

## FINNEGAN WOODRUFF, GIFTED BLUEGRASS FIDDLER, LOST IN KAYAK ACCIDENT

Finnegan Woodruff, an amazingly gifted young bluegrass fiddler, drowned in a kayaking accident in White Salmon, Washington on November 16, 2021, just a few weeks before his 23rd birthday.

Finn grew up in Brunswick, on his parents' organic farm, graduated as salutatorian from Brunswick High School, and was about to graduate with a double major — music and environmental studies — from Bowdoin College, where his father was director of the Bowdoin Outing Club, an organization that Finn has been active in for many years — even before attending Bowdoin.

He started playing fiddle at the age of 7, and has been playing professionally since before he was in high school. He played regularly with the Sandy River Ramblers for several years, and had played with some of the best bluegrass and string band musicians in the Brunswick and Portland areas. Many bluegrass fans have seen him perform regularly at the bluegrass Sunday brunches at Gather in Yarmouth. A few years ago, Finn had organized his own band of young musicians, Finnegan's Hooligans, and he had freelanced with many other Maine musical groups. Finn had been composing music in earnest during his last year at Bowdoin. Because of the Bowdoin music department's orientation, his school-project composing had been heavily jazz-based, but Finn was a young master of bluegrass fiddling, too. His fiddling had a strong traditional bluegrass base; he was highly original in his playing, but he knew the licks and strategies of the bluegrass masters.

Besides being one of the best young fiddlers Maine has produced, Finn was a gifted student, a remarkable outdoor sports athlete, a persuasive writer, and an artistic tailor. After discovering a sewing machine in the family basement, and being on leave from Bowdoin due to an injury, Finn designed and started manufacturing a line of pants, vests, hats and other articles of clothing and was marketing them successfully online.

He had been leading skiing and kayaking trips since he was in high school, having started kayaking when he was 7 years old, under the tutelage of his father.

Finn wanted to be on the river every day, and so he and his partner, Siena Wiedmann, had recently moved to Oregon in order to live on the banks of the White Salmon River; Finn was employed as a river guide by an outdoors adventure company. He had been studying at Lewis and Clark College in Portland to finish up his credits for his degree at Bowdoin.

A memorial service, attended by hundreds, was held at Crystal Springs Farm in Brunswick on Sunday, Dec. 12. Many testimonials reflected that Finn was one of the kindest, most generous, and most loving people that his friends and colleagues had ever known.

Finn is survived by his parents, Mike and Lucretia Woodruff; three younger siblings — Seamus (18), Maeve (16), and Daire (13); his partner, Siena Wiedmann; and many, many friends and relatives.

Finn was on track to be one of the best bluegrass fiddlers Maine has ever had, although his music was not confined to bluegrass, but also encompassed jazz and other genres. Highly confident, while humble, Finn was ambitious, driven to be the best he could be at everything he engaged in. It is tragic that he died so young; he had so much to give. Those who knew him will treasure what he has already given us all in his short, remarkable life.



## 317 MAIN COMMUNITY MUSIC CENTER WRITES THEIR NEXT VERSE

Music. It can make us laugh, cry, dance and sing. It connects us to one another in ways that words can't. At 317 Main Community Music Center, in Yarmouth Maine, the power of music is evident every day. 317 Main Community Music Center was founded in 2004 on the idea that music can engage, vitalize, and strengthen human connections in our communities. In their studios and at partner locations in southern Maine, they provide music education for more than 500 people per week from over 40 towns through one-on-one music lessons, group classes, jam sessions, ensembles, workshops, and summer camps. Their Community Partnership Program brings music to an even larger population of all ages who otherwise would not have access. 317 Main Community Music Center brings the power of music to people of all ages and abilities from across southern and mid-coast Maine. For the past 17 years, 317 Main has given musicians of all ages, backgrounds and abilities the opportunity to expand their knowledge and creativity.

317 Main's experienced music educators teach 16 instruments including voice in genres ranging from bluegrass to classical to digital music composition. Bluegrass, Americana, and roots music are integral to 317 Main and their vision. This non-profit organization has done a tremendous job of keeping this genre of music alive and well by creating an inclusive, multi-generational environment. Their Little Roots early childhood music education programs and Partnerships lay the groundwork for a lifetime of music making and enjoyment. People of all ages participate in lessons and ensembles. The Deep Roots music and dance programs provide new opportunities for music mastery, meaningful social connections, and overall quality of life for music lovers 55+. Demand for 317's programs has grown exponentially since its founding and only accelerated during the pandemic as 317 has expanded remote offerings. Now more than ever, people are hungering for music, with its power to comfort, nurture, connect, and build community, 317 Main executive director John Williams says.

