

## BANJO GREAT RAYMOND FAIRCHILD PASSES Had Close Ties to Maine's Jimmy Cox

Raymond Fairchild, one of the masters of the bluegrass-style 5-string banjo, died at the age of 80, on October 13, 2019, in Maggie Valley, NC.

Fairchild was known for his remarkable speed, his intricate playing that combined the Scruggs and Reno styles, and his novelty banjo side effects. He recorded over 20 albums, including two gold records.



Though he was world famous, he didn't travel much, playing mostly at the Maggie Valley Opry House, which he and his wife, Shirley, founded. If you're not familiar with Fairchild, there are a number of videos on Youtube; Whoa, Mule is his best-known tour-de-force.

Raymond Fairchild has a strong connection to Maine. Jimmy Cox, the great banjo maker of Topsham, partnered with Fairchild in the 1990's to produce a Raymond Fairchild model banjo.

Here's the story, in Fairchild's own words, as reported by Dick Kimmel in a 1994 article in Bluegrass Unlimited magazine.

*"I'm playing the Cox/Fairchild banjo. I've had some great banjos in my time, some great Gibsons. I sat down and designed the banjo. I worked on it for three years drawing the blueprints on the way I thought a banjo should sound, look, balance, and perform from one end of the neck to the other. And I got it all in one package. And I run into a banjo maker who's the greatest banjo maker in the world. He's Jimmy Cox. He supplies parts for all the banjo companies. He's in Topsham, Maine. I ran into him at a festival in Maine, and I showed him my plans.*

*"He said, 'I'll tell you what. I'll make a hundred of each. I'll make a hundred nickel and a hundred gold. I'll make you two banjos, if you'll help me sell the rest of them.'*

*"That's exactly the agreement we came to. My banjo's been out a little over a year. Over half the gold ones are already gone, and up towards half the nickel ones are already gone. If a man wants the best banjo in the world, get the Cox/Fairchild banjo." (Dick Kimmel in Bluegrass Unlimited, Nov. 1994)*

*Continued on page 2.*

## BLUEGRASS JAM ETIQUETTE — PART I

*by Stan Keach*

Jamming, or "field picking" as it's often called in the summer, where many impromptu groups get together at campsites or just out on the lawn during bluegrass festivals, is a big part of bluegrass culture everywhere in the USA, and it's certainly a big part of Maine's bluegrass scene. I hope all our readers are aware of the two BMAM ongoing jams — the Eastern Jam in Brewer, and the Southern Jam in North Yarmouth. These two jams come highly recommended for their warm, friendly, welcoming atmospheres, and the quality of music is often quite good — so good that some non-pickers just go to listen.

If you've participated in many, or even a few, bluegrass jams, you probably have a pretty good idea of how they function and the unwritten rules that govern them. But even if you have picked in jams, you may not be aware of some of the finer points of bluegrass jam etiquette; hence, this article — I hope it will be helpful to you.

I hope that this article will be helpful to beginners, too. I've known people who play an instrument or sing quite well, yet they were still nervous and reluctant to join in at a jam because they were under the impression that there were some complicated secret codes and rules of which they were clueless. It's not hard to learn the basics.

Here are a few standard rules and recommended practices that are almost always assumed to be in place wherever bluegrass jammers congregate.

*Continued on page 3.*



## BANJO GREAT RAYMOND FAIRCHILD

*Continued from front page.*

The highly regarded Cox, who fabricates his own parts except for the tuning gears, according to an August 1987 Banjo Newsletter article, has built banjos for Sonny Osborne and Don Stover, among others. "He came down, and we cut a twin banjo tape at Country Roads Studios in Marion, North Carolina. The name of it will be, Raymond Fairchild/Jimmy Cox: Twin Banjo Jubilee. It's a knockout, buddy. Zane's doing a guitar number on there called Hoss Fly that will knock your socks off. The only ones we used is me and Jimmy Cox on twin banjos, Zane on guitar, and Shane Crowe on bass. It is a dandy. I'm putting it out myself."



One of the unusual features of the Fairchild banjo was an extension of the peghead to allow Raymond to stretch strings into a "twang" without using the tuning pegs.

A few years later, Jimmy manufactured a limited edition "Raymond Fairchild 50th Anniversary" model banjo (50 banjos). Still later, Jimmy manufactured a limited edition "White Lightning" banjo; Raymond was somewhat involved in the design/production of that banjo.

Raymond and Jimmy also recorded another album called Daybreak in Maggie Valley, with Raymond's son Zane on guitar, Shane Crowe on bass, and an unidentified percussion player.

