

## Scheduled Jams—

**FIRST THURSDAY SLOW JAM - August 7th, 6:30-8:30 pm, at Fort Negley Visitor's Center. No Sounds game tonight, so parking should be easy.**

**Mike Baugh and Mary Lou Durham plan to lead the jam.** Here is the design:

- ♪ Learn:
  - Booth Shot Lincoln in A, a tune of this month
  - Nail that Catfish to a Tree G
  - A surprise tune in D, we'll bring chord charts
- ♪ Review tunes taught at the last slow jam:
  - The Darker the Night in C and G, the other August Tune of the Month
  - Camp Meeting on the Fourth of July in D (a Tune of the Month for July)
  - Garfield's March in G (also a July Tune of the Month)
- ♪ Play recently taught tunes, as time allows, at a moderate pace:
  - New Five Cent Piece in Key of D
  - Little Dutch Girl in Key of A
  - Benton's Dream (Red Rocking Chair) in Key of A
  - Shove that Pig's Foot a Little Further in the Fire in Key of G
  - Over the Waterfall in Key of D
  - Needle Case in Key of D
  - Hunting the Buffalo in Key of A
  - Seneca Square Dance (Waiting for the Federals) in Key of G
- ♪ You may bring this newsletter, pages 2 & 3, with written music and chords for the tunes of the month.
- ♪ Recording devices are recommended.

**SECOND THURSDAY REGULAR JAM - August 14th, 6:30-8:30 pm, Buchanan Log House, 2910 Elm Hill Pike.** Tunes are played from moderate to up-to-speed. All skill levels are welcome and everyone's encouraged to play along. A list of tunes frequently played by the group is available. New tunes may be brought in.

**THIRD THURSDAY REGULAR JAM - August 21st, 6:30-8:30 pm, Ft. Negley Visitors Center. Sounds game tonight—Parking in the small lot directly in front of the center has been available for jam attendees.** Regular jam, tunes are played up-to-speed.

**FOURTH SUNDAY JAM - August 24th, 2-6 pm at Bubba and Mary Logan's house, just south of town at 1174 Old Hickory Blvd; Nashville, TN 37027.**

Bubba and Mary will provide barbeque and beans. Please feel free to contribute a complimenting snack or side or a dessert. Also, if you can, bring along an extra chair, . We'll be playing "Cold Frosty Morning" in hopes of cooling things off a little! We hope to see you there! Phone 373-4411

From Nashville Take I-65 South away from town and exit at Old Hickory Blvd West ( exit 74B, the Brentwood exit). Exit to the right and turn right at the end of the ramp. The light and cross street are Franklin Road; from Franklin Road go 1.5 miles and 1174 is on the right. There will be four stone columns at the entrance to the driveway. Come to the back of the house, the usual real entrance to friends' homes in the south, and park anywhere in the turn-around.

From West Nashville and Green Hills

Take Old Hickory Blvd east to the intersection of Granny White Pike (there's a traffic signal). Bethel Church is on the northeast corner. 1174 is the 4<sup>th</sup> house past Bethel Church on that (the left/north) side of Old Hickory.

# Tunes of the Month “Booth Shot Lincoln” and “Darker the Night.”

There’s an entry at Andrew Kuntz’s Website, *The Fiddlers Companion*, on “Booth Shot Lincoln,” from which most of the following information comes.

The tune commemorates the assassination of President Abraham Lincoln on April 14<sup>th</sup>, 1865, by John Wilkes Booth at the Ford Theatre in Washington at the performance of a British comedy.

The tune was in the repertoires of early North Carolina fiddlers Osey Helton and Marcus Martin. *The Field Recorders Collective* has produced a CD of Marcus Martin (FRC502) from recordings made by Peter Hoover in the late fifties and early sixties that includes a version, “Booth.” Library of Congress field recording personnel recorded Martin several times through the 1940’s. Most modern versions of the tune are based on Martin’s, which is slightly crooked.

Bascom Lamar Lunsford learned his version from Martin and was recorded both playing fiddle and singing, saying that he’d heard his father singing stanzas when he was young. Kuntz quotes a Lunsford lyric:

“There’s treason, boys, in Washington,  
John Wilkes Booth has fled.  
Abe Lincoln’s lyin’ cold and dead  
With a bullet in his head.  
Bring the traitors in, boy,  
Bring the traitors in.  
Bring the traitors in, boy,  
Bring the traitors in.”

Contemporary fiddler Bob Townsend has a nice version, learned from Grundy County fiddler Oscar Overturf who lived from 1900-1988. Oscar was accompanied on guitar during the last fifteen years of his life by Charles Higgins and was recorded by him. Charles Higgins and his son, Tim, now play with Bob and accompany him on his CD, *Old Time Fiddlin’ Tunes from the South Cumberland*.