*Continued on page 2.*

## BMAM PRESIDENT'S LETTER

December 2021

Hello Friends,

Happy Holidays to all! Like many of you, my holidays have always been filled with music. As a young guitar player, I used to lead my family's Christmas sing alongs at gatherings and I suspect many of you have great holiday music memories as well. Through my radio show, currently on hiatus, I have learned that there are so many bluegrass Christmas songs, original and standards sung by some of our favorite artists and I enjoy them this time of year. As hectic as this time of year becomes, I hope that you get comfort from playing and listening to bluegrass and festive music.



Even though winter is thought of as a quiet time for bluegrass festivals, be sure and check out the County Bluegrass Winter Festival that takes place January 7 & 8 2022 at the Presque Isle Inn & Convention center! Maine favorite bands Blistered Fingers and Zink & Company are joined by New Brunswick band, Ancient Tones, so you know it there will be lots of great music. You can find much more information for reservations and tickets at [countybluegrass.com](http://countybluegrass.com)! Shows Friday and Saturday from 6pm to 9pm, and there will be all night jamming with a Saturday Afternoon Open Stage. So, keep those picking fingers warm, it is sure to be a great time!

Remember to visit our [mainebluegrass.org](http://mainebluegrass.org) webpage. You can sign up for email updates when you subscribe to the BMAM blog. When on the webpage scroll to the very bottom of the page and enter your email in the white box. This is especially important for folks who are not on our Facebook page, so you won't miss any upcoming news. And if you haven't visited the BMAM Archive page, I encourage you to take some time to check out all the great photos of Maine bluegrass artifacts such as festival flyers, jam pictures, pictures of recorded items from some of your favorite Maine bluegrassers and much more. If you would like to have your keepsakes be part of this collection, (either donated or photographed) please send an email to Archive Chairman Joe at [joekennedy@tds.net](mailto:joekennedy@tds.net). This archive is always growing with your submissions, so thank you members!

Also, I encourage all Maine bluegrass bands who are performing publicly to utilize our website calendar. Let's get folks to your shows and online events!

I know I'll be asking Santa for some new strings and maybe a tuner for Christmas, hope all your wishes are fulfilled until we meet again.

*Yours in Bluegrass,  
Mama Beth Revels*

## 317 MAIN COMMUNITY MUSIC CENTER

*Continued from page 1.*



*Members of Maine Street, a 317 Main inspired ensemble group, play at the North Yarmouth Holiday Craft Fair earlier this month.*

Some of you may be familiar with 317 Main from their involvement at the Thomas Point Beach Bluegrass Festival. Several of their teaching artists have offered educational workshops, led jams, and helped facilitate family and teen workshops. Additionally, you may have seen groups like "Flight 317 Main", their teen ensemble directed by Carter Logan, out and about playing at venues like Lenny's or Brickyard Hollow. Maybe you have attended their annual one day music festival HenryFest, or one of their sponsored concerts, like the March 2020 spring concert featuring Tim O'Brien & Jan Fabricius, or this summer's intimate outdoor concert and Q&A with David Grisman. Several of their talented teaching artists past & present are instructors at Maine Fiddle Camp and some play in Bluegrass Bands like Old Eleven and Erica Brown & the Bluegrass Connection. A newer 317 Main inspired ensemble Maine Street has been recently out and about playing at a North Yarmouth Holiday Fair.

It is time for a new verse to be written for 317 Main and this new addition will provide the space needed to grow the vision. In October, after years of planning and thoughtful fundraising, ground was broken on the site of the historic Yarmouth location, and the start of something truly extraordinary has begun! Just under a year from now, a new addition to the space will open and they will be able to welcome even more students and visitors and will become a vibrant community center where anyone who wants to participate will feel inspired and welcome. The talent of students, teaching artists, and invited musicians will have ample room to shine! The new space will add 8-10 additional classroom spaces designed with communal music in mind and built to accommodate larger ensembles. It includes a dedicated space for young children in the rapidly expanding Little Roots program. The new space allows for more lessons and supports a greater variety of instruments and genres, as well as a music lab/recording studio to record performances and workshops and teach lessons in digital music production. Expanded space will encourage creative collaboration and new ideas and provide much needed office space for administrative staff with room to do crucial support work. The greatly anticipated 200 seat multi-use music hall has been acoustically-designed to showcase recitals, ensemble performances, concerts, dances, workshops, speakers, farmers market, and other community gatherings- like Bluegrass jams!