Raymond and Jimmy were great friends, and when Jimmy made his annual trip south to bluegrass country, he would always stop in Maggie Valley to play some tunes with Raymond at the Maggie Valley Opry. On these jaunts, Jimmy would always bring some banjos to talk about and hopefully sell to the audience.

Raymond Fairchild played the Thomas Point Beach Bluegrass Festival four times: '92, '93, '95 and '05.

He is survived by his wife, Shirley Fairchild; his daughter, Susie Fairchild; his son and daughter in law, John and Marlene Fairchild; his son and daughter in law Zane and Marissa Fairchild; his granddaughter and grandson in law, Hannah Fairchild and Dustin Adam; grandchildren Harper and Jackson Fairchild.

Raymond was a true original, and an unquestioned master of the 5-string banjo. He will be missed.

*by Stan Keach and Bob Bergesch*



## BMAM 2019 ANNUAL ELECTION RESULTS

Thank you to all BMAM members who participated in the 2019 Annual Election for a one-year term for President, and for five two-year terms for Board openings. We would like to thank BMAM members Terry and Tina Spearin for assisting in counting the ballots.

**Following are the results of the election.**

### OVERALL RESULTS

Ballots Returned.....	80
Returned Ballots – Declined to Vote.....	2
Total Ballots Counted.....	78

### PRESIDENT RESULTS

Beth Revels.....	76 Votes
Bob Bergesch.....	1 Vote
Declined to Vote.....	1

### BOARD MEMBERS RESULTS

Bob Bergesch.....	78 Votes
Patty Thompson.....	78 Votes
Brewster Bassett.....	77 Votes
Dean Henderson.....	77 Votes
Scott Chaisson.....	75 Votes
Brian Gelina.....	2 Votes
Joseph Kennedy.....	2 Votes
No Vote.....	1

At the BMAM Annual Meeting held on October 16, 2019 the election results and positions were accepted by the Board. We are pleased that Beth Revels will continue to BMAM's President for the coming year. Also, pleased that Bob Bergesch, Patty Thompson, Brewster Bassett, Dean Henderson, and Scott Chaisson will fill the two-year Board member openings.

At the BMAM Board Meeting on November 13, 2019, the following additional leadership positions were elected by the Board of Directors to serve a one-year term: Joe Kennedy, Chairman; Dale Canning, Vice Chairman. The following slate of officers were approved for one-year terms: Bill Umbel, Vice President; Nellie Kennedy, Secretary; and Bob Bergesch, Treasurer.

Thank you all for your willingness to serve.  
BMAM appreciates it!

*Nellie Kennedy, Secretary*

## BLUEGRASS JAM ETIQUETTE — PART I *Continued from front page.*

*Here are a few standard rules and recommended practices that are almost always assumed to be in place wherever bluegrass jammers congregate.*

**TUNING** - Tune up carefully before joining in. It's a good idea to have your own electronic tuner or phone app tuner so you won't have to borrow one.

**TUNING - MORE** - Of course you'll have to adjust your tuning now and then, especially when capos go on. Try to do it quickly, accurately, and between songs. If the next song starts and you feel that you have to tune some more, leave the group for a moment to tune in a quiet corner. And remember: no one's tuning is perfect all the time.

**TAKING TURNS LEADING** - The usual practice is that, after the first song played, "leadership" (which is mainly the privilege of naming the next song to be played) is passed to the left. (That term, "leader," isn't often used at jams, but I'll use it here because it's the easiest way to describe what happens at a jam.) Everyone gets a chance to be "leader" for one song. You can pass, of course, when it's your turn. Often the leader will kick off the song — play an intro, or just start strumming and singing. Sometimes the leader, especially if the leader is not a lead instrument player, will ask, "Can anyone kick this song off?" If it's a singing song, it's assumed that the leader will sing lead. If it's an instrumental, the leader should normally be able to kick it off -- that is, play lead on the first time through.

**NAME THE KEY** - If it's your turn, name the key of the song you pick as quickly as you can so pickers can put on and adjust their capos and quickly tweak their tuning. Sometimes the person leading the song will quickly recite the basic chord progression. That's not a bad idea.

**PICK FAMILIAR AND/OR EASY SONGS** - It's always a good idea to pick well-known songs to sing and play — songs that at least some of the pickers will be familiar with. That can be tricky, because some songs are familiar in some jams, and not in others. Regardless, it's usually a good idea to pick songs that employ 5 chords or fewer so that pickers can easily learn the chord structure early in the rendition. There are many, many bluegrass songs with only 2 or 3 chords, and it's a good idea to have a few of these in mind when you go to a jam. You may love "8-Chord Breakdown" (fictitious name) or some song with very tricky chords, but it's often best to save those for a time when you're playing with a small group of friends who know those songs. Especially in cases where there are many inexperienced musicians in the jam, 2-and-3 chords songs are ideal.

