



The Northern Bluegrass Circle Music Society

Bluegrass Newsletter

Winter 2015



Acoustic Music Workshop Oct. 2015



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While the Winter Newsletter is published a couple of months after the Fall Workshop, that weekend is one of the highlights of the year for the NBCMS club. Therefore this edition includes lots of coverage of this year's Workshop, which by the way, was terrific on all accounts.

Anna Somerville, the fearless leader of the Workshop, can be seen in the picture above, explaining various aspects of this year's camp. Anna deserves a huge thank you from all club members for her dedication toward the fall Workshops, and congratulations for yet another marvelous success.

In the other picture above you can see our esteemed President, **Ron Mercer**, with his ever-present banjo in hand, leading a "Slow Jam" with Kenny Mak, Jeanette Sinclair, and Ian Johnson.

Ron was a gracious host for the attendees, especially to the folks who attended the Workshop for the first time. In the picture below Ron is taking the new folks on their orientation tour. Read on for more coverage of the Workshop and lots of other news!



Ronnie's Ramblin's by NBCMS President Ron Mercer



Winter has set upon us gently this year. I prefer the real blizzard conditions so that folks stay indoors, jam and practice their instruments. The two bluegrass bands that I play in (Mountain Spirit and the Hay City Rollers) wrapped up another successful year of gigs, learning new songs and enjoying friendship. It's nice to see that there are so many local bands doing the same thing. Check out the local band listing on page 18.

The annual general meeting (AGM) of the NBCMS has been set for Wednesday, February 3, 2016. As usual, we will have food and live entertainment to assist the membership while they listen to the Executive extol the virtues of being on the board. This is your chance to join the team and have your ideas put into place. We are always looking for enthusiastic volunteers.

We had the Slocan Ramblers perform at the Pleasantview Hall on November 21 and it was a total success. Over 100 "paid" audience members showed up to support this group. Hats off to Marc Ladouceur and Anna Somerville for the extra work they put in. We even had Arlene Eberhardt come up from Cochrane to help out with the accounting details. Got an idea for the next concert? Let Marc know.

I have been doing quite a bit of teaching on the side. I really enjoy watching my students learn the basics, develop their muscle memory and then start to create their own solos. The 2015 Fall Workshop had such excellent teachers and I learn more and more about the privilege it is to be able to share my love of music. I know that Darcy Whiteside and Jim Storey are really enjoying their classes of Bluegrass 101.

Anna Somerville and I have already started selecting the instructors for the Fall 2016 Workshop. If you have some opinions about who would inspire you, please let us know. If we can get them across the border and they will teach for what we pay, you might get your way. Sam Bush is still not answering my e-mails.

As Christmas approaches, the NBCMS executive wants to wish everyone a safe and happy Christmas time. Special blessings to all nerds who love this strange music called bluegrass. Thank you, Bill.

Ron Mercer
President
NBCMS



The Twisted World of Ron Mercer



When playing banjo, dobro, mando, fiddle, guitar and a sordid assortment of other instruments loses its appeal, Ron turns his (lack of) attention to making ukuleles. Never seen a Fireball XLV or Kool-Aid uke? Well, cross that off your bucket list. They even hold a sandwich and drink (and sound pretty good, too).



Winter Newsletter

By Co-Editors Frank Omoe and Grant Miner



While putting together the Winter Newsletter Frank and I reflected on the year. It was a great year to take on the NBCMS newsletter. The club has been trying a few new approaches to promote, preserve, and present bluegrass in the Edmonton and Northern Alberta region. We had lots to draw on to put together four newsletters. Thank you very much to those who helped write regular columns or special articles for the Newsletter: Ron Mercer, Jim Storey, Jason Baldwin, Anna Somerville, Carolyn Hotte, Shawn Robinson, Sheila Hallett, Mike Bunting, Gene Zwozdesky, Leonard Swanson and Clem Bray.

One thing that we have noticed is that there are several new faces at the weekly jams and that's great! Welcome to the NBCMS. While some nights are busier than others, 2015 has been a great year for jamming.

As this is a December publication, we would like to wish everyone a wonderful holiday season. Keep on pickin'.

“I’ve Got Bluegrass On My Mind”

Gene Zwozdesky’s Fall Acoustic Workshop Experience

"Keep On The Sunnyside" nicely describes another immensely successful NBCMS workshop held October 16-18, 2015, at Camp He-Ho-Ha, 75 kilometers west of Edmonton. About 130 bluegrassers of all ages abandoned their homes to immerse themselves in a whirlwind weekend of playing, singing, listening and learning. They came from everywhere: from Calgary, Camrose, Canmore, Edmonton, Edson, Grande Prairie, Innisfail, Jasper, Mayerthorpe, St. Paul, Sexsmith, and Stettler; from British Columbia, Saskatchewan, and many points in between. One young player came all the way from Germany, which means our workshop is truly gaining international recognition. Beautiful weather and balmy temperatures were met by equally warm and beautiful participants. For 3 days and 2 nights we all felt like we were **"Sitting On Top of The World"** as we rubbed shoulders with highly skilled and enormously talented instructors, including America's Tom Adams, Roy Andrade, Alan Bibey, Julie Elkins, Tyler Grant, Steve Gulley, Corbin Hayslett, Dave Keenan, Orville Johnson, Eli West, and Keith Yoder; and Alberta's own Calvin Vollrath, Kayla Hotte, and Brad Lindberg.

Friday night certainly started right with a fabulous home-made meal like only the He-Ho-Ha cooks can prepare -- delicious and bountiful -- a trademark they repeated all weekend. Soon after, our workshop instructors were introduced and each offered a verbal snapshot of what we could expect at their workshop. Personal stories, jokes, and anecdotes punctuated each introduction which, quite naturally, segued into an impromptu jam during which the instructors ably demonstrated their musical virtuosity. Many attendees said that jam itself was worth the registration fee. Dobro giant Orville Johnson quipped, *"Dobro players are very special -- and very lonely."* Flat-picking Champion Tyler Grant said, *"I've never been this far north"* to which Dave Keenan replied, *"Don't worry. I'll help you*

interpret Canadian, eh!" Three-time workshop instructor Steve Gulley stated (to re-welcoming applause), *"I'm just gonna teach you how to make a good song great. That's it."* And just like that, the fix was in and the spirit of the weekend started sweeping us to an even happier place.



Gene Zwozdesky and Steve Gulley

Chief workshop organizer, Anna Somerville, relaxed that spirit even further when she welcomed everyone and said, *"We want you to have as much fun as legally possible and if the workshop session you signed up for doesn't suit your ability level, feel free to move around."* Suddenly, any and all nervous edges -- particularly those harboured by some first-timers -- dissipated as if a **"Nine Pound Hammer"** had been lifted from their shoulders.

After the first workshop, followed by a full night of jovial jamming (in which all instructors participated just like one of us), the workshops began in earnest Saturday morning. Reflecting on long-lasting late-night jam sessions, we were reminded of Ralph Stanley's descriptive words: *"I was up the biggest part of last night, right up until I recognized the rooster's crow as ma' own."*

continued on page 5...

“I’ve Got Bluegrass On My Mind”

Continued from page 4

Saturday afternoon introduced a new segment to our workshop called the "Mini-Festival". It featured over-lapping 45-minute-long, personal "concerts" performed by each instructor (accompanied by other instructors), and provided over 3 hours of great bluegrass, as well as some deep blues, country, Appalachian and Irish folk music. The "Mini-Festival" was a huge success not only because of the great music, but also because it allowed us to get up close and personal with all the instructors and to ask them questions as they played and narrated stories about themselves and other greats with whom they had worked. It was a vivid illustration of why bluegrass remains such a powerful medium for bringing folks together like family.

Taking the smooth-talking cake for the afternoon was Orville Johnson for his polite but humourous story about working with the late-great dobro legend, Tut Taylor (1923-2015). It seems that Tut persuaded Orville to record all 8 very long verses of an old Mormon hymn -- not just the 4 Orville had already sweated over -- thus turning a 4-minute recording into an 8-minute musical marathon. Meanwhile, Steve Gully took the tear-talking award for his stirring story about a song that he co-wrote called "***That's Not What Ships Are For***," wherein well-chosen words paint parental pictures of a child leaving home to attend college afar. (What is true bluegrass after all, if not honest story-telling set to memorable melodies? And few story-tellers can match the two aforementioned icons in this regard).