Songwriter Rick Lang has written a song for the organization that will be used as part of the donor recognition wall in the new space. "Gonna learn how to sing, gonna learn how to play, gonna learn how to dance our cares away, at 317 Main" If you want to learn more about lessons, programs, partnerships, or performances, visit [www.317main.org](http://www.317main.org).

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## REMEMBERING FINN WOODRUFF *by Stan Keach*

It is with a heavy heart, I lift my pen to write about Finn Woodruff, who died tragically in a kayak accident in Washington on November 16, 2021.

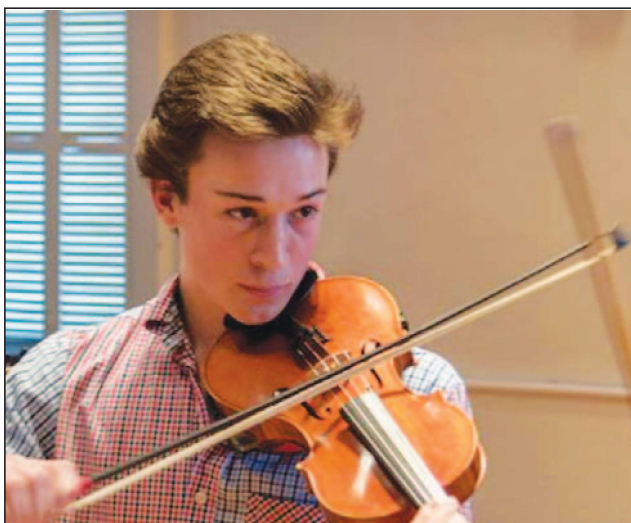
Finn had been the primary fiddler for my band, the Sandy River Ramblers for two or three years before the COVID epidemic, and frequently played gigs with us for three years before that. His being our go-to fiddler was interrupted at times by summer jobs on the west coast, and sometimes by his busy schedule, which encompassed many interests and avocations, most of which he excelled at. Finn had some significant health issues, too — a kayak accident injury, and a couple of illnesses. However, the health issues did not usually stop him from playing; in fact, as noted below, he would show up and perform magnificently even when he was physically suffering.

Finn's first show with the Ramblers was in 2014. We were doing a "western hoedown" for a company at a big resort, and our regular fiddler was unavailable but someone had recommended Finn, who was 14 or 15 at the time. We were a little wary of using a fiddler that young, but trusted the recommender. Of course Finn was too young to drive then, so his mother brought him to the gig, and we were all stunned at just how good a fiddler he was, even then. Finn also struck us immediately as an exceptionally nice young man — confident, although a little quiet, eager to do whatever we felt we needed him to do as a fiddler.

Besides the Sandy River Ramblers shows, Finn played several trio gigs with members of the Ramblers — usually Julie Davenport, Finn and me.

From late 2018 through early 2020, Finn and I had a regular duo gig at the Black & Tan, an Irish pub in Augusta, about once a month for a year and a half; I think we played 13 or 14 times there in all. I loved that gig. The pub didn't pay dues and fees to ASCAP or BMI, so a stipulation of the gig was that we play only songs and tunes with no active copyright, so we had to come up with 3 sets of material consisting of traditional fiddle tunes and original tunes and songs. Our format was alternating sung songs with fiddle tunes. Sometimes, to "create" an uncopyrighted tune out of thin air, we'd do something like this — "Hey, let's try to play 'Flopeared Mule' as a waltz; we can call it 'The Mule Waltz.'" Or we'd combine the verses of two different singing songs, and play them as a "new" instrumental. We each brought our own original compositions to the gig, and it was especially fun playing a lot of stuff neither of us usually get to play. Due largely to Finn's great adaptability, we were able to sound polished and professional even though we were often winging it.

Toward the end of our stint there, Finn was starting to sing some harmony parts, and even singing lead on a few songs.



A lot of bluegrass fans who've seen Finn perform have never heard him sing, but he did great in his short time as a vocalist at those Black & Tan gigs. As with his concerts with the Ramblers, his progress as a musician was remarkable and obvious; we got better as a duo with each gig. Finn had a wonderful ear; he knew almost immediately how to make a song sound a little better, even if he'd never heard the song before. The owner of the pub liked our music so much he spontaneously gave us a raise, which is pretty rare in the world of pub gigs.

The Sandy River Ramblers have had at least one member in their teens or very early 20s for the past 15 years, so we're used to being a close-knit multi-generational group. And Finn has been performing music and engaging in intense outdoor sports with mostly older people for many years because he's been so advanced in his avocations, so he was always very comfortable being with older people.