**PICK BLUEGRASS SONGS** - This should be obvious. Most pickers don't go to a bluegrass jam to play Led Zep or Temptations songs. Old (50's, 60's) country standards often work quite well — songs like Walking the Floor Over You, Folsom Prison Blues, Working Man's Blues. They work well because they're familiar, and because they're structurally similar to bluegrass songs, and also because bluegrass bands often play traditional country songs in their repertoire. Try to get to know what bluegrass standards are popular in your area, or at the ongoing jam you want to participate in. Get familiar with those songs, especially the chord progression.

**PASSING THE LEAD** - As with "leadership", turns to pick the break (solos played between verses) usually passes to the left. After a verse and chorus, the leader will usually look at the next picker in the circle. (Actually, this should happen shortly before it's time to start the next break.) That next picker will either nod "yes," or shake his head "no", indicating he/she does not want to play a break, and the person to his/her left should then either nod yes or no, etc.

**PASSING THE LEAD (Continued)** - No one has to play a break — it's voluntary — but it needs to be communicated quickly and efficiently who is going to pick the next break, and, as I say, the responsibility is passed to the left with nods and head shakes until a willing volunteer accepts the honor. Hopefully, all this happens before the chorus ends, so be ready to engage efficiently in this little communication ritual. It's a key to smooth jamming.

### **HOW TO PLAY (THREE VERY IMPORTANT THINGS)** -

1) Keep in time, right on the beat; 2) Play the right chords; 3) Play softly.

*More on each of these big points below.*

**1) KEEP IN TIME, RIGHT ON THE BEAT** - Bill Monroe said that in Bluegrass music, you want to be "right on top of the beat," meaning as early as possible without being ahead of the beat. That's a fine point; I just mention it because often good players are a quarter-second or so ahead of less experienced players. Be ready for it; notice if you seem just a tiny bit behind. Conversely, since bluegrass is often played at a pretty rapid clip, it's easy to be in a rush; it's easy to speed up the tempo as the song progresses. Beware of either problem. Keep checking the other musicians, especially the ones who seem to know what they're doing. Try to stay in time with them.

**2) PLAY THE RIGHT CHORDS** - It's super helpful if you can recognize the chords a guitar player across the room is playing, even if you're not a guitar player. If you don't know the song being played, it's your responsibility to catch on to the chord progression as soon as you can. Until you're confident that you know the progression, play especially softly, so your incorrect chords won't be disruptive. But keep playing, by all means; keep learning. You'll get better at quick mastery of progressions as you go along.

**3) PLAY SOFTLY** - I want to qualify this by saying: when you're the lead musician, playing a break, go ahead and play loudly. In almost all other cases, chances are you're playing a little too loudly, so keep reminding yourself to quiet down. The lead singer or the picker playing the break should be heard by all, so it's everybody's else's responsibility to not interfere with their audibility. Banjo players need to pay particular attention to this need, but when there are, say, 10 players all playing at once (not counting the lead guy), each picker has great potential to add to the din that drowns out the lead. Banjos are generally the loudest lead instruments, and guitars are definitely the softest lead instruments. Therefore, when a guitarist plays a lead, you need to quiet down almost to a whisper; even then, you'll probably have to strain your ears to hear the lead guitar notes. Newcomer guitar players should practice their little runs, and emphasize playing quiet bass notes rather than strumming heavily on the chords. It's true that sometimes a rhythm instrument needs to be heard to help out the lead picker or singer, but these important rhythm functions are best left to the more experienced players; everyone else should generally concentrate on playing quietly.

To a beginner, these rules may seem daunting. Please don't let it scare you out of participating. Bluegrass jams are almost always very friendly and welcoming environments. Experienced pickers will help you learn the ropes. Follow these rules and standards as best you can and you'll be fine. Remember: the jam is there for YOU as much as for anyone else.

There's a lot more to be said about bluegrass jamming etiquette. I'll pick this conversation up in the next issue. Feedback is welcome! Write to me at [skeach@mainebluegrass.org](mailto:skeach@mainebluegrass.org).



# Master Classes

***These 75 minute classes will be offered periodically during each session and will focus on a specific style, technique or subject.***

*These classes are open to the general public as well as our private students. So please spread the word if you know anyone who might be interested in attending these!*

***To sign up for these classes, simply send us an email to: [darlincoreystudios@gmail.com](mailto:darlincoreystudios@gmail.com)***

## **“Chop and Groove” for Fiddles**

**Wednesday, January 15, 2020**

**6:00 PM - 7:15 PM \$50**

Chopping is a rhythmic, percussive bowing technique that is used to provide accompaniment behind singers and while another instrument is taking a solo during a song or tune. It sounds a little like beat boxing on the fiddle, using chords and different rhythms to create a really cool sound. It was made popular by fiddlers like Casey Driessen and Darol Anger.