After Saturday evening's workshop sessions, we all took part in the "Band Scramble" where everyone signed up in groups of 6-8 and performed one song in front of our workshop classmates. I was honoured to emcee this segment and I made up short-snapper questions for participants to answer about their workshop experience. Some memorable responses included: "*This is the best workshop ever!*" "*I've met musical friends here that I'll keep forever!*" "*The at-*

mosphere, the music, the meals -- it's all been awesome!" and, my favourite, "*I learned more in 2 days here than in 2 years out there on my own. How soon can I sign-up for next year?*"

Saturday night included a 50/50 draw, a silent auction, and the raffle of a Martin guitar, special edition, valued at \$1,260.00 which was donated by Myhre's Music of Edmonton. (Thank you Byron, Alfie, and Lydia -- our solid supporters since day one of the Northern Bluegrass Circle Music Society in 1996!)

Thereafter, many bluegrass beginners, as well as those who were trying a different instrument for the first time, attended the "Slow Pitch" session, aka Bluegrass 101. Others went to the "Intermediate Jam," and some of us attended the "Old-Time Jam." Several impromptu jams started up and carried on until the small numbers on the clock began doubling themselves. At that point some of us had to find a "***Pallet On The Floor***" to address our weary needs.

The Sunday morning sun was greeted by a chorus of Gospel singers seated on chairs still warm from the night before. Splendiferous spiritual harmonies wafted throughout the room leaving some true-grassers "***Crying Holy***" in His name.

Following two more workshop sessions, the weekend concluded with students from each workshop presenting one song that captured the essence of what had been learned in their workshop. Nothing fancy here: just practical and useful examples to help improve our jamming abilities.

continued on page 6...

“I’ve Got Bluegrass On My Mind”

continued from page 5

Summing up his workshop objectives, our mandolin instructor, Keith Yoder simply said, *“I hope you learned how to flavour a chord; how to get a good groove going; how to use dynamics to create a moment; how to be a musician, not just a technician; and how, when it's your turn, to make the jam you're in even better by playing simple and playing it clean.”*

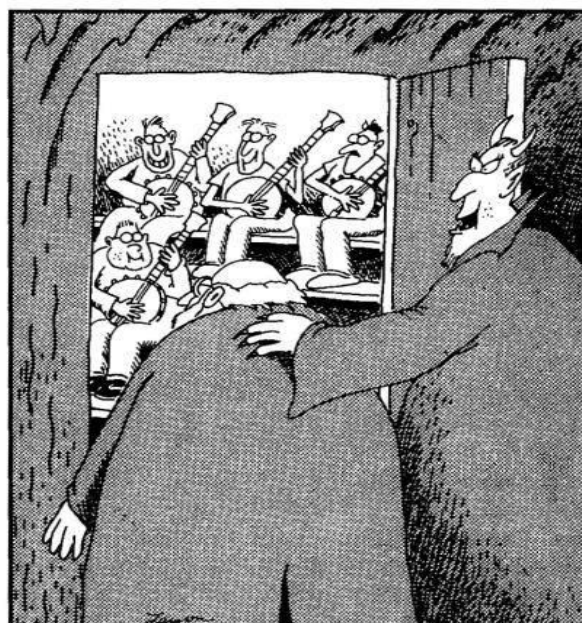
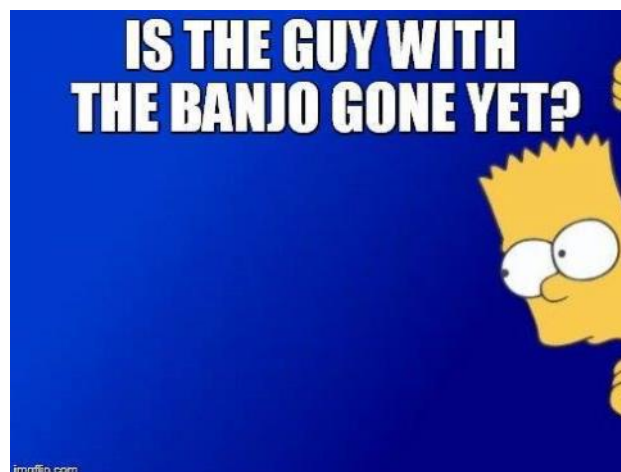
Alan Bibey -- a multi-award winning player, singer, writer, producer, and instructor, as well as international "Mandolin Performer of the Year" many times over -- summed up our weekend so perfectly when he took the stage and said, *“I've taught and played at dozens of camps -- bluegrass and country -- and what you've got here is a Cadillac camp. As instructors, we've been treated like royalty and we'd all like to come back again.”*



Gene and Alan Bibey

In closing, and on behalf of all attendees, I extend our deepest gratitude to NBCMS President Ron Mercer, to all the Executive Board Members, Instructors, Camp He-Ho-Ha staff, and especially to Anna Somerville and her team of great volunteers, for providing us with yet another superb bluegrass workshop. I hope we can all connect again at our annual Winter Jam Camp in January. Now will somebody please ***“Hand Me Down My Walking Cane”*** ? I need it to get outta here! -- **Gene (aka “Gene the Mando Machine”) Zwozdesky**

Bluegrass Banter....



“Your room is right in here, Maestro.”

Acoustic Music Workshop 2015

Pictures Tell The Story— by Grant Miner

The Workshop had a countless number of great moments. Between Anna Somerville and me, we captured a lot of the people and events in pictures. It is impossible to include all of the shots but here is a pretty good collection that represents what took place during the weekend.



A collage of pictures that show the beautiful Camp HeHoHa setting, the Registration desk, Friday night's instructor introductions, an "Instructor's band scramble", a happy guitar raffle winner, and an outdoor Saturday jam session.



Acoustic Music Workshop 2015



Appalachian 101



Bluegrass 101



Calvin Vollrath's Class



Alan Bibey's Class



Brad Lindberg's



Orville Johnson's Class



Acoustic Music Workshop 2015



Julie Elkins' Class



Steve Gulley's Class



Tyler Grant's Class



Tom Adam's Class



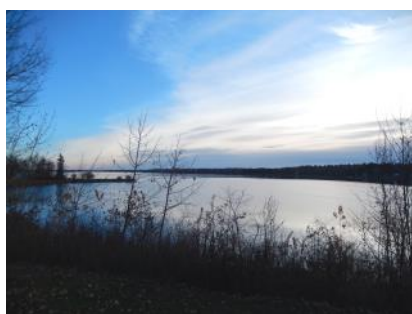
Eli West's Class



Keith Yoder's Class



Acoustic Music Workshop 2015



On-stage performances, dedicated volunteers, mini-concerts by our instructors, great scenery and serious eating. Another huge success that will keep everyone coming back each year.



Winter Jam Camp January 15-17 by Anna Somerville

Oh the weather outside may be frightful
But Winter Jam Camp is delightful
And in case you've no place to go
Pack up your guitar, mando, fiddle or that old banjo.

(Sung to the tune of Let It Snow)

Yes, it's that time again to start considering your January musical options. Besides being a time of deep winter, January is also a time for fresh starts. So there you are, it's New Year's Eve and your resolutions are to play more music and play more music with other people. The festivities of Christmas and family commitments are behind you and now it's just you and your guitar (fiddle, mandolin, dobro, banjo). You want to play more...get together with like-minded people...what to do, what to do... WAIT!...I know...pack up your favorite instruments and a songbook...say, "See ya later" to the family and make your way to Camp HeHo-Ha and the Winter Jam Camp. It's a weekend that will go by too fast and leave you feeling exhausted and exhilarated. Your family will be glad to see you arrive home Sunday content and renewed.