I spent a lot of time with Finn — 3 or 4 hours at a time, 10 to 20 times a year, depending on the year. Despite our age gap — I'm old enough to be his great grandfather — Finn had a way of making any colleague feel like a close friend. His warmth, generosity and kindness were remarkable for a person of any age.

In the band, everyone loved Finn's fiddling, and a fiddle is a very special instrument in a bluegrass context — so expressive, the closest thing, among bluegrass instruments, to the human voice. And Finn was really good — good when we first met him, and better every year after that. On top of that, Finn was such a nice, nice person — always deferring to others; confident, but eager to please; flexible to the max; smiling even while often suffering from a succession of physical hardships during the time that we knew him. All of us — Julie, Dana, Dan, Bud and I — were always thrilled to be on stage with Finn; and Dan and Bud — the other two primary lead instrumentalists — developed, with Finn, an electric energy through the alternation and interplay between mandolin, banjo and fiddle.

In 2019, we played a double gig at Sawyer Memorial — one concert at 1:00 PM, and another concert at 7:00. Finn was really sick that day — had a splitting headache. Between shows, we went over to Julie's house to have dinner, rest and socialize. Finn sat down in a swing chair in the kitchen for a couple hours. Always smiling and friendly, Finn socialized a little, but mostly slept; we knew he was in great discomfort. After the concert, we mentioned to someone who'd been there how sick Finn was that day. Their response was: "What? He was sick? But he played so great, and was so animated on stage!" but that was typical Finn — a musical soldier, always doing his part, even under tough circumstances.

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## REMEMBERING FINN WOODRUFF *Continued from page 3.*

I came to feel even closer to Finn during the year-and-a-half stretch when we did our duo gig. We'd communicate between gigs — email or text lists of tunes and songs we might try, even if only one of us knew a particular number. When we played, it was just us — playing off of the other, keeping the timing tight, trying to make a duo act into a “big” musical sound. Between sets, we'd talk about all sorts of stuff — music, instruments, family, health issues (we both knew a little bit about that), his college experiences, his kayaking and sewing, politics, the pub cuisine. Anyone would feel comfortable talking with Finn. He was what some people would call “well brought up” — always seemed to know what to say to put others at ease.

At one of the earliest of those Black & Tan duo gigs, Finn, who sometimes lived a pretty hectic life, got there just before starting time. Later on, during a break, I mentioned to him, as casually and tactfully as possible, that I had some aches and pains, and that I'd like him to try to come a little earlier to help me carry the gear in and set up. Finn handled that with more grace than most adults would. Not offended or defensive, he looked straight at me and said, “Sure! I can do that. From now on I will.” I was impressed that he tried to put me at ease, to help me to not feel embarrassed about bringing that up. And every time thereafter, he was there before I was, and would almost hurry out to do more than his share of the toting and setting up.

I just came across an old email exchange after a concert. I had suggested to Finn that when it's his turn, he might try to go up to the mic a little quicker, and start his break as aggressively as possible (even if he's unfamiliar with the song — fake it). He was extremely gracious, thanking me for the suggestions, and saying he'd do it. And he did! He always took suggestions seriously and put them right to work in his playing. Of course he was always a much better musician than I am, but he was glad to use old-timers' experience to his musical benefit, and he always seemed determined to do whatever he could to enhance the band's sound.

In 2018, I set up a concert for Finn's teenager band (maybe some of them were 20 or 21), Finnegan's Hooligan's, at Nordica Auditorium at UMF.

It was a good show — good music! Not surprisingly, their sound was quite different from the Sandy River Ramblers' sound — jazzier, swingier, youthful. But when Finn played with the Ramblers, he became a Rambler, faithfully playing traditional old-time bluegrass, fitting in seamlessly with the way we played. Finn could have gone in any direction he wanted to, musically; he would have done great in any musical context.

When we recorded our CD, *Home in the Heart of Maine*, in 2019, Finn took the task seriously and worked really hard at it. I had a couple of practices with him — just guitar and fiddle, going over the songs we were going to record, and talking about his breaks and back up. He was so diligent about that, and in the studio, he'd work hard on playing the song, then listen hard, and find ways to improve some of the breaks and backup licks. He was just an ideal studio musician — so good in fact that Bob Colwell, the engineer for our CD, asked him if he would do studio work for him.