In this class we will go over the basic chop as well as the more fancy and involved “chop and groove”.

\* I will be quickly going over the basics of chords and chord structures but being able to play double stops and having a general understanding of chords is a must for this class!

## **Arranging Melody for Crosspicking Guitar: Wildwood Flower**

**Wednesday, January 22, 2020**

**6:00 PM - 7:15 PM \$50**

In this class we will learn a crosspicking arrangement of the Carter Family classic Wildwood Flower. We will learn different crosspicking patterns and learn how to use these patterns to arrange melodies. Tablature and sheet music will be provided for all students.

**Home Studio is located in the Nason's Corner Neighborhood, Portland**  
For more information call: 207-577-1457 or 207-266-6017

## CHAIRMAN'S REPORT

BMAM has three new board members – Dean Henderson, Brewster Bassett and Scott Chiasson. Congratulations and thank you for your offer to help. I look forward to working with these gentlemen.

In a way, for Maine blue grassers, early winter is a time of mourning because the outdoor festivals and picking parties have ended. But we face this each year and find ourselves gathering at friend's homes to pick or invite friends to our own homes to pick. Plus, we have many weekly and monthly organized picks including our own BMAM jams in North Yarmouth and Brewer. There are also many establishments/venues to see live bluegrass throughout the state. And hey, don't forget that we have several radio stations that air bluegrass music.

Here is some news to share with you since our last newsletter - The board has decided to end our long running instrument loan program for a few reasons: lack of interest, a place to store instruments, maintenance, tracking, and the fact that almost all the donated instruments are very low end. We continue to discuss the fate of them.

The board has worked hard all year to maintain what we have and offer to our membership and community. Stan Keach continues to crank out four timely, informative and professional looking newsletters. He also designed our newest T-shirt that sold very well.

Throughout the season, Bob Bergesch made sure the BMAM booth was at most of the festivals and our records show a substantial increase in sales at each one. Madame President Beth Revels does a great job promoting us and monitoring our FaceBook page. Nellie Kennedy has worked hard and steady to organize our membership list and keeps it current. She also made sure our elections went smoothly. She pays attention to details for us and helps out in many, many areas. Patty Thompson faithfully records our meetings and sends out the minutes. She also compiled and maintains the Maine Bands listing on our website. Speaking of website, BMAM member Cyndi Longo does an excellent job of monitoring our website. Dale Canning has only been with us a year but has contributed much. He is our eastern point man at the Brewer Jam and he makes sure your newsletter is delivered to you. Dale was nominated for vice chairman at our last meeting and he accepted.

I try to keep the BMAM boat afloat by overseeing everyone and keeping the bow pointed in the right direction – forward. We continued to make steady gains this year even though we've weathered a few setbacks. Our membership is steady and we are seeing an up-tick in membership. Financially, we are doing fine. We increased our membership dues slightly, putting us more in line with other bluegrass organizations. We now offer electronic (email) newsletters and you can now renew /join and pay for your membership on our website.

I thank the board and officers because, as a great team, we progress and that makes me happy but I also want all members, current and past, to know how much I appreciate your support for BMAM. It makes me proud and thankful.

As we begin to settle in for winter I think of the ties that bind us all together within our musical community, all the friends we've made, the friends we've lost, all the shows we've performed or watched, music made, music shared, the world is big, the world is small. *Love to all, Merry Christmas, Happy Holidays.*

— Joe Kennedy



Bluegrass has brought more people together and made more friends than any music in the world. You meet people at festivals and renew acquaintances year after year.

- Bill Munroe -

AZ QUOTES

## Riffs & Rolls

### WHAT'S GOING ON IN BLUEGRASS IN WINTER 2019-2020

*Here are a few updates about what's going on in the Maine Bluegrass Community this Winter.*

#### Bill Thibodeau - Rock Hearts

Most Maine bluegrass fans should know Bill Thibodeau; in case you don't, Bill, the youngest son of Maine Bluegrass pioneer Sam Tidwell, was one of the hottest bluegrass pickers in Maine for almost 30 years. After a great Maine bluegrass career with the Kennebec Valley Folks, Bluegrass Supply Company, the Union River Band, Anna Mae Mitchell & Rising Tide, Bill moved to Rhode Island.