Have you been to the Jam Camp before? OK, you remember what a great break it was, how much music you played, how it was hard to leave and head for home on Sunday...think about returning. Would this Jam Camp be your first time? Well what do you need to know? The food is great, you don't sleep in a dorm but in a semi private room, all styles of music are appreciated, and there is always someone to play with. It's your weekend to play.

If you have questions about the Winter Jam Camp don't hesitate to ask. I will do what I can to make the weekend an experience for you to enjoy.

The Winter Jam Camp will be held January 15-17 and the fee is \$220 for members.

Register on line at www.BluegrassNorth.com or by phoning 780-718-3070.

Remember, the Jam Camp can only accommodate 48 people. Don't wait until it's too late.

Enjoy the holiday season, Merry Christmas!

Anna Somerville
NBCMS Workshop Director



Corinna Diamond, Les Eberhardt, Kinley Miller, Dwayne Molsness and Noel McNaughton at Jam Camp 2015

ResoSummit Recap by Leonard Swanson

I always look forward to November – not because I am thrilled with the onset of cold winter weather, but rather because I know come mid-November, I will be at one of my favourite musical gatherings, the annual ResoSummit in Nashville, Tennessee. What is a “ResoSummit” you ask? Described as “Total Dobro Overload By Design,” ResoSummit is an annual 4-day intensive workshop on all things associated with the lap-style resonator guitar, commonly known as the Dobro.

ResoSummit began in 2007 and has been organized and run by Dobro great Rob Ickes since day one. Rob was the Dobro master in the band Blue Highway for 21 years and is also the most decorated instrumentalist in IBMA history, with an unprecedented 15 “Dobro Player of the Year” awards. Rob’s vision was to organize an event where Dobro players at all levels could interact and share ideas, take workshops from the world’s top players, and hear these great players perform in intimate settings as well as in shows at Nashville’s famous Station Inn. Think about this for a minute – one of the greatest players of our instrument gathers a group of other great players in order to give a wide range of amateur and semi-professional players an opportunity to learn. What a gift!

As usual, this year’s ResoSummit (my 5th) did not disappoint. While the workshop has strong roots in bluegrass music, the available sessions covered a huge range of topics and allowed participants to stretch themselves far outside their usual comfort zones. In classes with Dobro great Billy Cardine (if you haven’t yet heard of Billy, you’ve got to check him out!), we learned how to adapt ideas from players like Tony Rice and Vassar Clements to our instrument and in one particularly wild class learned about the amazing “Sacred Steel” music of the US South, where preachers teach their sermons with the help of a searing lap-steel guitar. Adapting this technique to the Dobro was a blast! Other classes ranged from the music of Flatt & Scruggs’ Dobro great Josh

Graves, to sessions on phrasing and dynamics, and even playing Cajun-style music on Dobro.

This year’s ResoSummit had so many sessions that were relevant to my playing needs, but one that was almost eerily suited for me was with the band The Boxcars, titled “Playing Dobro in a Band.” In the session, the band described how, due to the sudden departure of their fiddle player, they had decided to look for either a fiddle player or Dobro player who could also contribute with vocals as a replacement. They opted for Dobro player Gary Holtman (who had attended many ResoSummits in his High School years and had now made it to the “big time”), and Gary and his band mates described how they went about integrating the new sound into their existing arrangements and the techniques they used to adapt. This was EXACTLY the situation I had faced earlier this year in Edmonton, and needless to say the session provided a wealth of useful information.



NBCMS Members Bob Blair, Leonard Swanson and Howie Bergeron with ResoSummit Founder Rob Ickes

One huge highlight for everyone was an afternoon session with Dobro great Jerry Douglas. Jerry performed, answered questions, and talked about his long career – a career in which he re-defined the role of the Dobro in modern music. When asked to name the three most important things a person can

CD Absolutely Bluegrass

ResoSummit Recap by Leonard Swanson continued from page 12

do to improve their playing, he gave the following advice: 1) Don't be timid, always play your instrument with power and confidence, 2) Listen to EVERYTHING. Not just Dobro players, not just one style of music – listen to piano players, saxophones, you name it, and learn how they phrase and communicate and adapt these things to your playing, and 3) NEVER turn down an opportunity to play in public – get out of the basement and get uncomfortable, this is really where your training starts. Sage advice from Jerry!

ResoSummit is more than just workshops and classes. One significant advantage of ResoSummit attendance is the presence of two of the finest Dobro luthiers in the world, Paul Beard (Beard Guitars) and Tim Scheerhorn. This is very important because Dobros are very “unique” instruments and few people have the knowledge and experience to work on them properly. I took advantage of this by having Paul Beard do a full set-up on my instrument, including installing one of his Legend cones (the cone is the “heart” of the Dobro and is responsible for all the sound). Great idea - it sounds fantastic! Of course the builders also come with a dizzying array of beautiful instruments for sale (for all of us to add to our dream lists). In addition, a huge selection of bars, picks and capos are available, which is very important as these can be very hard to find at music stores. CDs, DVDs and instructional materials are also available.



Another really important component of ResoSummit is the series of evening concerts at the Station Inn, a short 15 minute walk from our “home” at Vanderbilt University. This year featured concerts by the Railsplitters, who were joined by Billy Cardine. At one point in the show Billy pulled out his Chaturangui (an Indian slide guitar) and performed the Bela Fleck tune “The Jade Princess” with the band. You could have heard a pin drop – a truly stunning performance. There were also great performances from The Boxcars and Rob Ickes & Trey Hensley. Guitar players, if you haven't caught on to Trey Hensley, you'd better have a listen!

Finally, a huge side benefit of ResoSummit is that it takes place in Nashville, a great city with so much to see and do and a truly limitless supply of live



music. This year fellow NBCMS members Bob Blair and Howie Bergeron were also in attendance at ResoSummit and we had a great time hanging out, visiting music stores and museums, and catching The Time Jumpers (Vince Gill's “other” band, a must-see on any visit to Nashville) on Monday night. For my final night in Nashville, I was back at the Station Inn with a front-row seat to see Jerry Douglas and the Earls of Leicester doing their all-Flatt & Scruggs show. Dobro nirvana - just amazing! Needless to say I've already got next year's ResoSummit blocked off in my calendar, looking forward to another week of “total Dobro overload!”

NBCMS Weekly Wednesday Jam Session

From 7:00 to 10:00 pm. every Wednesday night, the NBCMS hosts an acoustic bluegrass jam at:

Pleasantview Community Hall
10860 - 57 Avenue
Edmonton, Alberta

Musicians (the pickers) of all abilities and listeners (the grinners) are most welcome. A donation of \$2.00 for an NBCMS member and \$4.00 for a non-member is requested at the door (but no one is ever turned away because they can't pay). Complimentary coffee is provided and Front of the House Director **Marlene Thompson** always comes up with some tasty goodies.

Bluegrass 101

Bluegrass 101 at Pleasantview Hall has returned to even larger attendance. Not to confused with a "Slowjam," **Darcy Whiteside** and **Jim Storey** take a different song each Wednesday, thoroughly dissect the parts and arrangements, and teach while playing. What makes the song unique, how it is put together, where the players can embellish (or back off), hints on taking breaks and so much more makes **Bluegrass 101** a treat for players of all ability. Upcoming songs will include:

Drinkin' Dark Whiskey by the Steeldrivers, *Mary Ann* by Jimmy Martin and the Lonesome River Band, *Wouldn't Change You If I Could* by Reno and Smiley, and *Salty Dog Blues* by Flatt and Scruggs. Don't be shy. Come on down to the basement. You'll be glad you did!

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Slocan Ramblers on Stage !

Nov. 21

by Grant Miner

The **Slocan Ramblers** put on a great show on Saturday, Nov 21, 2015 at Pleasantview Hall in Edmonton. After a short delay (which Anna and Marc handled like pros!) the band kicked off the night. They demonstrated their creativity with interesting arrangements that served to highlight their considerable skills on their respective instruments. Driving bass and guitar, along with some great picking on the mandolin, five string banjo, claw hammer banjo and great vocals kept the audience tapping their toes. The Ramblers new CD is called *Coffee Creek* and was produced with help from Chris Coole,



The **Slocan Ramblers** are singer and banjo player Frank Evans, composer and mandolinist Adrian Gross, guitar whiz Darryl Poulson, and upright bassist Alastair Whitehead.