I'm sure I was, in a tiny way, a mentor to Finn (and feel very fortunate to have had that experience), but I know that Finn had many, many mentors. He was always such an eager learner, and so quick to put lessons into practice that he was a mentor-magnet. Finn was the kind of intense student that would make any teacher feel like a genius.

You could not expect to meet or know a nicer young man than Finn. And he was such a great young fiddler — the kind of musician that would make veterans say, “The future of bluegrass music is in good hands.” Although Finn had other strong interests — outdoor sports, the welfare of the planet, clothing design and manufacturing, and many other things — he had a brilliant future as a musician — perhaps in bluegrass, maybe in jazz, probably in both bluegrass and jazz and maybe other genres as well.

He's not among us anymore, and it's achingly sad for us all. I will treasure the time that we had with him, and the memories that he left.

- Stan Keach

### REMEMBERING FINN

*by Dana Reynolds, vocalist & percussionist,  
Sandy River Ramblers*

Playing with the Sandy River Ramblers has been the highlight of my formative years as a person and musician. I enjoy every show with the Ramblers, but the ones with Finn had a special electricity only he could bring. Finn would move his lips almost as if he was whispering when he was really dialed in on a lick; whether it was the excessive lip movements or the furrowed brow — whatever it was, it brought the music to life! His mere presence on stage pushed us all to be the best we could be. Finn's intense passion for music, charisma, unwavering drive and zest for life are qualities I will take with me and strive to emulate. Thank you, Finn.

### REMEMBERING FINN

*By Bud Godsoe, banjoist and vocalist,  
Sandy River Ramblers*

For the last thirty years of playing banjo with the Sandy River Ramblers I have had the privilege to play with some of the best fiddlers in Maine, and Finn was no exception.

Finn played on our recent album, *Home in the Heart of Maine*. I wrote two of the songs on that album and was impressed with his interpretation of them.

Before a gig once I commented to him about a single note he played on, “Down Went Sonny Liston.” To me that made the whole song. He looked at me like I was nuts and then said “I'll listen for it”.

Thanks for that, Finn, and all the other notes you gave us

*Find more fond remembrances on page 5.*



## REMEMBERING FINN

*by Julie Davenport, vocalist and bassist,  
Sandy River Ramblers*

I had the opportunity to get to know Finn from playing with him on stage. He started playing with us when he was in high school but he played with the skill and sound of someone much older. I once ran into him outside of the music world at a gas station. Literally. I accidentally drove into his dad's truck while he was on his way to go on a kayaking date. The whole thing was pretty serendipitous as we were both hours from home. While we waited for an accident report from the sheriff I was so embarrassed and felt terrible for both the damage and the delay but he was only kind and understanding.

Most people wouldn't have had so much compassion in that situation. I'm still embarrassed about it today, but I often remind myself to be more like Finn when my patience is thinning with people. I will miss him greatly as a musician, but even more so as a friend.

## REMEMBERING FINN

*By Dan Simons, mandolinist and vocalist,  
Sandy River Ramblers*

I'll admit I was a little skeptical at first when I found out that a 14 year old fiddler would be joining us for the first time at a large event without any rehearsal together. Once the gig started though, it didn't take long to shed any skepticism I had. He was remarkably poised as a young person, and his musical intelligence and chops were clearly evident. When we discussed his musical mentors and teachers he was learning from, the names were highly respected and well known in the world of regional and national acoustic music, and many of them I looked up to myself. A quick search on Youtube can find Finn on stage with the likes of Brittany Haas, Joe K Walsh, Lauren Rioux, Darol Anger, Lincoln Meyers and many others. That's a pretty impressive list!

We both loved playing, and would often skip our set breaks and do some mandolin/fiddle duets while the rest of the band would rest up or mingle. Other times we would engage in some "friendly competition" and kick off songs faster than we should have just to see if the other could do it (sorry rhythm section, sorry audience!) and yes, Finn could do it and throw in some complex licks on top of that. He could also anticipate something I was going to play during a solo and throw in a nice harmony part in the 2nd or 3rd position. Sometimes he did it to see if I would notice, or to make me smile, or sometimes just to show off and impress me...which of course it did!

Over the next few years, I didn't view Finn as a "kid fiddler" He was an equal, even though he was 15 or so years younger than I was. After attending his memorial service and hearing the many stories about him, this was a common thread throughout them. He was a young man who inspired and challenged those around him regardless of their age, and often it was us "older folks" that ended up looking up to him. I know I did.

## CHAIRMAN'S REPORT

*Dean Henderson*

The year 2021 threw us a few challenges, but we had a great year.