The tune is usually played cross-tuned by fiddlers, most frequently in AEae, though GDgd cross-tuning works equally well.

See the next page for another set of Lunsford’s lyrics.  
-MLD

## Booth Shot Lincoln

1) AADD AADD AADD AEAA (2X)

2) AADD AADD AADD AEAA (2X)

Old-Time  
From NOTSBA Jam  
Nt: Ray Mathes

## More lyrics to “Booth Killed Lincoln”

Wilkes Booth came to Washington,  
An actor great was he,  
He played at Ford’s Theater,  
And Lincoln went to see.  
It was early in April,  
Not many weeks ago,  
The people of this fair city,  
All gathered at the show.

The war it is all over,  
The people happy now,  
And Abraham Lincoln,  
Arose to make his bow.  
The people cheer him wildly,  
Arising to their feet,  
And Lincoln waving of his hand,  
He calmly takes his seat.

And while he sees the play go on,  
His thoughts are running deep,  
His darling wife, close by his side,  
Has fallen fast asleep.  
From the box there hangs a flag,  
It is not the Stars and Bars,  
The flag that holds within its folds  
Bright gleaming Stripes and Stars.

J. Wilkes Booth he moves down the aisle,  
He had measured once before,  
He passes Lincoln’s bodyguard  
a-nodding at the door.  
He holds a dagger in his right hand,  
A pistol in his left,  
He shoots poor Lincoln in the temple,  
And sends his soul to rest.

The wife awakes from slumber,  
And screams in her rage,  
Booth jumps over the railing,  
And lands him on the stage.  
He’ll rue the day, he’ll rue the hour,  
As God him life shall give,  
When Booth stood in the center stage,  
Crying “Tyrants shall not live!”

The people all excited then,  
Cried everyone, “A hand!”  
Cried all the people near,  
“For God’s sake, save that man!”  
Then Booth ran back with boot and spur,  
Across the back stage floor,  
He mounts that trusty claybank mare,  
All saddled at the door.

J. Wilkes Booth, in his last play,  
All dressed in broadcloth deep,  
He gallops down the alleyway,  
I hear those horses feet.  
Poor Lincoln then was heard to say,  
And all has gone to rest,  
“Of all the actors in this town,  
I loved Wilkes Booth the best.”

Lyrics from “Booth Killed Lincoln.”  
Sung by Bascom Lamar Lunsford in 1949.  
Recorded at the Library of Congress by Duncan Emrich,  
George Steele, and Herman Norwood.  
Transcribed from: Library of Congress AAFS L29 (33-1/3 LP).

**Second Tune of the Month** I learned it in the key of C years ago and rediscovered it on a Snake Chapman CD, “Up in Chapman’s Hollow” in G. It plays well in both keys and its straightforwardness makes it a good entrance to fiddling in C while challenging beginning guitarists with that Bb chord. -MLD

## The Darker the Night, the Better I Can See

1) CCGG GGCC CCGG GGCC (1X)

2) CCBbBb GGCC CCBbBb GGCC (1X)

Old-Time  
From NOTSBA Jam  
Nt: Ray Mathes

# A Little Ornamentation:

## 🎵 CD Review

### ***Chadwell's Station: Fiddling on the Frontier*** (Yodel-Ay-Hee 071)

For several years, I have been a fan of Christian Wig, an accomplished old-time fiddler and banjo player from Mechanicstown, Ohio. I also count myself as a friend and fan of Whitt Mead, another fine old-time fiddler and banjo player from Waynesville, Ohio. These two men are longtime friends and have often collaborated in the making of old-time music.

Back in 2006, Christian and Whitt, along with Joe LaRose and Laura Lewis, published a CD entitled *Lost Indian: Fiddling on the Frontier* (Yodel-Ay-Hee 064). In *Lost Indian*, Christian and his friends recorded some of the more well-known old-time tunes and did them with an eye on the earlier, more original forms. When I complimented Christian on the serious research that must have gone into its preparation, he just laughed and insisted that it had all been great fun. Now, Christian (fiddle and banjo), along with Whitt Mead (banjo on nine of the tunes), has come out with a second CD depicting early-American music, *Chadwell's Station: fiddling on the Frontier*.

The word "frontier" in these titles refers to America prior to 1840, when the frontier started, more or less, with the Appalachian Mountains and extended, perhaps, little farther than the Mississippi River. It's the frontier of the American Revolution and just beyond, when the Wilderness Road ran through Cumberland Gap and provided an opening to westward expansion. In fact, the title *Chadwell's Station* is taken from an early outpost used by settlers as they moved along this trail.