Rock Hearts, which features Bill on mandolin, Joe Deetz on banjo, Alex MacLeod on guitar, Danny Musher on fiddle, and Rick Brodsky on bass, just recorded their debut album at Dark Shadow Recording in Nashville. The CD will include Whispering Waters, a former National Top Ten Bluegrass Singles hit written by Bill and Stan Keach (also recorded by James King and Audie Blaylock & Redline), and Wake Up and Smell the Coffee, written by the late and great Bill Smith of Bradley. Check out Rock Hearts on Facebook and at rockheartsbluegrass.com.

#### Dirigo Express

Jeff Silverstein organized the Black Friday Bluegrass Show at the Next Generation Theatre in Brewer to benefit Challenge For The Cure to benefit cancer research and care through Northern Lights Health. There were 10 acts in all, and the short-set-multiple-band event was a great success.

Thanks to Ken and Andy Pottle for donating professional sound for the event. Everyone involved — participants and audience — had a great time, and plans are already underway for a Black Friday Bluegrass Show 2020.

If you're looking for a fun New Year's Eve activity, Dirigo Express will be performing at the Bangor Public Library — 6:30 PM.

#### Sandy River Ramblers

After enjoying their busiest summer schedule in 36 years, the Ramblers are getting ready for their annual Mt. Vernon Winter Concert on Saturday, February 15th at the Mt. Vernon Community Center.

Three of the Ramblers (Julie Davenport, Dan Simons, and Stan Keach) can be heard in a brand new video on YouTube: Inchworm, built around a song Stan Keach and Jeff Trippe wrote about Geraldine Largay, who died on the Appalachian Trail in 2013. On Youtube, search for "Inchworm Keach".

#### TO ALL MAINE BLUEGRASS BANDS & FANS -

Please send me updates on your activities for the Spring 2019 issue of the Bluegrass Express. Send to skeach@mainebluegrass.org before March 5, 2020

-- Stan Keach

#### Bluegrass Fan -

#### Picker, Craftsman John Williams

John Williams, of Westminster, Massachusetts, a familiar face to many, many pickers at bluegrass festivals and jams all over New England, died just before Thanksgiving.

John played several bluegrass instruments, prominently fiddle, and he was a master craftsman, creating wood carvings of birds and animals, finely detailed inlay, and 13 mandolins of his own design — he made every mandolin part but the tuners and has had his instruments and art for sale at many festivals including the Joe Val Festival and Thomas Point Beach. You can see his instruments and carvings on the website or Facebook page: jlwcustomart.com; JLW Custom Art on Facebook.

*Here's John's obituary, from the Fitchburg, MA Sentinel & Enterprise.*

#### JOHN LLOYD WILLIAMS JR.

John Lloyd Williams Jr., 77, of Westminster, passed away peacefully on the 22nd of November, 2019, at his home surrounded by his family.

John was born in Fitchburg, MA on 15 November 1942 and lived his life in the Town of Westminster, MA. Growing up he was a champion gymnast and held the title of Tri State Champion for many years. After graduating high school he served four years in the United States Army and was stationed across Europe. John returned and attended classes at the Mount Wachusett Community College where he met his wife Kathy. John went on to work as a machinist in the local area until his retirement.

John is survived by his wife of 50 years Kathleen (Charpentier), sons John and wife Muse of Vallejo, CA, Thomas and his wife Susan of Westminster, MA and his grandchildren Jocelyn and Thomas Jr., his brother Peter of Westminster, MA and sisters Ann of Fitchburg, MA and Lois of Dennis, MA. John also leaves behind many Aunts, Uncles and cousins as well as his loving Bluegrass musician friends.

John was a remarkable musician who loved playing Bluegrass music, traveling with his family to festivals near and far and hosting Friday night "Pickin'" at his home for decades. John was a brilliant man who never stopped thinking and who could fabricate nearly anything from the obscurest of materials which served as his passion through out his retirement.

A Celebration of his life (with Pickin!) was held at his home in Westminster, MA. A private burial will be held at a later date.

#### Old Eleven

Ted DeMille reports that Old Eleven will be playing at the St. Lawrence Center for the Arts in Portland on December 27th.

Information is available on Old Eleven's FaceBook page, or from St. Lawrence Center.