The first half of 2021 continued much like 2020 with live music events being cancelled or on hold. BMAM rose to the occasion, hosting our first online events, starting with our Cabin Fever Play-Along in March (via Zoom). We followed up with another Play-Along In May. Board member Shari Elder took the lead in getting these events up and running. Look for more online activity as we begin 2022. BMAM worked in cooperation with the Blueberry Bluegrass Festival in Alberta, Canada, providing access to BMAM members to their celebrity workshop series.

When summer arrived, some restrictions were lifted and we had a very successful festival season. It was so good to see so many of you at the festivals and to play some music together again.

The BMAM board of directors continued to meet monthly via Zoom. While we miss getting together in person, we've cut out the travel time and the expense of travel to a central location - a positive result. Also, our search for a recording secretary was successful. We welcomed BMAM member Charlotte Pease as recording secretary. Thank you, Charlotte.

Two board members, Patty Thompson and Scott Chaisson, stepped down at the end of their terms this year. Thank you, Patty and Scott, for your hard work on the BMAM board.

Our annual election was successful. In addition to adding two new board members (more about them later), BMAM membership approved some long overdue revisions to our by-laws. Big thanks to BMAM board secretary Nellie Kennedy, BMAM president Beth Revels, and BMAM member Fred Frawley who reviewed and proposed the revisions to our by-laws. BMAM members approved those revisions in our annual election.

We welcomed two new board members, Richard Silver and Arden Williams. Look for their profiles on the BMAM Facebook page.

The BMAM Newsletter is better than ever. BMAM members have contributed many great articles, pictures, stories, updates, and much more. And thank you to Stan Keach, newsletter editor.

Our online presence has really grown this year. Our webmaster Cyndi Longo continues to keep our website up and running and continues to make improvements. Thank you, Cyndi. Shari Elder and Beth Revels have been keeping our Facebook page very active and up to date with events, videos, board profiles. Be sure to check it out.

BMAM held a raffle on a bit of bluegrass history this year. The Fox banjo, built and played by Bob French, was donated to BMAM by Grace French. This year, BMAM held a raffle and the banjo was won by Rich Stillman. Congratulations Rich! More history will be made with this banjo.

BMAM launched the Play-It-Forward program this year. This is a way for you to sponsor your friends with a BMAM membership. You can find the details at [www.mainebluegrass.org](http://www.mainebluegrass.org). A BMAM membership makes a great holiday gift.

The pandemic continues to present challenges to us. BMAM strives to meet those challenges and to continue to celebrate our love of bluegrass music. Enjoy your holidays and I wish you all the best for 2022.



## A BRIEF BIO OF ARDEN WILLIAMS

by Arden Williams

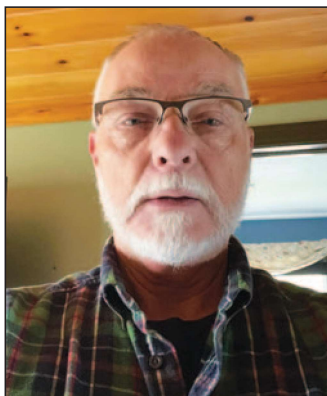
My name is Arden Williams. I first started going to bluegrass festivals in the mid 1970's with my parents. My father taught me guitar basics in the 70's and now my primary instrument is mandolin.

Over the years, I have attended festivals all over Maine, some in New Brunswick as well as others out of State such as: Thomas Point Beach; Blistered Fingers; County Bluegrass; Paul Bunyan; Ossipee Valley; Detroit Maine festival; White's Beach; Dick & Becky Pelletier's picking party; Record family festival in Oxford; Hebron Pines; Breakneck festival;

Several festivals at Yonder Hill Campground; Nothin' Fancy's festival in Buena Vista Virginia; Joe Val; Jenny Brook festival; IBMA in 1998; Along with several other local bluegrass events.

I have been in 2 different Bluegrass Bands: initially, Bluegrass Manufacturing. and the one I'm most proud of, Borderline Bluegrass. Many of the festivals I listed as attending our band Borderline played at. Around 2008 Billy Thibodeau produced our one and only CD, "Home Come on Home."

I look forward to my stint on the board and being able to meet everyone in person.



## ELECTION COMMITTEE ANNUAL ELECTION & BYLAW AMENDMENTS RESULTS

October 20, 2021

All ballots were collected on 10/11/21 and counted on 10/14/21. Eighty nine members returned ballots this year. Per the bylaws 20% of the eligible membership must vote in the election; this year 40% of the membership voted.

