



Bluegrass Newsletter Summer 2017



Music Leads the Way

Bluegrass creates an environment to connect, explore, grow and develop a sense of what we can do when we collaborate. At the 32nd Annual Blueberry Bluegrass and Country Music Festival, musical communities come together for a weekend to celebrate, listen and play.

“Blueberry has set a great standard thru the years and is the touchstone bluegrass event in western Canada,” according to Peter North, host of “In the Pines” on CKUA. Mr. North singles out Blue Highway as the “must see act” on the main stage for 2017. He is also excited about the two new stages this year, and the additional performances and diversity they afford. Uptown Folk Club hosts an open stage and NBCMS hosts one at the Pioneer Museum.

In the Heritage Park Pavilion this year seven music clubs will set up to introduce their club to others and support their members attending the festival. One is the NBCMS, whose volunteers staff our booth to promote, preserve and present bluegrass. All groups benefit from the chance to showcase their club, gather their membership and exchange ideas to advance bluegrass.

For attendees who bring their instruments, the most fun happens after everything closes down. “The best festivals have the best jamming. It’s not who’s on the main stage—jamming is what makes a festival for me. I’m thrilled with this direction Blueberry is taking,” says Brian Ficht.



Left: Edna Sinclair jamming with Chuck Porter and Kenny Mak at Blueberry Festival 2015; Top Right: Jamming with Edna at Blueberry 2012; Bottom Right: Jeannette Sinclair and Edna at Blueberry 2013. Photos © Kenny Mak.

Jamming is a team sport where everyone gets a turn to shine and many turns to help each other shine. It is cooperative and collaborative, a group effort to exchange tunes, develop community connection and feel music closer than the stage.

Campers may want to set up near friends, but that’s not always possible when the site fills up so fast. Jammers look for a musical connection. They all know what they are looking for and sometimes find it. Those experiences are enough to keep them on the lookout for the next jam. When a jammer finds a fit, that group becomes their group for as long as the jam lasts... then on to the next circle connection. At Blueberry, we all belong to the same camp. It’s easy to come and go, give and take, learn and share. In the words of Anna Somerville, “if it’s community you want, come to Blueberry.”



Ronnie's Ramblin's

The Game

I'm old so I have done a lot of different things in my life. As I think back in time, there are certain sports, activities or hobbies I pursued with such fervor that I achieved a brief moment of euphoric peace. I had tapped into that magical spot that comes only with hard work, dogged practicing and yes, good luck. Let me peruse on a few to illustrate what I mean.

At 17 years old, I graduated high school standing 5 foot 4 inches and weighing about 85 pounds. I was pretty small for my age and had taken an incredible amount of schoolyard beatings and harassment. To swagger up a bit and maybe even out the score, I decided to learn martial arts. Fast forward a couple of years—my self-confidence is brimming and my physical prowess is actually intimidating. I reveled in the hard training, the endless push-ups, the stretching and mostly the sweat. I had learned how to be a Kung Fu machine, but more importantly, never to use these skills in the real world. One particular time I remember being “in the game” was when I was doing my black sash trials. I had to fight for four hours with 12 opponents—a new one every five minutes. The students attacking me were instructed to inflict as much carnal damage to me as they could muster. I was warned not to hurt the attackers but instead to teach them and guide their actions safely. If I hurt anyone, the game was over, my black belt not attained. This was what I had trained for, this was what I loved and this was the pinnacle of my martial arts career. It was actually easy to play this game, with its jumping spin kicks, cartwheels and punches so fast they blurred, never landing on target but mere millimeters away. I was smiling through the entire four-hour ordeal and wasn't worried at all if I passed the test. What was important was how I was fully living; incredible! I was a player in “the game,” and my goodness it felt good.

The big craze then was disco, yes disco, and I liked to dance. My favorite song in 1978 was “Rasputin” by Boney M. Our city had a local TV show called Disco Theatre, featuring the best of the pretty girls and great dancers filmed on specified Friday nights in the club. With my “big” hair, Black Sheep t-shirt and leather jacket, skin-tight white bell-bottoms and slick dance moves, I got a lot of face time on that show. I recall the total abandon I felt when doing the floor shuffle to a high-powered strobe light and just smiling through the whole song. I came out to lose myself, blow off steam from college drudgery and simply be in the moment. Most of my friends, who came to pick up girls, try to score drugs or just hang out would never know what a beautiful feeling they were missing. I was a major disco player “in the game” and it tasted delicious.