A couple songs that stood out for me were the Woody Guthrie song they dusted off, "*Mississippi Shore*" with a really cool introduction, and their version of "*Ground Hog*" (a song performed by the late Doc Watson). They also demonstrated some tight three part harmony singing. The second half of the show featured some great claw hammer style banjo playing by Frank and a poignant tune penned by Adrian called "*Galilee*." It was written while the band toured Israel. With a loyal **Slocan Rambler** following from the Edmonton Folk Festival supplementing the bluegrassers from the NBCMS, there were over 100 people in the audience and they left the hall with smiles on their faces after being thoroughly entertained on a "bluegrass Saturday night".



Whitemud Drive “drove” the Concert/Jam

Sept. 23

By Frank Omoe

More than sixty pickers and gridders enjoyed some great playing and singing at Pleasantview Hall as **Whitemud Drive** was the featured band at the “Raise The Bar Jam.”



Clem Bray (on one of his vintage Martin guitars), **Rainor Webb** (banjo), **Cameron Yule** (bass ukulele), **Grant Miner** (mandolin) and **Leonard Swanson** (dobro and fiddle) were in fine form. They opened with *"I've Been Waiting,"* and they must have done a lot of rehearsing while waiting, as they sure sounded good. Grant stepped up to the mike to lead the vocals on *"I'd Like to Wander Back to the Old Home."* A fine cover of Hot Rize's *"I Never Met a One Like You"* followed. The spot-on harmonies were really evident in *"I Am The Road and The Way"* (complete with a tender mando solo from Grant). Flatt and Scruggs' *"Head Over Heels"* never sounded better (OK, maybe The Earls of Leicester did a *little* better cover). The audience reaction showed how much they enjoyed Leonard's dobro and Grant's mando on *"You Can Keep Your Nine Pound Hammer."* Clem's guitar solo was a highlight on *"Pikeville Flood"* and Rainor's banjo led the boys out on *"Hold On Me."* Leonard's strong vocals and dobro breaks showed why he's been such a valuable new addition to the band. And, who knew a little bass ukulele (dwarfed by Cam-

eron) could sound so big. All in all, it was a delightful mix of vocals and pickin' on some great tunes.

When the final applause was done, the circle was set up and the boys did a fine job leading the jam. They started off with the lively *"Dark Hollow."* After this went around the circle, another favourite followed, *"The Old Home Place."* Grant led the vocals on Bill Monroe's, *"Used To Be."* That was followed by a “bluesy” grass version of *"Walkin' The Dog."* All the time, Rainor not only played banjo but tried to involve as many pickers as possible by holding the microphone in front of them and being *very* hesitant about moving on until the player did their best to take a break. He got more players to play, scratch or tinkle out a break on John Reischman's *"Salt Spring"* than anyone thought possible. You could almost see the fear of failure melt away from those who had never taken a break in the circle until *"encouraged"* (read coerced) by Rainor. **Whitemud Drive** closed their part of the jam with *"Carolina on My Mind."* Thanks, fellas, for doing a great job playing the mini concert and, certainly, “raising the bar” while leading the jam.



Whitemud Drive leads the Jam. Sorry, Cam, I guess that “Big Uke” didn't fit.

The Hay City Rollers Concert/Jam Nov. 25

by Frank Omoe



No it wasn't S-A-T-U-R-D-A-Y night in 1976 at Northlands with the Bay City Rollers. It was W-E-D-N-E-S-D-A-Y night in 2015 with the **Hay City Rollers**. Now I think I know which band made more money but I am definitely sure of which band has more fun on stage. After a fine introduction by Leonard Swanson (watch out, George McKnight, you could be replaced at Blueberry), the **Hay City Rollers** took the stage and launched into a rousing version of "John Henry" followed by the spiritual "Paul and Silas." Wearing their trademark tartan outfits, **Ron Mercer** (sportin' his sporran and Royal Black Watch tartan kilt), **Noel McNaughton** (stalkin' in the Clan McNaughton hunting tartan), **Steve Schroeter** (proudly displayin' the official Alberta provincial tartan), and **Toby Tellier** (just cookin' in the Northern Ontario MaCnCheese tartan) showed that their four part harmony was as tightly woven as their tartans as they took us back to the sixties for CSNY's "Teach Your Children." Ron's dobro sounded mighty fine on that one. The groaning that followed was not due to Noel losing the first in the best of three falls match with his guitar but was part of the audience participation in the Hee Haw inspired and Steve Schroeter written verses to "Gloom, Despair and Misery." Ron's banjo was a big part of "Shady Grove" and Steve did a nice job singing "Chalk Up Another One."

Steve made that mando sound awfully sweet all night, particularly when Toby closed the concert by singing "Sweet, Blue-Eyed Darling." She returned with the group for an encore to lead "Under a Lonesome Moon." Toby makes playing bass and singing look and sound way too easy. Noel took the opportunity to win the last two falls in his guitar match with some fancy pickin' and strumming, especially on "Sweet, Blue-Eyed Darling." I really enjoyed the variety of tunes played and marveled at how enthusiastic yet relaxed the band was during the performance. The nice sized crowd certainly picked up on the fun the band was having. A great time was had by all.

The bar just keeps on being raised as the **'Rollers** kicked off the Jam with Steve leading "Old, Old House." Taking a tune from the Guy Clark songbook, Noel took the circle around "Home Grown Tomatoes." The great jamming tunes of "Wabash Cannonball" and "Life Is Like a Mountain Railroad" were followed by Ron crooning that country classic written by Tony Rice's little brother, Larry, "Come on Down to My World." A wonderful jam was finished off with "When You And I Were Young, Maggie" and Noel doing a lovely job singing and leading the circle through "Nashville Blues." 'Twas a night that made me feel like "puttin' on the plaid." Thanks **Hay City Rollers**.

Local Bluegrass Bands by Frank Omoe

At this time, we are proud to say that there are twelve local bands who are dedicated to playing *all or mostly* bluegrass music. All of them have at least one member who belongs to the NBCMS. Most of the bands have web pages so please check them out to learn more about our very own Northern Alberta bands. The following is a list of the bands, in alphabetical order:

Amerada Road

website: ameradaroad.com

Back Porch Swing

website: backporchswing.ca

The Bix Mix Boys

website: www.thebixmixboys.ca

Cabin Fever Band

contact Patrick Guidera (780) 235-8671

Hay City Rollers

website: haycityrollers.com

Devonian Bluegrass Band

contact Larry Seuter (780) 988-8282 or poundlbs@xplornet.com

Kayla Hotte and her Rodeo Pals

website: therodeopals.com

Mountain Spirit

contact: <https://www.facebook.com/pagesMountain-Spirit/487844594605733>

Prairie Sky

contact Sheila Hallet (780) 488-9401 or galbanjo@telus.net

Up The Creek

contact Ron Woytiuk (780) 470-0234 or ronpeggywoytiuk@gmail.com

Long Way Home

contact Eric Papsdorf etpapsdorf@gmail.com

Whitemud Drive

contact Clem Bray (780) 465-5611 or cbray@telusplanet.net

Each Newsletter will feature two or three of the local bands. For this edition we have focused on **Long Way Home** and **Whitemud Drive**. You'll find those features on pages 19 and 20.