Results are as follows:

Position:	Votes:
<b>PRESIDENT:</b>	
Beth Revels	89
<b>BOARD MEMBERS:</b>	
Brewster Bassett	87
Robert Bergesch	87
Dean Henderson	88
Richard Silver	88
Arden Williams	88
Ken Brooks	1 - write in
Blank -No Votes	6

### BMAM Bylaw Amendments:

Yes Votes: 88 No Votes: 0 Blanks: 1

There was also a write-in vote for Joe Kennedy for Vice President, a position that is per the BMAM bylaws appointed by the Board.

Submitted by: Annual Election Committee: Dean Henderson,  
Tina Spearin, Terry Spearin, Nellie Kennedy Dated: October 20, 2021

## BMAM NEW & RENEWED MEMBERSHIPS 9/01/21 - 11/30/21

### NEW MEMBER PIF PROGRAM

Michael Mulligan

### RENEWED

Joe & Joanne Alex  
Doug Alley  
Robert & Heidi Bergesch  
Steve Bixby  
Dale & Louise Canning  
Charles P. & Joyce Carter  
Bill Catanesye  
Julie Chard  
Steve Davis  
Ben & Emily Detroy  
Kevin & Ellen Dowling  
Tom Feeley  
Jan Franck  
Fred Frawley  
Dean Henderson  
Alicia Hodgdon  
Franklin & Karen Holcomb  
William Hunter  
Richard Jagels  
Cami Jewett  
Joe & Nellie Kennedy  
Todd & Cori Ketcham  
John King  
Patricia Laramée  
Connor MacLeod  
Willie Marquart  
Beverly & Dav Olean  
Joe Patrick  
Steve & Anna Peterson  
Chrissy Pollack  
Mike Skrip  
Don Smith  
Raymond Soulard  
Terry & Tina Spearrin  
Bobby St. Pierre  
Jim Vekasi  
Miriam & Marcus Wilkerson



# BLUEGRASS TRIVIA contest

## December 2021

Here is a Bluegrass Trivia Quiz for readers. Some of these questions are pretty tough.

**Email your answers to**  
***skeach@mainebluegrass.org.***

I'll send 2 bluegrass CDs to the first submission that has all 11 questions answered correctly. (I'll use my best judgement. I'm not perfect. I'll be lenient if your answer is close.) If no one gets all 11 answers, I'll send a prize to the person who has the most correct answers. (First entry read with the most correct answers in case of a tie.)

**DEADLINE: FEBRUARY 1ST, 2022!**

1. What member of Bill Monroe's Bluegrass Boys played every instrument in the band except mandolin at one time or another?

2. What Bill Monroe recording went highest on the Billboard Country Music Chart?

3. Because of exclusive record company contracts, Bill's mandolin playing on this country music star's record went uncredited.

4. Who was the only left-handed banjo player to ever play as a regular member of Bill Monroe's Bluegrass Boys?

5. The writer of the lyrics for this hymn, well-known in Bluegrass, was working on a slave ship when he wrote it. Later, he captained a slave ship.

6. During Carter Stanley's last hospitalization, this country music star called Carter almost every afternoon to boost his spirits.

7. What bluegrass star was born and raised in and near Sneedville, Tennessee?

8. One of the composer/songwriters who wrote this well-known bluegrass gospel song was born in York, Maine in 1816.

9. What well-known bluegrass band started out playing at the Plaza Bar, then the Mohawk Ranch, and then moved on to a venue that would give the answer to this answer away?

10. What bluegrass band was on the same record label as soul singer James Brown? Name the band and the record label.

11. What New England bluegrass giant recorded an album with comedian Martin Mull?

## 317 MAIN COMMUNITY MUSIC CENTER

*Continued from page 2.*

The Raise the Bar campaign to build the addition and renovate the existing building is now over 90% to the \$4 million goal. If you want to consider a gift today to help them complete the Campaign and minimize the debt that they will inevitably face to meet rising construction costs, visit- <https://www.317music.org/raise-the-barn>. Your generosity will make it possible to build a home where more people can access the infinite ways that music brings joy and meaning into our lives. All gifts, no matter the size, are welcome. The Bluegrass Music Association of Maine Board of Directors voted at the December meeting to make a donation on behalf of BMAM in support of the project and the ongoing efforts of 317 Main to keep Bluegrass music alive and well!