*Come Pick Bluegrass Music With Us*

# Bluegrass Music Association of Maine



## 2019 - 2020



# Southern Jam

**2nd Sundays** *EXCEPTION: October & April only* **Noon to 5pm**  
FIRST SUNDAY



**2019**  
October 6 (1st Sunday)  
November 10  
December 8



**2020**  
January 12  
February 9  
March 8  
April 5 (1st Sunday)



## ***North Yarmouth Academy Music Room***

**140 Main Street, Yarmouth, Maine**

(Lots of parking in NYA Middle School parking lot next to Key Bank.  
Follow signs through courtyard to Music Room)

- \*\*\*All Levels of Play WELCOME (beginner, intermediate, advanced)
- \*\*\*Several rooms for jamming, great acoustics
- \*\*\*Unplugged bluegrass instruments only, please
- \*\*\*BMAM membership & merchandise available for purchase
- \*\*\*Door prize    \*\*\*Snacks and beverages

*Admission \$3 members/\$5 non-members (Children under 16 free with adult)*

**[www.mainebluegrass.org](http://www.mainebluegrass.org) "LIKE" us on facebook**

BMAM is a 501(c)3 non-profit organization

# **COUNTY BLUEGRASS WINTER BLUEGRASS FESTIVAL**

JANUARY 10 & 11, 2020

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Then It's All Night Jams!!

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Show Tickets at the Door

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or email      Palmyra Productions LLC

## PRESIDENT'S LETTER

December 2019

Hello Friends,

I am glad to report that the Southern Jam in Yarmouth and the Eastern Jam in Brewer are in full swing. These jams are a great way to keep in touch with folks over the winter months. Thanks for your continued attendance and enthusiasm. Special thanks to Nora and Joan and everyone who puts in the time and effort to ensure the jams run smooth.

As we approach the winter, we will post any cancellations on our webpage [maine-bluegrass.org](http://maine-bluegrass.org) and on our facebook page. So please check that before heading out in any bad weather. We welcome our new Board Members Dean Henderson, Brewster Bassett and Scott Chaisson!

This organization exists due to the dedication of the volunteers along with your continued membership. Currently we are looking for someone who would take the minutes at our monthly Board Meetings. Check out the article in this issue for more info.

Hope you get lot of picking and singing in during the holidays (and maybe we'll see you with new strings or instruments if that was on your wish list)!

*Yours in Bluegrass, Mama Beth Revels*

### BMAM NEEDS VOLUNTEER RECORDING SECRETARY

BMAM is seeking a recording secretary for our monthly board meetings. You are not required to be a board member for this position.

The recording secretary's primary duty is to take detailed notes at the monthly board meetings, and to type up minutes from the notes to present back to the board within a week or two. The minutes will be read aloud at the next meeting where the board will discuss and accept the minutes. The board meets every 2nd Wednesday of the month in Fairfield just off I-95 at the KVCC campus at 6:00 p.m. We will train you if you have no prior experience.

If interested, or if you have questions about this, please contact Joe Kennedy ([joekennedy@tds.net](mailto:joekennedy@tds.net)) or Nellie Kennedy ([Bmam.secretary@gmail.com](mailto:Bmam.secretary@gmail.com))



Located at 272 Lewiston Road, Mechanic Falls, ME 04256

To schedule a tour call:

(207) 795-1119

### BMAM NEW & RENEW MEMBERSHIPS 9/11/19 - 11/30/19

#### NEW

Stu Fleischhaker  
David Kiphuth  
Charlotte Pease  
David Shapiro

#### RENEWED

Slim Andrews  
Jim & Barbara Atherton  
Robert & Heidi Bergesch  
Steve Bixby  
Tom Buckland  
Dale & Louise Canning  
Joe Cannon  
Charles P. Carter  
Scott Chaisson  
Thomas J Crooks  
Shari Elder  
Fred Frawley  
Marilyn & Bill Gillis  
Don & Angie Glidden  
Franklin & Karen Holcomb  
Richard Jagels  
Joe & Nellie Kennedy  
John Kilby  
John King  
John & Nora Krainis  
Rick & Deb Lessard  
Walter & Laurie Magee  
Willie Marquart  
Marilyn McKenney  
Bob Melita  
Dennis Patkus  
Steve & Anna Peterson  
Todd Pierce  
Jim Raker  
Mike Skrip  
Don Smith  
Dickie Spofford  
Dave & Patty Thompson  
Jim Verkasi  
Evan Weston





ALL VOLUNTEER, NON-PROFIT 501(c)(3)

# BLUEGRASS

## 2019-2020 Eastern Jam

Grange Hall in Brewer  
1266 North Main Street  
Brewer, Maine  
12PM - 5PM

First Sunday of the Month  
Admission - \$3 Members / \$5 Non-Members

### DATES

#### 2019

October 6<sup>th</sup>  
November 3<sup>rd</sup>  
December 1<sup>st</sup>

#### 2020

January 5<sup>th</sup>  
February 2<sup>nd</sup>  
March 1<sup>st</sup>  
April 5<sup>th</sup>

- All levels welcome: beginner, intermediate, advanced
- Unplugged stringed instruments only, please
- Listeners always welcome
- Three rooms for jams – two large, one small
- Chair stair lift for access to second floor if needed
- Food concessions provided by Grange Members
- Alcohol prohibited on Grange property
- BMAM functions are smoke-free – at the Grange smoking is permitted outdoors

FMI: Contact Joan Richert 207-989-5848

**Directions:** From points south, proceed north through Brewer on Rt. 9 ("The Airline")/North Main Street to 1266 North Main Street. The Grange Hall is on the left just before the Eddington line.