Long Way Home by Frank Omoe



In 2001 an "all users email" went out to all NAIT staff inviting interested people to get together to form a few bands. A group of about twenty musicians eventually whittled itself down to five players. We would meet in a room at NAIT each week after work and play for an hour and a half. Of that initial group of players, three are still with the group:

Steph Crocker - banjo, vocals and songwriter

Paul McFarlane - guitar and vocals

Eric Papsdorf - guitar, fiddle and vocals

Terry Ruddy - bass, fiddle and vocals joined the group in 2010

Julian Dupuis - mandolin and vocals became a member in 2013

Sue Green - fiddle, guitar, bass, vocals and writer is the newest member

Long Way Home plays an eclectic mix of folk, roots, non-traditional bluegrass, and country with a sprinkling of blues, rock, and traditional music thrown in. We enjoy tunes by Old Crow Medicine Show. Our greatest fan and family support occurs when we play our twice yearly gigs at the Time Out Pub. Edmonton's Littlest Folk Festival always supports great causes and we are glad to be part of that. Nighi Metis Seniors Lodge is another spot that we like to visit regularly. We have played at many NAIT functions, Mustard Seed, Chrysalis, Hope Foundation, community leagues, and for Lewis Cardinal. We played a wake on the one year anniversary of a fellow's passing. NBCMS got us to open for Four Chords of Wood and we have played in NBCMS showcases. Both Terry and Eric have been long time NBCMS members. Terry was named NBCMS Volunteer of the Year for 2014.

We have recorded two of the songs that Steph wrote. Future recording is not on our current agenda. We derive a lot of pleasure out of just playing together. We once played at the birthday party of one of our best friends. She wanted to thank us by sending a few cases of beer to our next practice. Steph said his favorite beer was "The Next One" so she went to a few specialty beer stores in Edmonton but was unable to locate this particular brand. She was quite embarrassed when Steph explained that we only drink lower case beer. Steph's daughter, Jocelyn, instructs at NAIT. During one of our gigs there she explained to a listener that her dad practices at home, but down the basement. When Steph started to sing and play "John Henry," she quickly turned to the listener and said, "Oh, except for this song. This one he practices in the garage." If you heard Steph perform "John Henry" in your living room, you would be able to appreciate the not-so-subtly of this story.

The members of **Long Way Home** thank NBCMS for this opportunity to share their story. We appreciate the work that NBCMS does to support bluegrass music in Edmonton.

Whitemud Drive by Frank Omoe

The roots of **Whitemud Drive** date back to the 1980's when **Rainer Webb** (banjo) and **Clem Bray** (guitar) replied, independently, to a Kijiji ad for people looking to form a bluegrass band here in Edmonton. This eventual group, **Bluegrass Below Zero** performed at many local venues as well as at the Blueberry Festival in the late 1980's. Rainer and Clem's friendship is now over 26 years old and the **Bluegrass Below Zero** group spawned another local band many will know as **Jerusalem Ridge** as two of the other members went on to great success there. After so many years focused on their day jobs and raising families, **Rainer** and **Clem** found themselves approaching retirement and with more time for music, they decided to start actively playing once again.

The core of **Whitemud Drive**, including **Cam Yule** (bass and now ukulele bass) has been together now for about 3 years with various line-ups due to the inevitable changes bands tend to go through. Recent additions **Grant Miner** (mandolin and guitar) and **Leonard Swanson** (dobro and fiddle) join **Rainer**, **Clem** and **Cam** to form the current line-up of **Whitemud Drive**. A previous incarnation of the band was called **The Nit Pickers** but they all agreed that HAD to change and **Whitemud Drive** was chosen as it had a local connection to Edmonton and implied a strong drive in the playing style to which the band aspired.

Whitemud Drive pays homage to traditional bluegrass and is heavily influenced by the memo-



orable Bluegrass Album series of the early 1980's featuring the likes of JD Crowe, Tony Rice, Doyle Lawson and many others. More recently the group is energized by a number of more contemporary bands including The Boxcars, Spring Creek, Tim O'Brien and Hot Rize, Alison Krauss and Union Station, just to name just a few.

WMD is essentially a young band that is going through significant growth in their music so the immediate focus is more on building a repertoire of lesser played material with creative arrangements than it is on public performance. Clem told me that they currently have what they feel is their most progressive set of material ever in the works and so watch for them and come check them out sometime next spring or summer.

There are no immediate plans to record a CD but they periodically post recordings and videos on their new Facebook page under **Whitemud Drive**.

For more information about **Whitemud Drive**, check out the Facebook page. You'll be glad you did!

Bluegrass Internet Resources

There is an endless supply of resources on the internet for the bluegrass lover. Here is a small sampling :

- Bluegrass Today bluegrasstoday.com
- Bluegrass Nation bluegrassnation.org
- Cybergrass cybergrass.com
- Mando Hangout mandohangout.com
- Mandolin Café mandolincafe.com
- Banjo Hangout banjohangout.org
- Reso Hangout resohangout.com
- Fiddle Hangout fiddlehangout.com
- Bluegrass Bass bluegrassbass.net
- Bluegrass Vocals traditionalsinging.co.uk

There are many more sites that provide free information, Youtube instruction and resource material that you can buy.

Bluegrass Instrument Instruction

Are you learning a new instrument?
Are you looking to get to the next level of playing?

Learn to play better bluegrass with help from these local musicians who are willing to give private lessons (unrelated to the NBCMS):

Jim Storey	stand-up bass, flat-picking guitar	(780) 474-6033
Marc Ladouceur	mandolin, guitar	(780) 221-3464
Ron Mercer	banjo	(780) 488-5256
Kayla Hotte	voice, fiddle, rhythm guitar	(780) 940-3375
Larry Seuter	dobro, steel guitar	(780) 988-8282
Troy Gates	fiddle	(780) 998-4817
Leonard Swanson	dobro	(780) 436-1998
Mike Bunting	mandolin, guitar	(780) 952-6820



If you know of any other teachers who wish to have their name added to the list, please contact Frank Omoe at omoe@shaw.ca.

The NBCMS does not sponsor or endorse these lessons nor does NBCMS accept any responsibility if you are not satisfied with the lessons or if still can't play your instrument following your lessons.

HINT - Consistent practice pays off in a big way. Go for it!



Sunny Jim's Bluegrass Storeys by Jim Storey

The Christmas season is upon us, and with it comes a raft of Christmas and seasonal songs by every recording artist in every musical genre it seems. Most of them are pretty good and seem to get people in the mood. The bluegrass field is no exception and there is one song that stands out in particular. "*Christmas Time's A-Comin'*" was recorded by Bill Monroe & the Bluegrass Boys in 1951 and has become a standard over the years. It's a great song, and is played at many bluegrass jams and events - almost everyone seems to know some of the words and can sing along. An interesting thing about the song is the person who wrote it was the great Texas fiddler, Tex Logan.

Benjamin Franklin "Tex" Logan, Jr. (June 6, 1927 – April 24, 2015) was an American electrical engineer and bluegrass music fiddler. Born in Coahoma, Texas, Logan earned a B.Sc. in electrical engineering at Texas Tech University - then Texas Technological College, in Lubbock, Texas. He studied for a B.Sc. in engineering at Massachusetts Institute of Technology (1946–51), and completed an M.Sc. (1956). He then moved to New Jersey where he joined Bell Labs (1956) and started his doctoral studies at Columbia University. There he earned a Ph. D. in electrical engineering with his dissertation "Properties of High-Pass Signals" (1965). Logan joined the communication theory department at Bell Labs (1956) where he and others demonstrated the use of reverberation in digital audio, and did joint work with Manfred R. Schroder who later pioneered MP3 audio (1961). Logan was with the mathematics center (1963–93) where he contributed to the theory of signals.

As was his father Frank Sr., Logan Jr. was a fiddler. He played with Mike Seeger in the late 1950s, with The Lilly Brothers & Don Stover, and Bill Monroe in the 1960s, and with Peter Rowan in the 1980s. He performed on several records

and international tours, and had minor roles in movies as well. Logan wrote "Christmas Time's A-Coming," a song made popular by Bill Monroe but it has been recorded by many performers, including Johnny Cash, Emmylou Harris, Sammy Kershaw, Rhonda Vincent and Patty Loveless among others. Logan also wrote "*Diamond Joe*" recorded by Bob Dylan. In 1969, Logan played fiddle on the Bee Gee's 1969 song "*Give Your Best*," released on the band's sixth album *Odessa*.



Tex Logan

Logan died April 24, 2015 in the arms of his daughter, Jody. (Thanks to Wikipedia).