**You can help build a stronger, more vibrant future for BMAM.**  
**Sponsor a new member by visiting [mainebluegrass.org](http://mainebluegrass.org)**

**FOR THE LOVE OF BLUEGRASS MUSIC!**

**PLAY IT FORWARD MAINE**

**SPONSOR A MEMBER TODAY!**

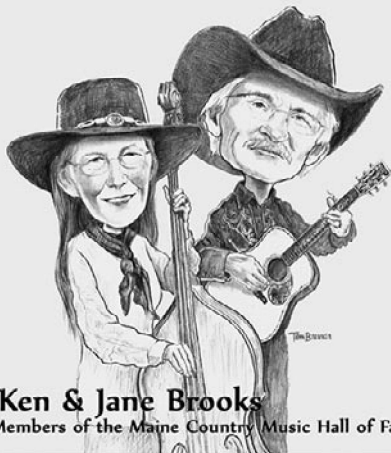
**[WWW.MAINEBLUEGRASS.ORG](http://WWW.MAINEBLUEGRASS.ORG)**

*By being a sponsor you will help to build a stronger, more vibrant future for BMAM. Donations to the Member Sponsorship Program will create an opportunity for increased participation in the Maine bluegrass community, relationship-building with bluegrass musicians and fans, and connection with new potential members.*

**Bluegrass Music Association of Maine**

**Ken & Jane Brooks' new CD, "More Favorites... Yours and Ours" is now available.**

**More Favorites... Yours and Ours**



Cost is \$15, plus \$5 for shipping and handling.

To order, send check or money order to:

Ken & Jane Brooks  
P.O. Box 62  
Athens, ME 04912

For more information call us at 207-654-2227.



**IBMA**

INTERNATIONAL  
BLUEGRASS MUSIC  
ASSOCIATION

*IBMA is the non-profit music association that connects, educates, and empowers bluegrass professionals and enthusiasts, honoring tradition and encouraging innovation in the bluegrass community worldwide.*

[www.ibma.org](http://www.ibma.org)



## Bluegrass Radio Shows in Maine

BLUEGRASS on the RADIO & on the WEB from BELFAST, MAINE

### ORANGE BLOSSOM SPECIAL

WBFY-100.9 FM (Belfast Community Radio) AND [www.belfastcommunityradio.org](http://www.belfastcommunityradio.org)

• HOST: Resa Randolph • Wednesdays 5 - 6 PM & Thursdays 1 - 2 PM

BLUEGRASS on the RADIO & on the WEB from BLUEHILL, MAINE

### BRONZEWOUND

WERU-89.9 FM (Blue Hill) AND [www.weru.org](http://www.weru.org)

• HOST: Thursday 8 - 10 PM | Paul Anderson - Resa Randolph

BLUEGRASS on the RADIO & on the WEB from BRUNSWICK, MAINE

### MAMA'S MIDCOAST BLUEGRASS

WBOR-91.9 FM Bowdoin College Radio [www.wbor.org](http://www.wbor.org)

• HOST: Mama Beth - ***STATION IS ON HIATUS UNTIL FURTHER NOTICE***

BLUEGRASS on the RADIO MONTICELLO, MAINE (AROOSTOOK COUNTY)

### THE ROOTS OF COUNTRY

WBCQ KIXX - 94.7 FM

• HOST: Stu Fleischhaker, Layla Cantafio • Friday 6 - 9 PM; Sunday 12 Noon - 3 PM

### BLUEGRASS GOSPEL SHOW

WBCQ KIXX - 94.7 FM • HOST: Carl O'Donnell • Sunday Morning: 9 - 10 AM

BLUEGRASS on the RADIO & on the WEB from PORTLAND, MAINE

### HARDLY STRICTLY

WMPG-90.9 FM (Portland) AND [www.wmpg.org](http://www.wmpg.org) - Bluegrass Americana, Roots Music

• HOST: Fred | Thursday 8:30 - 10:30 AM





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**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 a 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**

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 an additional cost and must be sent by the 5th of the month. Payments must accompany ads when they are submitted.

**SEND ALL ADVERTISING TO:**

Bluegrass Express  
 Re: Advertising  
 PO Box 9  
 Dexter, Maine 04930

**The Bluegrass Express is...**

a quarterly publication of the Newsletter Committee.

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

Please email any news, photos, article information, or anything you find pertaining to Bluegrass in Maine to skeach@mainebluegrass.com or mail 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



# Bluegrass Music Association of Maine

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

[www.MaineBluegrass.org](http://www.MaineBluegrass.org)

*Your source for  
Bluegrass information!!!*

*Please check your membership status!  
Thanks!*



## Bluegrass Music Association of Maine

[www.mainebluegrass.org](http://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.

## 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: \_\_\_\_\_

**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