From Calais/Eddington take Rt. 9 to just over the Brewer line, and the Grange Hall is on the right.

From Old Town/Milford and points north, take the Bradley Road (Rt. 178) to Rt 9, turn right and the Grange Hall is on the right.

**BMAM OFFICERS**

President: Beth Revels  
 brevels@mainebluegrass.org

Vice President: Bill Umbel  
 bumbel@mainebluegrass.org

Secretary: Nellie Kennedy  
 nkennedy@mainebluegrass.org

Treasurer: Robert Bergesch  
 rbergesch@mainebluegrass.org

Newsletter Editor: Stan Keach  
 skeach@mainebluegrass.org

**BMAM BOARD MEMBERS**

Board Chair: Joe Kennedy  
 jkennedy@mainebluegrass.org

Vice Chair: Dale Canning  
 dcanning@mainebluegrass.org

Robert Bergesch  
 rbergesch@mainebluegrass.org

Stan Keach  
 skeach@mainebluegrass.org

Nellie Kennedy  
 nkennedy@mainebluegrass.org

Patty Thompson  
 pthompson@mainebluegrass.org

Brewster Bassett  
 bbassett@mainebluegrass.org

Dean Henderson  
 dhenderson@mainebluegrass.org

Scott Chaisson  
 schaisson@mainebluegrass.org

Recording Secretaries:  
 Chrissy Pollack  
 cpollack@mainebluegrass.org

Patty Thompson  
 pthompson@mainebluegrass.org

**BMAM WEBMASTER**

Cyndi Longo  
 webmaster@mainebluegrass.org

**BMAM ARCHIVES**

Joe Kennedy  
 jkennedy@mainebluegrass.org

Darwin Davidson  
 darwin@darwindavidson.com

**The Bluegrass Music Association of Maine is ...**

an organization of people, listeners and players, who enjoy Bluegrass music. It was formed in March of 1995, and incorporated on July 8, 1996 as a Maine 501(c)3 nonprofit corporation. The BMAM, governed by a volunteer Board of Directors, welcomes all Bluegrass friends, fans, and pickers to become active members.

Functions of the organization include the following:

- To educate the public about Bluegrass music, in order to foster an appreciation of its history and cultural heritage
- To further the enjoyment of Bluegrass music, for ourselves and others, through teaching, sharing, and playing;
- To encourage participation in Bluegrass music events;
- To promote Bluegrass music as family entertainment;
- To support area workshops, festivals and concerts;
- To support area musicians and bands that play Bluegrass music;
- To inform members about Bluegrass and related events around the state;
- To cooperate with other organizations to promote Bluegrass and related music;
- To preserve the memories of those who have preceded us in this field of endeavor.

**COPY DEADLINE**

is the 15th of the month prior to publication date. Ad rates are for camera-ready copy. Ads to be made up from scratch have additional cost and must be sent by the 5th of the month.

Payment must accompany ads when they are submitted.

Send all advertising to:  
 Bluegrass Express  
 Re: Advertising  
 P.O. Box 9  
 Dexter, Maine 04930



The BLUEGRASS EXPRESS is a quarterly publication of the Newsletter Committee.

For information on how you can become involved, contact any committee member.

Please mail any news, photos, articles, information or anything pertaining to Bluegrass in Maine to this address:

BMAM  
 Re: Newsletter  
 P.O. Box 9  
 Dexter, Maine 04930

**Advertising Rates**

25 Words \_\_\_\_\_ \$5.00  
 Business Card \_\_\_\_\_ \$10.00  
 1/4 Page \_\_\_\_\_ \$15.00  
 1/2 Page \_\_\_\_\_ \$20.00

## DEAN HENDERSON, NEW BOARD MEMBER

### BRIEF BIOGRAPHY

I've been a banjo fan since the '60s and a bluegrass music fan since the '70s and began going to festivals at the same time. I started playing banjo while in college - mostly with one or two others in various living rooms. In the early 2000s, I found BMAM jams and began learning how to "play with others". I played banjo for the band Spring Creek from 2003-2006. I've been playing in The Intergalactic Yurt Band (a "bluegrass-adjacent" band) since 2008. I'm looking forward to working with the Board of Directors.