Check out anything that Tex was involved with. He did a lot of work in the late 1950's playing bluegrass and old time music in the New York, Boston areas when the folk music field was booming (Newport Festival, Doc Watson etc.).

Merry Christmas. All the best from 'Sunny' Jim's family to yours.

Christmas time's a-comin' and I know I'm going home."



BLUEGRASS ARTISTS - PAST & PRESENT by Grant Miner

SPINNEY BROTHERS

Having lived in Nova Scotia for 15 years, I have a particular interest in the **Spinney Brothers**. I have several of their CD's and I particularly enjoy their gospel style music. The NBCMS library has a few of the **Spinney Brothers** cd's available for loan. If you are not familiar with the band I suggest that you take out a few cd's and give them a listen.

From the Annapolis Valley of Nova Scotia, Canada, the Spinney Brothers are comprised of Allan Spinney, Rick Spinney, Gary Dalrymple and Terry Poirier. Brothers Allan and Rick debuted their band in 1992, showcasing a tight brother duet vocal style that was immediately recognized for its energetic and distinctive sound.



The cornerstone of the **Spinney Brothers** musical identity is the sound of traditional, southern-flavoured bluegrass music. The first generation bluegrass legends have been an important musical influence, yet their music is equally shaped by their personal lives and local heritage. By incorporating original material, which draws from various sources, the Spinney Brothers effortlessly intertwine the past with the present.

The **Spinney Brothers** believe in the freshness and excitement of traditional bluegrass music. Brother duet singing, backed by supportive and complementary instrumentation, is the foundation of their tasteful and recognizable sound.

Bluegrass Today posted an interview with Allan Spinney in April, 2015. Here are a few quotes from that interview :

“The model of guitar that I usually perform with on our stage shows is either a Martin D-28 or a D-18. Both are from the vintage year of 1953. But when I am home just playing or rehearsing by myself, I favor my 1945 Gibson SJ.”

“I really like sad songs, so songs with a heartfelt story, melody and good tight harmonies really catch my interest. For example, *The Model Church* by the Bluegrass Album Band is a song I really like.”

Their latest recording is called in “**Tried & True**” where they remain totally dedicated to the traditional bluegrass sound. “No matter what the crop of new songs may be, we will always stand by the merits of traditional bluegrass music,” the Spinneys wrote. “Our goal is to always deliver the music that is in our hearts, music that has stood the test of time, music that is tried & true.”

They were inducted into the Nova Scotia Country Music Hall of Fame in 2010.

Inside the Vault by Frank Omoe

What an incredible library we located upstairs at Pleasantview Hall! There are dozens of CD's, lots of DVDs, and many instructional books on every bluegrass instrument and the voice. It's great to see so many things being borrowed.

In each issue of the Newsletter, I will feature items that are in the Library. They are just waiting for someone like you or me to take them home.

In this issue, I'll share my thoughts about a seventeen bluegrass artist compilation CD called **Absolutely Bluegrass**.

If I was ever to rip a CD into my mp3 player, the Artist for this one would come up as **Various Artists**. Actually seventeen bluegrass artists share their talents on this almost 57 minute 2007 Sugarhill Records and it's a nice variety of artists and music. Two instrumental tunes feature banjo player **Jim Mills** on *Pick Along*, and Guitarist **Bryan Bryan Sutton** (we saw him with Hot Rize at Blueberry this year) with *High Heel Shoe*. If you're a big fan of female bluegrass singers, you'll be pleased to hear **Alison Krauss** (with **Jerry Douglas** on Dobro) singing *I Don't Believe You've Met My Baby*, **Dolly Parton** doing a very nice job of *I'm Gonna Sleep With One Eye Open*, and **Sara**

The second CD is an all instrumental disc called **Appalachian Swing** by the Kentucky Colonels (with Roland and Clarence White). Don't let the title fool you. It's not ol' timey but straight ahead bluegrass.

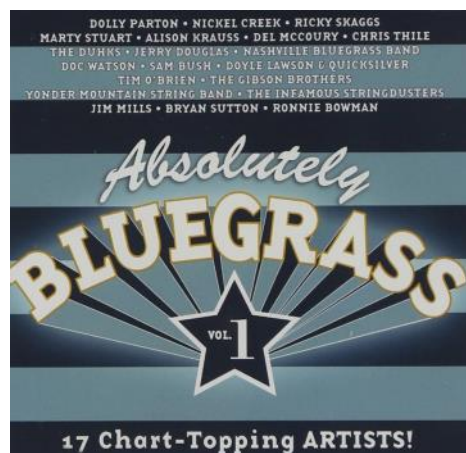
I like to watch DVDs because, like most people, I see better than I listen (just ask my wife...). I picked up an interesting DVD called **Discover Bluegrass** and got quite a pleasant surprise as I began to watch.

Watkins (from **Nickel Creek**) leading on Bob Dylan's *Tomorrow is a Long Time*. While I enjoyed all of the seventeen cuts, I'll single out four that I really enjoyed. Firstly, **The Infamous Stringdusters'** version of *Starry Night* has a really nice dobro solo. **Marty Stuart's** *Blue Railroad* features the unmistakable picking of Doc Watson. I am always surprised to hear a "grassified" arrangement of an old rock song and **The Gibson Brothers** do a great job of doing just that on Ray Charles' *I Got a Woman*. There are so many really good songs on this so I'll only tease you with one more and that is **Ricky Skaggs** doing that old Lester Flatt



A peek inside "The Vault" looking at half the CD Wall

classic *I'll Stay Around*. If you're looking for some "good stuff" to play along with or just (perish the thought) adding to your driving tunes, **Absolutely Bluegrass** is worth a listen.



Inside the Vault continued from page 24

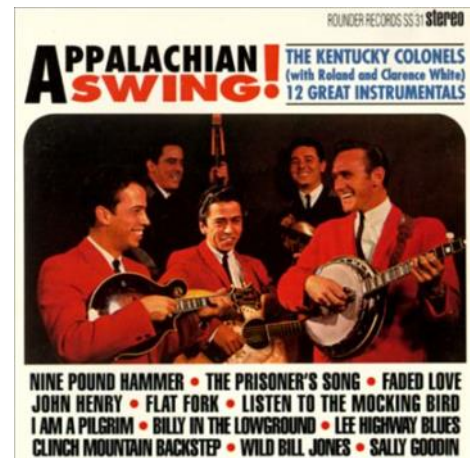
CD Appalachian Swing!

I'll bet even Don Lecky would have a hard time telling you what Appalachian Swing music could possibly be. That certainly wasn't the title envisioned by **The Kentucky Colonels** for the album they recorded in the spring of 1964. But the record company, World Pacific Records wanted the title to be a play on words on *Appalachian Spring*, the famous classical ballet recording by composer Aaron Copland. And, in those days, the recording companies called all the shots so *Appalachian Swing!* was what it was called. But, what a recording! The re-issued CD includes added three bonus tracks by dobro player **Robert "Tut" Taylor**.

In 1964, **The Kentucky Colonels**, brothers **Roland** and **Clarence White** on mandolin and guitar respectively, **Billy Ray Latham** (banjo), **Roger Bush** (bass and banjo), **Bobby Sloane** (fiddle and bass), and **Leroy Mack McNeas** (dobro) were in their absolute prime. The 36:31 minute CD begins with *Clinch Mountain Backstep* and rolls through *Nine Pound Hammer*, *Listen to the Mockingbird*, *Wild Bill Jones*, *Billy in the Low Ground*, *Lee Highway Blues*, *I Am a Pilgrim*, *The Prisoner's Song*, *Sally Goodin*, *Faded Love*, *John Henry*, and *Flat Fork*. The three bonus tracks by **Tut Taylor** are *Pickin' Fool*, *A Fool Such as I*, and *Black Ridge Ramble*.

