instruction, but Kim will tell me if I'm doing it wrong or if I'm doing it right.

KJ: (laughs) Can you still see or are you just recording...

EH: No I can't see right now.

KJ: Uh-oh.

EH: But we can turn it back on in a little bit if you have some stuff you want to show off.

KJ: Something extra cool!

EH: Oh cool. I did see you're taking care of a Jenes Cottrell banjo?

KJ: That's it! How did...

EH: I knew it!

KJ: He's letting me keep it for a while.

EH: That's cool. So yeah what do you see as the long-term impact for the apprenticeship? So I mean we hope that this will deepen apprentice's understanding of the form and kind of reaffirm a commitment to make sure the tradition continues. So yeah, how do you see that happening?

24:18

CJ: Well I mean I feel very committed to that, you know, already. And that's why I wanted to do the apprenticeship. I felt committed to it as it is and to me I see the apprenticeship as just kind of like taking that step forward as far as like being in contact with you and the Humanities Council and also just giving us an opportunity, more of an excuse to dive a little deeper into it.

KJ: Yeah!

CJ: But it's you know, it's broadened my knowledge about the people who used to play and really you know, I'm interested in those people as well, but I'm also interested in the people who are currently doing it now. Because it's not just something that happened in the early 20th century and they all died and now it's over. You know, in West Virginia that scene is pretty much, it's still alive, it's maybe not like it was you know, it's obviously different, but those people are still out there. People like Kim and Bobby and different people across the state who learned and had those relationships with the old-timers who were gone, like we were saying you know. Now Kim is like the old-timer. That's kind of like what I'm also interested in that and kind of like focusing on those people and what they know and what tunes they play and everything. I mean obviously it's all connected and they're super influenced by the older people that they learned from, but I'm also just as influenced by them. I'm more influenced by them than I am from someone I've never met before and just heard recordings of. But I would love to be able to find some other people. I would love to be able to pass it on as well at some point in my life, you know? I don't know how that would look or what it would be like.

KJ: It's a little weird, passing stuff on! (laughs)

26:31

I mean there's not very many your age or like Tessa [Dillon] is 20, she's 10 years younger than you. But younger than her, I mean there's like...

CJ: The people that I know that are my age that are interested they already play and are already very good and we have a little community and we hang out and play tunes and stuff, so there's a little scene you know, even among people in my generation that are into it, but I would love to be able to expose people and more people in West Virginia to this music, especially younger people who maybe have a skewed view of it or maybe think like square dancing is like corny because it's something that they learned in gym class in middle school and they only had like crappy recorded music like "Turkey in the Straw" to learn to do it. It would be cool to teach them, to take them to like a nice good rowdy square dance where people...

KJ: Like the Glenville dance.

CJ: Where the people their own age are having fun and see it kinda in the actual context in which it's supposed to be. And I feel like there's a lot of--if you don't know about this music, then you're kind of missing out a big part of--it's something to be proud about. If you're from West Virginia, we can kind of have to look for things to be proud of in West Virginia. We have a lot of stuff we're supposed to not be proud of, which probably rightfully so. But this music and the people that play it and everything--that's something that's interesting that people want and don't have whereas it's ours.

EH: Yeah, what do you think that would look like? School programs?

CJ: Yeah, I think that would be really cool. Obviously you can't force it down anybody's throat and sometimes it's hard to get past like some of the imagery that people might have preconceptions about like a banjo or something, you know, and trying to avoid hillbilly stereotypes and stuff like that. But I think it would be great to do a school--maybe school programs just to expose people a little bit. And that's what Frank and Jane [George] would do.

KJ: Yeah, back in the 70s around here, they used to have, each county would have like an artist in residence and sometimes it would be like pottery or something, but a lot of times it was music.

EH: Oh wow!

KJ: It just sort of faded away, you know?

29:05

EH: That's very cool. Yeah.

KJ: Yeah, yeah. Like I dunno, this guy Pat Shields--he lives in Georgia now, but when I was doing student teaching in Braxton County back in like '73 or '4, he was the artist in residence in that county and he would go around the schools and he had a fiddle, banjo and guitar, and he would play and sing songs and let the kids play 'em and stuff like that. And he had a little groups--it was really cool!

EH: Very cool.

KJ: But that just sort of drifted away.

CJ: I think if you expose, you know, if you can expose kids to it, there will be a handful who do pick it up. But you know, like I know that if I was in grade school or something and somebody had come around with a banjo and started talking about history and stuff--cause I've always been interested in history and things like that--I would have picked it up sooner, I'm sure.

EH: Right. Yeah, that's one of my hopes for the Folklife Program--that we can have some kind of integrated school program.

KJ: That would be cool!

EH: If we can get some funding for it. And yeah, so who do you see as part of your community these days? That's a question for both of you.