Disco Ronnie. Photo: supplied.

Now, let's talk about music. I have had so many heart-opening moments throughout my life of playing that I feel blessed. I love to practice, improvise and learn new instruments and styles. I like sharing my passion with others and absorbing their energy as they play.

I look at the two different jamming circles on Wednesday nights at Pleasantview hall—Bluegrass 101 and the late night group. I find the later group tends to be pleasantly satisfying most of the time. However, on those rare nights, with just the right combination of folks, just the right songs chosen, and tempos locked in, it is magical. We relax and just pour ourselves into the music and the reward is positively explosive. Will the participants in Bluegrass 101 ever experience this? I hope so. Practice more and really listen even more than you practice. I want everyone to be a player in the game!

This is why I sometimes have to guide people on which circle to participate in. What seems best for you might not be best for the group. It is just as disrupting for a good player to show off in Bluegrass 101 class while Darcy is teaching as it is for a beginner to ask a lot of questions during the jam later. If you keep this in mind, you won't get the tap on the shoulder and the “little chat” from your old President. Let's get in the game!

—Ramblin' Ronnie

Editor's Message

Greetings, bluegrass friends!

Welcome to the first newsletter under my sole editorship. I have to say that Frank and Grant's good wishes for me have come true. The NBCMS board of directors shared their time, experience, and patience in putting the summer issue together, and encouraged me when I needed it.

You'll still find Ronnie's Ramblin's on page 2 and of course the listing of songs to be studied in upcoming sessions of Bluegrass 101. The serene Sheila Hallett debuts her Ten Songs column. Take notice of the first in a series of profiles of members (Brian) and directors (Jason) that I hope you will enjoy. And already a brave jammer has agreed to be featured in the fall issue. Expect future photo sessions in the hall to involve real cameras, and maybe even lights!

Please come talk to me any Wednesday because I welcome your suggestions for new regular features or one-offs. Otherwise I will just have to make them up myself or hound people for interviews like a bluegrass *mamarazza*. (I wonder if Ron was kidding when he told me that the Newsletter Director had 100% control?) And please send me your feedback about anything in this issue. We could start a "Letters to the Editor" column. How about want ads? —Lonely Hearts?—Bluegrass Fold-in on the inside back cover?



Erna singing "Far, Far Away." Photo: Jack Brink © 2017.

We are well into the summer season now, and many of us will be enjoying festivals far and near. While you are away from the circle, please keep story possibilities in mind. I'd love to hear about anything and everything bluegrass related that you dig and I suspect that many club members will, too. If you feel photographically inclined, you could send me pictures from your travels for the "Quarter Notes" pages. Stickers are good, too.

Bluegrass on,
Erna Dominey
ernad@telus.net

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For Your Enjoyment

Q & A

- Q.** How do you tune a 5-string banjo?
- A.** With a 9-pound hammer!
- Q.** How many bluegrass musicians does it take to change a light bulb?
- A. Four.** One to change the light bulb and three to regret that it is electric.

A Bluegrass Tom Swifty!

"I hope I my guitar playing is good enough for the late night jam," said Tom fretfully.*

* <https://europeanjournalofhumour.org/index.php/ejhr/article/viewFile/57/pdf>

Picker Sticker



The sticker on Marty O'Byrne's guitar case is from the first Picker's Picnic, held in 1985. Photo: Brian Carnell © 2017.



The Bluegrass 101 class has had a ripple effect on the late night crew. The enthusiasm and fun that is evident in 101 has inspired the club executive to endorse a new “song a month” plan.

The idea behind *Ten Songs* is that various club members take a turn bringing a song to learn in the jamming circle while the Bluegrass 101 class is on. Why not a song for every month, you ask? Limited attendance in summer means we can only expect to learn one new tune between June and August. Here’s how it will work: on the first Wednesday of the month you can expect a new song to be introduced. It can be an instrumental or a song to play and sing. The club newsletter will announce the songs for the upcoming quarter. If you don’t already know them, you will have time to go online and find a few recordings of the song to listen to.

Our summer song is “Big Mon,” written by Bill Monroe. It was first recorded and released in 1958 by Bill Monroe and His Blue Grass Boys. To kick off Ten Songs I will bring a couple copies of

the tab for “Big Mon” for banjo, mandolin and guitar to the jam on August 2 and play the song every Wednesday in August.