What I liked about all of the arrangements was that the basic melody was played before the "embellishments on the second time through." Regardless of what instrument you play, these are songs that are played at jams everywhere (if the Grin Sisters had a dollar for every time they've heard *Clinch Mountain Backstep* and *Billy in the Low Ground* at the weekly NBCMS jam they'd own Pleasantview Hall!). Being a mandolin player, I really came to appreciate how good **Roland White** was (and still is) and I'm told that **Clarence White's** influence on bluegrass guitar, in both

flatpicking and rhythm playing, is still being felt today. All in all, it is a great CD that ranks right up there with the all-time great bluegrass recordings. Maybe that record company really did know something about "the classics," whether they be bluegrass or ballet.



DVD

cover Bluegrass

Dis-

Subtitled, **Exploring American Roots Music**, this 67 minute 2005 IBMA release features a very young **Sierra Hull** and **Ryan Holladay** (banjo player extraordinaire). Together they guide the six part CD that, while designed to introduce young viewers to bluegrass, was very informative to me. Between 8:36 and 12:18 minutes are devoted to each of the six parts which are called:

- I: The Roots of Bluegrass
- II: Early Bluegrass
- III: The Growth and Expansion of Bluegrass Music
- IV: Singing in Bluegrass Music
- V: Bluegrass Instruments
- VI: Bluegrass Music Today

Video interviews and musical clips of dozens of bluegrass artists highlight this introduction to bluegrass. I'd especially recommend it to show to your children or grandchildren whose fingers may need a break from gaming and who might be interested in pickin'.

The Hunt: Searching For Martin Guitars - Part One by Clem Bray

Bluegrass music and vintage instruments go together like Earl Scruggs and the banjo. And when it comes to acoustic guitars, while there are many great choices, one manufacturer is synonymous with the bluegrass genre. The Martin Guitar Company built their long and storied reputation as part of the evolution of bluegrass and traditional music in North America. And no North American builder has as long and storied a history, which leaves Martin with one of the largest and most diverse secondary markets of vintage guitars dating back to the 1800's.

For many vintage Martin guitar lovers it's their dream to find that undiscovered 70+ year old Martin at a corner garage sale or local pawn shop. But today through the existence of the internet a dramatic increase in the knowledge of these instruments and their value has made discoveries much rarer than in the past.

I am a self-proclaimed Martin guitar fanatic. Like many in the early 70's I aspired to be an acoustic guitarist and owned many affordable Asian produced guitars. But as fate would have it I was handed a Martin D-18 one night and I never looked back. Early in life I traveled and performed, sometimes swapping one Martin for another as it was impossible at the time for a starving musician to afford more than one guitar, let alone multiple Martins. For the next 30 years I always had a Martin guitar in the closet for those times when music broke out but then something changed. One day a close picking friend told me about how the internet and this site called EBay was changing markets. Antiques were now easier to find and becoming more affordable. For him at the time it was vintage record players but my mind went immediately to my lifelong passion for vintage Martin guitars. I set out to try buying and importing one through EBay and with that took my first steps toward something new. No longer did you have to travel for miles to find someone with a Martin guitar for sale. Dealers

and private individuals alike advertising on line made it so much easier.

There are differences in those with an interest in vintage Martin guitars. Many are players and the appeal is primarily in seeking the potential magic of their sound and enhancing the music they create. Most players will accept modifications to a vintage Martin guitar that could have significant impact on the value but make it more affordable if those modifications have not negatively altered the sound to any great degree. Others are collectors or as some would prefer to be called, acquirers, and these individuals pay increased attention to factors such as the desirability of a specific model and age, as well as the originality and other factors that could potentially affect its value and ease of resale. But collecting or acquiring vintage instruments such as Martin guitars comes with both added expense and risks many don't initially realize. The expenses include specialized insurance, restoration costs, shipping costs and ongoing care. Some of the risks include any accidents or damage during restoration to pristine examples lowering their value, cost overruns during restoration, maintaining originality by finding original parts when needed, market trends that can alter the desirability of a specific model and fluctuating economic conditions that can reduce the ability to sell an instrument should you need to. At times during the past 30 years fast rising values for vintage musical instruments including Martin guitars made them the number one growth investment in North America which began attracting a new group of speculators. This had the impact of further accelerating price increases during strong economic times.

Of course anyone can just walk into one of the great vintage shops such as Gruhns, Elderly or Folkways here in Canada and buy your dream vintage Martin. continued on page 27...

Searching for Martin Guitars *continued from page 26*

But I relate to and participate in a subset of players and collectors with a passion for the discovery and restoration of these old gems. Much of the enjoyment is in the hunt. Uncovering a vintage Martin guitar and hopefully documenting its associated history, and then investing in it to bring it back to the best possible playing condition. The risks are great. Condition is paramount and getting the most desirable ones into the hands of a world class restorer can be expensive, takes time and there are always unknown factors. Regardless of how closely you check an instrument before taking on a project there can always be unwanted surprises once the restoration begins. Some are minor but some can be significant impacting the instrument's final value. If you end up investing too much in a particular instrument it can quickly become a losing proposition. And the knowledge required to avoid this only comes with time and experience. Even the simplest restoration process can cost upwards of \$1,000 and costs can go much higher. The challenge is to determine if the investment makes sense considering the cost or is it just being done regardless of this to preserve another of these rare instruments.

One of the most exciting aspects of restoring old Martins is how much the tools and skills have changed in the past 40 years. This in part has been driven by the heady values some of these instruments now possess. And as these skills have changed so has the market place in terms of how it views specific repairs and their impact on an instrument's value. These newly developed skills have also made just about any vintage Martin restorable. An example of these changing practices is the once common practice of adding a wood overlay to a damaged bridgeplate or even removing it and replacing it with a larger one. This is now considered a repair that many today consider a significant detriment to an instrument's desirability and value. New practices include filling damaged areas with

Maple dust and hide glue or using specialized tools remove and replace small areas of wood while retaining the original plate and the integrity of its glue joint to the top of the guitar.



Example of a properly repaired bridgeplate on a 1953 Martin D-28. Pin hole damage to the original maple bridgeplate repaired in place with maple dust and hide glue.

What comes next? Stay tuned in a future newsletter for details on key Martin milestones and model changes that have made certain time periods, years and models the best candidates for restoration. Also maybe touch on how to assess an unplayable vintage Martin. What to look for, red flags and good attributes that should be evaluated. In the meantime here are a couple of things to check out.

A recent Forbes Magazine article on the vintage musical instrument market.

<http://www.forbes.com/sites/karstenstrauss/2015/11/02/for-sellers-of-vintage-guitars-theres-an-eternal-struggle-between-passion-and-profit/2/>

And here's a link to Frets.com, a site created by Frank Ford of Gryphon Guitars in San Francisco. His site has lots of musical instrument related information and it has also become a key reference resource for guitar restoration and repair by professionals and guitar owners interested in how to approach a specific problem or repair

<http://www.frets.com/FretsPages/pagelist.html>

These types of on line sites have contributed greatly to the establishment of today's new standards in the repair of these pieces of Martin gold.

Upcoming Concerts and Festivals in Alberta

- Jan. 13 **The Bix Mix Boys** Concert/Jam Lead NCBMC Pleasantview Hall 7:30
Jan. 23 **Back Porch Swing** at Finn McCool's (3rd floor Edmonton Center) 7:30-10:00 No cover charge
Jan. 30 **Back Porch Swing** at Foothills Bluegrass Music Society in Calgary (6452-35 Ave SW) 7:30
- Feb. 3 **NBCMS** Annual General Meeting 7:00
Feb. 27 **The Dead South** at Foothills Bluegrass Music Society in Calgary (6452-35 Ave SW) 7:30
- Mar. 19 **Amerada Road** and **Prairie Sky** at Foothills Bluegrass Music Society in Calgary
(6452-35 Ave SW) 7:30-10:30
- Apr. 30 **Rotary Park** and **Cloverpoint Drifters** at Foothills Bluegrass Music Society in Calgary 7:30
- May 17-19 **Festival of Stars**, Radway

Workshops and Camps

- January 3-9, 2016 Pete Wernick's Boulder Bluegrass Camp (Boulder, Colorado)
- Jan. 15-17, 2016 **NBCMS Winter Jam Camp** at Camp HeHoHa
- February 25 -28 Wintergrass in Bellevue, Washington for info go to: wintergrass.com
- June 12-19 Steve Kaufman's Acoustic Kamp Week 1 Maryland, Tennessee
- June 19-25 Kaufman's Acoustic Kamp Week 2 for info go to: Flatpick.com