## BREWSTER BASSETT, NEW BOARD MEMBER

### BRIEF BIOGRAPHY

I'm Frederic Brewster Bassett - I go by Brewster. I grew up in Colorado and began my attachment to bluegrass music at about 12 years old when my brother brought a banjo home from college. The first record I bought was the Dillards' - "Back Porch Bluegrass". In the intervening years, while moving to many locations in the country to pursue employment, my banjo accompanied me. It, unfortunately, spent many months, disused, under the bed. I always returned to it when I could. Over the years I've played in pick-up groups, and at jams in many parts of the country: California, Florida, Colorado, Connecticut, Washington DC and now Maine. After retiring from business I moved to Brooklin in 2009 and joined BMAM. I enjoy singing and picking both guitar and banjo at the monthly winter jams and attending several festivals during the summer. I look forward to meeting many of the members at those events.

## VOLUNTEERS NEEDED!!!

BMAM relies heavily on volunteers. We have been very fortunate to have had many bluegrass enthusiasts participate in many aspects of BMAM.

The board thanks the good folks who keep the BMAM jams running, as well as the past and present officers who meet each month.

As in most organizations, there is always room for folks to share their ideas and let us know what we can do to expand this great group.

These are some things that YOU as a member, can do to participate:

- Submit articles to the newsletter
- Help us at jams
- Volunteer to sit at the BMAM booths at festivals
- Lead or participate in BMAM workshops
- Help with Children's BG Music Program at Blistered Fingers Festival.



Bluegrass has a very, very strict musical form. Once you start to dilute it, it disappears.

- Emmylou Harris -

AZ QUOTES



## Bluegrass Radio Shows in Maine

BLUEGRASS ON THE RADIO & WEB from PORTLAND, ME

### BLUE COUNTRY

WMPG - 90.9 FM/104.1 FM <sup>a</sup> wmpg.org • HOST: Blizzard Bob • Wednesday 8:30 - 10:30am

BLUEGRASS ON THE RADIO & WEB from BLUE HILL, ME

### BRONZEWOUND

WERU - 89.90 FM (Blue Hill) 99.9 FM (Bangor) www.weru.org • HOST: Darwin Davidson - Thursday 8-10 pm

BLUEGRASS ON THE RADIO & WEB from BRUNSWICK, ME

### MAMA'S MIDCOAST BLUEGRASS

WBOR - 91.1 Bowdoin College Radio WBOR.org • HOST: Mama Beth • Monday 12 Noon - 2:00 pm

MONTICELLO, MAINE (AROOSTOOK COUNTY)

**THE ROOTS OF COUNTRY** - WBCQ KIXX 94.7 • HOSTS: Stu Fleischhaker, Layla Cantafio

Times: Friday - 6-8 pm; Saturday 6-9 pm; Sunday 12 noon-3 pm

**BLUEGRASS GOSPEL SHOW** - WBCQ KIXX 94.7 FM

Host: Carl O'Donnell • Time: Sunday Morning: 9 - 10 am





# Bluegrass Music Association of Maine

P.O. Box 9  
Dexter, ME 04930  
MaineBluegrass.org

*www.MaineBluegrass.org*

*Your source for  
Bluegrass information!!!*

*Please check your membership status!  
Thanks!*

## JOIN THE BLUEGRASS MUSIC ASSOCIATION OF MAINE

A one year membership includes:  
Quarterly Newsletter  
Discounts to BMAM sponsored events

DATE: \_\_\_\_\_ EVENT: \_\_\_\_\_

I am a: \_\_\_ Fan \_\_\_ Musician \_\_\_ Band Member

Primary Instrument:: \_\_\_\_\_

Band Name: \_\_\_\_\_

### Volunteer Opportunities: (check if interested)

- ☐ S. Jam (Yarmouth) ☐ E. Jam (Brewer)  
☐ Teaching ☐ Newsletter ☐ Festivals

Other things I can help with: \_\_\_\_\_

\_\_\_\_\_



www.mainebluegrass.org  
P.O. Box 9, Dexter, ME 04930

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Zip \_\_\_\_\_ Phone \_\_\_\_\_

### NEWSLETTERS ARE SENT BY EMAIL

EMAIL ADDRESS: \_\_\_\_\_

☐ NO email? Check this box to get your newsletter via postal mail.

**MEMBERSHIP DUES: Solo \$15.00 Duet \$20.00**

\_\_\_ **NEW** \_\_\_ **RENEWAL**

FOR ADMIN USE ONLY

Member received: \_\_\_ membership card \_\_\_ welcome letter \_\_\_ sticker \_\_\_ db updated

Payment type: check or cash

REV: 2019-06-01