Augie Hangartner will be taking the lead in September. The song he chose is “Bowing the Strings,” by Ned (Frederick Lawrence) Landry of Saint John, NB. He composed several hundred fiddle tunes in various Canadian styles, recorded many of them and performed throughout Canada. Some representative recordings are *Ned Landry: International Fiddling Champion* (Atlantica NL-00102, 1994); *Generations* (with Ivan Hicks; ME-1013, 2001); and *The Master and the Apprentice* (with Ken Wood, 1999). The National Library of Canada holds his archives.

In October, Shawn Robinson will lead the circle in “Red Prairie Dawn,” a new old-timey piece written by Garry Harrison in about 2000. Shawn learned a version from Eli West at Sorrento two years back. It’s been covered by Eli West and Cahalen Morrison, Mollie Tuttle, Julian Lage and Chris Eldridge, Oliver the Crow (Ben Plotnick and Kaitlyn Raitz). For your listening pleasure:

https://www.youtube.com/watch?v=xF90s_DeHPQ - Garry Harrison

<https://www.youtube.com/watch?v=qQerhbuNeik> - Mollie Tuttle

<https://www.youtube.com/watch?v=zW2dgAejhwh> - Eli West

It’s a great little tune.

Ten Songs will be a fun way for people to expand the repertoire of the circle. If you have a song idea, please come and talk to me and we can plan which month you’ll take the reins. See you in the circle.

– Sheila Hallett

with special thanks to Augie Hangartner and Shawn Robinson.



While some of the classes in the Week 1 and 2 workshops are sold out, visit the website <http://www.nimblefingers.ca/> to find out which ones are still open for registration.

Folks can register until the maximum number of persons on site is reached. This year’s camp may be sold out before every class is full, but there are always enough Orchard Camping spots available for workshop participants.

Shadow River Flowing Back to Alberta

Great news!

Ryan Dillman and Shadow River will be returning to Alberta as instructors at our annual Acoustic Music Workshop (AMW) at Camp He-Ho-Ha, October 13 to 15, 2017. "They are terrific pickers and singers, and great instructors as well; so I knew we had to bring them back," said an enthusiastic Anna Somerville, volunteer co-ordinator of the AMW. "This is one of the best bluegrass bands we've ever hosted," added Ron Mercer, President of NBCMS.

On May 24, this five-piece band from Nova Scotia put on an excellent show of bluegrass music, punctuated with a few country classics and gospel songs, that thrilled the crowd at Pleasantview Hall in Edmonton. Adding great value to the evening was a delicious chili supper with homemade blueberry pie—all courtesy of Anna Somerville and Colleen Whaling. The band also provided our first "show and instructional workshop" combination, which I was very pleased to facilitate.

This unique approach of performance then instruction was a rare opportunity to learn how a band like Shadow River chooses material, arranges it, harmonizes the vocals, assigns parts to different instruments, and ultimately readies it for public consumption. "We try to choose good songs that carry depth and meaning, then we arrange them in our own style and in a listener friendly fashion," said Ryan Dillman, band leader.

"So, why Shadow River?" I asked them jokingly upon their arrival back in May. "Well, because Shadow Creek was already taken," replied Brian Hazlett, bassist and band manager.

Starting out as a four-piece band in Nova Scotia's Annapolis Valley, Shadow River soon developed a loyal following that led to eight great years of bluegrass performances. As a result of their success and popularity, they recently added a fiddle player, Luke Munroe, who has been named Fiddle Player of the Year four times. Other members are Ryan Dillman, Master Banjo Award Winner; David Doyle, Master Vocalist, guitarist, and five time winner of Male Vocalist of the Year; Brian Hazlett, four time winner of Bass Player of the Year; and Waylon Robicheau, three time winner of Mandolin Player of the Year.

Shadow River has performed at many bluegrass, country and gospel festivals along the Atlantic seaboard of Canada and the USA, and throughout Ontario. They have released two CDs to date, both of which were named Recording of the Year by the East Coast Bluegrass Music Association.

In 2014 and 2015, they were named Bluegrass Vocal Group of the Year; and in 2015 and 2016, they were chosen as Gospel Performers of the Year. Their reputation is rapidly flowing west, and our bluegrass club is delighted to present them again as instructors at our 2017 Acoustic Music Workshop this October. (No doubt they'll do some awesome jamming as well.)

For more information, please visit www.bluegrassnorth.com. I hope to see you at our workshop in October. I assure you that you will thoroughly enjoy Shadow River and all the other instructors and jammers at AMW.

– Gene Zwozdesky, Advertising and Concert Director



Ryan Dillman and Shadow River. Photo: supplied.