**The Mission of the Northern Bluegrass Circle Music Society
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Visit our Website at www.bluegrassnorth.com**

Steve Kaufman's Acoustic Kamps

June 12-18: Flatpicking, Rhythm Guitar, Old Time Banjo, Mt. Dulcimer, Fingerstyle, Old Time Singing, Old Time Mandolin, Hammered Dulcimer, Old Time Fiddle

June 19-25: Flatpicking, Bluegrass Banjo, Mandolin, Songwriting, Bass, Rhythm Guitar, Bluegrass Fiddle, Ukulele, Bluegrass Singing, Dobro™

Old Time and Traditional Week - June 12-18: Flatpicking: Russ Barenberg, Steve Kaufman, Andy Hatfield, Chris Newman; Rhythm Guitar: Steve Kilby; Fingerpicking: Clive Carroll, Mike Dowling, Todd Hallowell; Mountain Dulcimer: Sarah Morgan; Old Time Banjo: Steve Baughman; Hammered Dulcimer: Linda Thomas; Old Time Fiddle: Mike Bryant, Jim Wood and April Verch; Old Time Singing: Cary Fridley; Mandolin: Carl Jones; Jam Instructors: Erynn Marshall and Keith Yoder

Bluegrass Week - June 19-25: Flatpicking: Robert Bowlin, Mike Dowling, Grant Gordy, David Keenan, Molly Tuttle, Doug Yeomans; Rhythm Guitar: Tyler Grant; Mandolin: Carlo Aonzo, Tim Connell, Matt Flinner, Bruce Graybill, Andy Hatfield, Steve Smith; Bluegrass Banjo: Greg Cahill, Gary Davis, Bill Evans, Jeff Scroggins; Songwriting: Wil Maring; Bass: Clint Mullican, Todd Phillips, Steve Roy; Bluegrass Singing: Kathy Chiavola and Dan Boner; Ukulele: Marcy Marxer; Dobro™: Ivan Rosenberg, Jimmie Heffernan, Phil Leadbetter;

Bluegrass Fiddle: Bobby Hicks, Josh Goforth and Adam Masters

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Angelina Baker

Arr. by Steve Kaufman

Key of D

2nd Position

Angeline the Baker

D D D G

East Tennessee Blues

Arr. by Steve Kaufman

Key of C

0 1 2 3 5 3 0 3 5 3 0 3 5 3 0 3 0 3 1 3 1 2 1 3 1 2 1 3 1 2 1 2 1

0 0 2 1 2 1 3 0 3 0 5 5 3 0 3 1 3 0 2 3 0 2 3 0 0 1 2

0 2 0 2 1 2 1 3 0 3 0 1 3 2 1 3 0 3 1 2 0 1 2 0 1 2 2 3 4

0 0 2 0 2 0 3 1 2 1 2 3 0 3 0 2 3 0 1 3 0 3 0 0 4 3 3 0 2 3 3 0 1

2 0 2 0 1 2 0 2 0 2 4 2 3 1 3 0 0 2 2 3 4 0 2 0 3 2 3 0 2 3

Jerusalem Ridge

Key of Am Arr. by Steve Kaufman

The musical score for "Jerusalem Ridge" is presented in four systems. Each system consists of a treble clef staff with a 4/4 time signature and a guitar tablature staff below it. The key signature is one flat (Am). The score includes the following elements:

- System 1:** Treble staff with notes and accidentals. Chords: Am, Am, Am, E7. Tablature: 0 3, 0 2 3 0 2 3 0 2, 3 2 0 3 2 0 3 2, 0 2 3 0 2 0 2 0. Strumming directions: down, up, up.
- System 2:** Treble staff with notes and accidentals. Chords: Am, Am, Am, E7, Am. Tablature: 0 2 3 0 2 3 0 2, 3 2 0 3 2 0 3 2, 0 2 3 0 2 0 2 1, 0 3 0 3 0 0 1.
- System 3:** Treble staff with notes and accidentals. Chords: Am, Am, Am, E7. Tablature: 2 0 1 3 0 1 3 0, 1 0 3 1 0 3 1 0, 2 0 1 3 0 3 5 3, 0 4 3 1 2 0 2 0. Strumming directions: down, up, up.
- System 4:** Treble staff with notes and accidentals. Chords: Am, Am, Am, E7, Am. Tablature: 2 0 1 3 0 1 3 0, 1 3 0 2 3 1 2 0, 2 0 1 3 0 3 5 3, 0 3 1 0 2.

Am Am Am E7

17

Am Am Am E7 Am

21

Am 3 Am D C E7

25

Am Am Am Am

29

Jerusalem Ridge cont. pg 3

Musical notation for measures 33-36. The top staff shows a treble clef with a key signature of one flat and a 2/4 time signature. Chords are indicated above the staff: C, C, Am, Am. The bottom staff shows a bass clef with a key signature of one flat and a 2/4 time signature. Fingerings are indicated by numbers 1-4 on the right hand and 5-8 on the left hand.

Musical notation for measures 37-40. The top staff shows a treble clef with a key signature of one flat and a 2/4 time signature. Chords are indicated above the staff: Am, E7, Am, Am, Em. The bottom staff shows a bass clef with a key signature of one flat and a 2/4 time signature. Fingerings are indicated by numbers 0-3 on the left hand. Striking directions are indicated by arrows (down and up) above the bass staff.

Musical notation for measures 41-44. The top staff shows a treble clef with a key signature of one flat and a 2/4 time signature. Chords are indicated above the staff: Em, Am, Am, Am. The bottom staff shows a bass clef with a key signature of one flat and a 2/4 time signature. Fingerings are indicated by numbers 0-4 on the left hand. Measure 43 includes a triplet of eighth notes.

Roanoke

Arr. by Steve Kaufman

Key of G

Tempo: Lightning Fast

1

2 1 2 1 2 1 1 3 1 1 2 1 2 1 2 1 1

0 3 2 0 3 0 2 3 0 2 0 2 4 2 0 2 0 3 2 0 3 0 2 3 0 2 0 2 0

5

2 1 2 1 2 1 1 3 1 4 2 3 1 1 3

0 3 2 0 3 0 2 3 0 2 0 2 4 2 0 3 3 3 3 5 3 0 3 1 0 0 2 4 0

9

3 3 1 3 3 3 1

2 2 2 2 2 2 2

7 7 7 7 7 7 5 3 5 5 5 5 5 5 3 1

7 7 7 7 7 7 5 4 5 5 5 5 5 5 3 2

13

7 7 7 7 7 7 5 3 3 3 3 5 3 0 3 1 0 0 2 4 0

7 7 7 7 7 7 5 4 3 3 3 3 5 3 0 3 1 0 0 2 4 0

Sweet Georgia Brown

Key of F

Arr. by Steve Kaufman

D D D7 D7

P.O.

G G G7 G7

5

C C C7 C7

9

P.O.

F F F A7

13

Sweet Georgia Brown

Musical notation for measures 17-20. Chords: D, D, D7, D7. Fingerings: 2 3 1 3 1, 2 3 2 3 3 1 3 1, 4 3 1 3 1 2, 1 3 1 3 1 2. Techniques: *H.O.*, *Slide*, *P.O.*

Musical notation for measures 21-24. Chords: G, G, G, G. Fingerings: 3 3 1 2 3 2, 1 2 3 2 4 2 1, 1 2 3 4 1 2 3 1

Musical notation for measures 25-28. Chords: Dm, A7, Dm, A7. Fingerings: 5 6 7 6 6 6 5, 8 6 5 7 6 8 7, 5 6 7 6 5 6 5, 8 5 5 5

Musical notation for measures 29-32. Chords: F, D7, G7, C7, F. Technique: *Slide*. Fingerings: 5 5 7 5 6 6 8 6, 5 6 7 8 8 10 8, 5 8 6 5 8 6 5 8 6