30:32

KJ: What is my community? Well (laughs) I mean who you play music with?

EH: Yeah, who is the community that is keeping this tradition alive, where does it live, what are some of the gatherings where you get together and let this music breathe?

KJ: For quite a while, me and Cody were going down to Bobby's [Taylor] like once a week and go out to eat or something and then come and play tunes for 2 or 3 hours. And sometimes Andrew Dunlap would come over and you know, just whoever, sometimes Tessa. But most of the time it was just us.

CJ: Yeah. I think as far as that goes, Bobby's house is where it lives right now in this area, 'cause Bobby is always down to play some tunes. Him and us three and then Andrew and like John Preston and Tessa and even Henry Barnes who lives in the Columbus area.

KJ: Whenever he's passing through it'll happen at Bobby's--he'll have a little jam or something.

CJ: That's one place. And then you know, of course they're not happening this year, but things like the Vandalia Gathering and Glenville State Folk Festival and Clifftop. That's where you always see everybody that you don't see that regularly, you know, you kinda catch up with them and you can count on seeing them at those places every year, you know.

EH: Right.

CJ: I think--I don't know what would happen if those types of things weren't there.

KJ: Like this year, it's been very weird.

EH: Yeah.

KJ: Not even a square dance. No music, no square dances, no anything.

EH: Yeah, right.

32:38

Yeah, is that difficult?

CJ: Yeah, it's not...

KJ: It's not maybe difficult, but it's just not fun! (laughs)

CJ: I think like for me it's like I enjoy playing and we play together sometimes still you know, but it helps your motivation when you know you have a dance coming up you know, or like you're gonna be going to Glenville, so you know you're going to be jamming with some people that you don't normally get to jam with and see and hang out. So it just kind of gives you a reason to do it, you know. It's not just the--I don't know. I mean I would play by myself all the time, even if I didn't know anybody else that did it, but it definitely helps.

KJ: I'm glad we have a community.

CJ: Yeah.

KJ: (laughs) Some places of the country, people are learning music from Skype lessons or YouTube videos or something, and those people don't have anybody else to play with! I can't imagine! That's how it is for some people I guess.

EH: Right. I guess we're kind of in a making do situation right now. I mean the whole folklore field is built on meeting with people face-to-face so it's weird to be doing it through a screen.

KJ: Yep, yep.

EH: Well is there anything else you guys would like to add?

KJ: I can't think of anything.

CJ: Not that I know of.

34:19

EH: So yeah normally we would have a showcase in early 2021, and I think we're just kind of waiting and trying to decide...

KJ: You mean us show up at the Humanities Council and play a few tunes?

EH: Yeah, kind of like you came and played with... did you play with Doug [Van Gundy] and Annie [Stroud] or did you play with John?

KJ: I played with Jimmy Costa.

EH: Oh yeah, Jimmy Costa. Yeah, it would be kinda like that but have probably half of the apprentices come--do like 2 of them and half would come for one and half would come for the other. So that's what we would normally do. We might still do that and just postpone it but also maybe we could do something virtually. It would be cool to get some teachers involved and have kids involved with that too. So that's still kind of up in the air and we need to put our heads together and figure it out. But there's just so much uncertainty about when it will be safe to gather. So maybe there will be some kind of virtual thing in the meantime if you're up for it.

KJ: Sure!

CJ: Yeah.

KJ: It would be more fun to do it live.

EH: I know. I mean it really would. It's possible we could do both. We can just wait and do a big shebang when we can all be in person. The one thing I'd like to do is get a photo of you guys at some point. Wear masks and take a picture outside. Is there a good time--do you know when you'll be meeting next or you want to just email me about it?

KJ: We don't have a certain schedule or anything. We can do it anytime I guess. Cody's still working so it's up to him. Whenever you're free, that's great.

EH: Yeah, Cody--you work like 9-5 generally?

CJ: Yeah. I could be in touch with you and come up, let you know. Like how soon were you wanting to do it? Like in the next couple of weeks or something?

EH: That would be good. I'm probably gonna take some time off in September but yeah, next week or the week after would work. But I could come like at 5 or something and then you wouldn't have to take time off.

CJ: Okay. Yeah. Yeah, I'll figure out a good day that I could do that and let you now. I'll shoot for sometime next week.

KJ: Anytime is fine with me.

EH: Okay cool. That sounds good. Well thank you guys so much. I'm sorry that these are the circumstances of this apprenticeship but sounds like you're making the best of it.

KJ: Oh yeah. Different times for sure.

EH: And thanks for taking the time this morning to chat with me. Especially Cody who has to take off work.

CJ: No problem. Thank you.

EH: Well take care and I'll talk to you guys soon.

CJ: Okay!

KJ: Okay see you later.

CJ: Bye.

EH: Bye!

37:55