At the 20th anniversary ceremony, our club honored Brian Ficht in absentia for his hosting of the annual Pickers' Picnic. Don Lecky, co-host, picked up the award on Brian's behalf, and sat for the group portrait. Photo: Claire Beaudoin © 2017.



Brian Ficht, master jammer, gets his just award from Ron and Don at the Pickers' Picnic. Photo: Brian Carnell © 2017.



Lorne Foster, Marty O'Byrne and Kathy Ferguson are not 'Heiden' their Canadian-made mandolins at the Pickers' Picnic. Photo: Brian Carnell © 2017.

Man vs Metronome

Club treasurer Jason Baldwin was up for Bennett Sullivan's second Metronome Challenge, in which far-flung banjo pickers shared their progress and visibly participated in the daily challenges on Facebook using the hashtag #metronomechallenge. Although Sullivan has a paid membership site, the challenge is open without cost to all banjo players.*

The rewards of practice using a metronome every day increased as the week went along, with the grand prize a custom inlaid fretboard plus a custom truss rod cover from Davis Banjos in North Carolina.

The challenge Jason took was a timing exercise, "sixteenth-note displacement," which involved emphasizing different beats of a sixteenth note in rotation. This is harder than one might think, as bluegrass emphasizes the first and third beat, so the second and third tend to feel "off."

Jason allowed, "I won Day 3, which got me the hat, t-shirt, a sticker and of course eternal glory, the like of which mankind has never known. Except for the other six days of the metronome challenge, and of course every day of the previous metronome challenge."

* <http://banjobyear.me/metronome-challenge>



Jason in his new Deering Banjo Company regalia. Readers cannot expect a photo of whoever won the grand prize — unless that person joins the NBCMS — in the next issue. Photo: supplied.



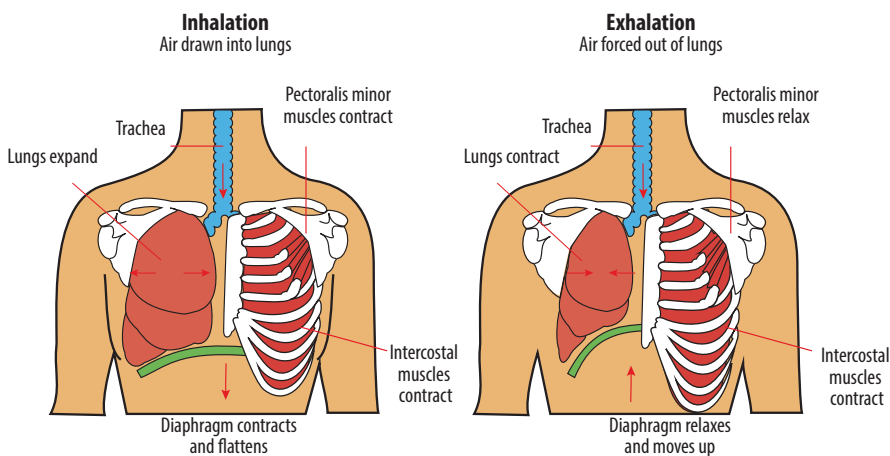
Sing Along with Pharis

On Sunday April 2, the NBCMS, Blueberry, and the Uptown Folk Club co-sponsored a well-attended singing workshop. Anna Somerville helped vocal cords warm up by encouraging the group to sing as "one voice, on one song."

Pharis Romero then took us through a series of exercises to help us relax and develop our tone—A E I O U, circling notes between octaves and the crowd-pleasing "horse lips." The rest of the morning was devoted to learning how to sing "Dark Moon" in three part harmony.

"I absolutely enjoyed it. I knew that the singing aspect would be very good, and I was very impressed with her thorough knowledge and enthusiastic teaching of diaphragmatic breathing, breath control and voice projection. I felt very comfortable in her class and it is obvious that she is a born teacher as well as a highly talented musician."

— Judith Williamson, Edmonton



[Disclaimer: Breathing action while singing may not be exactly as shown. — Ed.]

Larry Seutter: Edmontonian Bluegrass

Central Alberta has lost a great man. On 9 April 2017, Larry B. Seutter passed away from heart complications. But his legacy, memory, humor, music and contributions won't. Did you know Larry? Maybe through jam sessions?

—As a harmony or dobro instructor?—A volunteer carpenter, woodworker or plumber?—A substitute dairyman?—A band member?—A stand-in band member? He was all of these, but there was so much more to the man. On our many long drives, we talked about the important stuff.

Larry would probably have listed “husband and father to his girls on the farm” as his real job, but that caring influence, largess and charity extended to his band mates, friends, and especially to strangers in need. For many years a leader in the Boys and Girls Club and later through his own giving plan to dairy farmers in South Sudan, Larry was a hero. Locally, Larry was there for any friend who fell ill, needed a home repair, or couldn't find an instrument part. Serving others was just one of his many legacies. Larry was the antithesis of selfish. In German farmer fashion, he was a ferocious bargainer and deal-maker for musical instruments, but usually he just turned around and gave them to his musical friends. At least seven musicians in Alberta have top quality instruments that Larry has given them to play.

I think of him every time I pick up his Stelling Golden Cross banjo or hear friends play Gibsons, Martins and Larivees from Larry—the epitome of a bluegrass legacy. It so pained Larry to see my daughter Eva struggling away on a moderate quality guitar that he insisted she make his beautiful Norwegian Løef guitar her own. He just thought it fit her music style particularly well and he was right; she has used it ever since, playing major festivals and recording CDs.

In the 1990s Larry was a very good Scruggs-style banjo player. It was only years later I learned that this graceful and selfless gentleman had switched instruments partly because a new bandmate from Louisiana played only banjo. He just quietly made room for me by taking up the dobro, guitar and lap steel.



Larry Seutter was something of a fixture on the Edmonton Bluegrass scene from the 1980s until recently.
Photo: Lee Foote © 2017.

Larry also loved the land and outdoor activities. You might not have known him to be a rock climber, snowmobile adventurer, whitewater canoeist, dirt bike rider, baseball pitcher, highly skilled woodworker, target shooter, history buff, multi-linguist and very well-read individual, but he was all these in his youth and more in adulthood. Many were our trips to Red Deer, Camrose or Lethbridge—exploring back roads, often on gravel, to check out farms, historic markers, cattle operations and new vistas.

After the regular work of dairy farming, Larry would grab an instrument and head in to be one of the early bluegrass influences in Edmonton. When he wasn't playing in church, he was in a string of Edmonton bands, festivals, jams, recording sessions and house parties.

I will never hear Flatt and Scruggs's “If I Should Wander Back Tonight” without missing our dear friend and wishing he would indeed “wander back.” In the meantime, the Angel Band has a fine new member on dobro.

—Lee Foote



Acoustic Music Workshop

October 13–15, 2017

Join 150 music enthusiasts at beautiful Camp He-Ho-Ha <www.camphehoha.com> on Lake Isle for the Northern Bluegrass Circle’s 16th annual NBCMS Acoustic Music Workshop.

The cost for room, board and all the jamming you can handle in one weekend is \$335 with membership and \$385 without. Early bird pricing is available until September 30.

Strawflowers Bruce Ziff and Pamela Johnson will be offering a new workshop, entitled “Won’t you come and sing (and play) with me?” They will focus on what makes a jam flow, getting to the “transcendent point,” playing your part, building a shared repertoire, and collective and supportive jamming. Expect lots of joyous playing and singing.

Beloved Montana duo The Growling Men will return for more tremendous teaching and jamming—John Lowell on flat-picking guitar and Ben Winship on mandolin.

As usual, there will be fiddle, dobro, bass, 5-string banjo, ukulele and singing workshops. Check the website at www.theacousticmusicworkshop.com for updates on this year’s instructors.

All workshop leaders will play concerts for students at Saturday afternoon’s three-stage mini-festival.



Bruce and Pamela will teach you how to join the circle. Photo: supplied.

If you have an instrument just sitting there, you have a responsibility to your musical self to take it out for a run that weekend. You don’t have to know bluegrass, but bluegrass might win you over.



If it’s Wednesday, this must be Pleasantview. Pickers listen for harmonic relationships in Bluegrass 101.

How I Got Bluegrass

I grew up in Northern Ireland and immigrated to Canada as a young man. We didn't have bluegrass in Ireland, just green grass. One night I decided to stop in at Pleasantview community hall and have a look at how this bluegrass was played. The first thing I learned was that my Irish tenor banjo didn't belong in bluegrass, but I knew nothing about the five-string banjo.

After giving it some thought, I determined that the mandolin would be a better bet for me since it is tuned similarly to the Irish tenor (GDAE, but an octave higher). So, out I went and bought a Collings Mandolin, a decision I will never regret. Now all I have to do is learn to play the thing like the legendary Ricky Skaggs!

In the Northern Bluegrass Circle, there's a lot of camaraderie and we have a pile of fun trying to pick our favorite tunes. Bluegrass music is very challenging because it is a mix of picking melody, playing harmony, chopping chords, et cetera, but that's what makes it so much fun. Sometimes we drop a few notes, but we don't get discouraged; we joke about it, go home and practice for another 200 hours!

I enjoy the Wednesday night jams and I look forward to getting even more involved in the circle.

— Brian McGarvey



Brian playing "In the Pines." Photo: © Jane 2017.

Don't forget to register for the 16th annual Acoustic Music Workshop at Camp He-Ho-Ha, October 13–15, 2017!

Local Bluegrass Bands

Back Porch Swing

contact: backporchswing.ca

Cabin Fever Band

contact: Patrick Guidera

780-235-8671

OR cabinfeverband.ca

Kayla Hotte and her Rodeo Pals

contact: therodeopals.com

Long Way Home

contact: Eric Papsdorf

etpapsdorf@gmail.com

Pluckin' Holler Boys

contact: Matt

780-915-7807

OR Mattgrierdrums@gmail.ca

Prairie Sky

contact: Sheila Hallett

780-982-9401

OR galbanjo@telus.net

OR www.prairie-sky.net

The Bix Mix Boys

contact: www.thebixmixboys.ca

The Strawflowers

contact: Pamela Johnson

howdy@thestrawflowers.com

Up the Creek

contact: Ron Woytiuk

780-470-0234

OR ronpeggywoytiuk@gmail.com

Whitemud Drive

contact: Clem Bray

cbray@telusplanet.net

Band contacts who require any changes made to this list or new bands who wish to add their information to it should communicate with the club. Any board member will take responsibility for accepting and passing messages along to Erna and/or Shawn for the newsletter, website or both!

The editor welcomes accurate content in any delivery medium for inclusion in future issues of this newsletter.

Bluegrass Instructors

Do you want to learn a new instrument, or improve your musicianship on the one you have?

Private lessons with these local musicians can help you play better bluegrass:

Mike Bunting

mandolin, guitar

780-952-6820

Troy Gates

fiddle

780-998-4817

Kayla Hotte

voice, fiddle, rhythm guitar

780-940-3375

Marc Ladouceur

mandolin, guitar

780-221-3464

Ron Mercer

banjo

780-488-5256

Jim Storey

stand-up bass,

flatpicking guitar

780-474-6033

Leonard Swanson

dobro

780-436-1998

Any bluegrass teachers wishing to be added to the list, email: ernad@telus.net.

NBCMS WWJS

From 7:00 to 10:00 every Wednesday night, the NBCMS hosts an acoustic bluegrass jam session at Pleasantview Community Hall, 10860-57 Avenue NW, Edmonton, Alberta.

Musicians (the pickers) of all abilities and listeners (the grinners) are most welcome. A donation of \$2.00 for NBCMS members or \$4.00 for non-members is requested, but no one is ever turned away if they can't pay. Free coffee is provided.

Bluegrass 101

Bluegrass and jams can be intimidating. It seems that jammers know a million tunes, and songs can be FAST! Bluegrass 101 hopes to demystify bluegrass and teach the fundamentals of what makes a song a bluegrass song in a safe, fun environment.

Instructors Darcy Whiteside and Jim Storey are at Pleasantview Hall, Wednesday evenings at 7:00, and classes start at 7:30. Darcy and Jim focus on breaking down a different song every week for an hour—learning the lead and the harmony, practicing breaks and giving everyone a chance to sing and play. Participants say Bluegrass 101 is a great feature of the NBCMS club.

Here are the songs for this quarter and the versions that Darcy will teach.

In Despair –Bill Monroe

Red Clay Halo –Nashville Bluegrass Band

Drinkin' Dark Whiskey –Steeldrivers

My Cabin in Caroline –Bill Monroe

Mary Ann –Jimmy Martin

99 Years –Hot Rize

I Wouldn't Change You If I Could –Reno and Smiley

Whitehouse Blues –Bill Monroe

Old Salty Dog Blues –(version TBA)

Rain and Snow –Bill Monroe

After the learning session, everyone is invited to join the jamming circle on the main floor of the hall.

Myhre's Music

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780 - 477 - 1586

<http://www.myhresmusic.com/>

A cornerstone of acoustic and roots music in Edmonton since 1967.

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NAME:

PHONE NUMBER

AGE



www.blueberrybluegrass.com