This time, the tunes are more obscure, at least to me, a relative novice in old-time music. Some of the tune's names, like "Cumberland Gap" and "Cotton Eyed Joe" are familiar. Still, the tunes behind the names are more elusive, more primitive than their modern cousins. Most of the tunes, like "Pride of America," "White Cockade," and "Gaston," are, however, new to many of us. They are drawn primarily from *The Hamblen Collection*, one of the few collections of frontier fiddle tunes, but some come from the works of Hiram Stamper, Marcus Martin, or other sources. It must also be noted that the fiddles and banjos used on this CD are all dutifully equipped with gut or Perlon (ersatz gut) strings since steel strings were not available until the late 1800s. These strings give the entire CD a uniquely mellow tone.

*Chadwell's Station* stands highly recommended to anyone who loves old-time music. Christian's fiddling is calm, tasteful, and precise, as is his banjo work, and Whitt's banjo follows Christian's lead perfectly. I have thoroughly enjoyed the CD and have added several of its tunes to my "must learn" list. Most importantly, it has broadened my understanding and appreciation of truly *old* old-time music. ~Phil Sparks

🎵 **Let Us Encourage You to Dance!**—The Chattahoochee Country Dancers (Atlanta) have produced nine short videos teaching the basic moves of contra dancing. You can view them by going to the CCD website of [www.ContraDance.org](http://www.contradance.org) <<http://www.contradance.org/>> and clicking on "What's Contra Dancing?" Then scrolling down to one of the nine videos. You can also locate the videos by doing a "You Tube" search for "contra dance" or "contra dance training".

🎵 This may be old hat to some, but there are some really great videos at the link below. It is a UNC public TV documentary show called "**Folkways**" hosted by **David Holt**. There is a segment on Mt Airy and a great one on banjos. <http://www.unctv.org/folkways/series.html> ~from Kirk Pickering

🎵 **More old-time media hits:** [http://www.newyorker.com/online/2008/04/28/080428on\\_audio\\_bilger](http://www.newyorker.com/online/2008/04/28/080428on_audio_bilger)

The New Yorker website also has a companion slide show here:

[http://www.newyorker.com/online/2008/04/28/slideshow\\_080428\\_bilger](http://www.newyorker.com/online/2008/04/28/slideshow_080428_bilger)

If anyone is interested in reading the entire article, I'm pretty sure your local library would have it: Burkhard Bilger, Our Far-Flung Correspondents, "The Last Verse," The New Yorker, April 28, 2008, p. 44

And you can read the abstract of the article at the New Yorker website:

[http://www.newyorker.com/reporting/2008/04/28/080428fa\\_fact\\_bilger](http://www.newyorker.com/reporting/2008/04/28/080428fa_fact_bilger) ~from Kirk Pickering

🎵 **The Adams Old-Time and Bluegrass Music Contests** are Aug 8-9. The fest is held at the Bell Witch Schoolhouse site, and there is a pretty good offering of shade and areas to pick/jam. The link below has a flyer with more information; the non-fiddle categories all take place Friday evening, while the fiddle and band categories are Saturday. This is a sweet event and a beautiful not-too-long drive from Nashville.

<http://www.adamstennessee.com/bluegrass.htm> ~from Jeff Rohrbough

## 🎵 Uncle Dave Macon Days Workshops

Notsba sponsored or helped organize three workshops at the Uncle Dave Macon Days Festival this July in Murfreesboro, Banjo, Buck Dancing, and a Slow/Teaching Jam.

### **Banjo Workshop**

Rebekah Weiler led a Beginning Banjo Workshop leading participants through several banjo techniques that would normally be taught in many lessons. Nine people attended, with a few who had never held a banjo, some who had been trying to teach themselves, and a few who had obviously played banjo before.

The room was cool and the class went well with Rebekah answering many questions about the banjo, picking styles, and finger picks. The participants became enthusiastic about playing the banjo and were glad to receive information about Notsba. It's encouraging to note that a couple of the attendees enjoyed the experience enough that they intend to purchase good banjos and start playing old-time; in fact, one new player has already done so; see the next page.

### **Buck Dancing Workshop**

Two outstanding dancers led the Buck Dancing Workshop, Thomas Maupin, a Murfreesboro native, seven-time state and six-time national Buck Dancing Champion, and Jay Bland from Kennesaw, Georgia. Rebekah Weiler provided live banjo music for dancing.

Thomas met Jay at Clifftop, West Virginia, six years ago and has taught him the steps over the years. Jay won this year's National Old-Time Buck Dancing Championship at the Uncle Dave Macon Days Festival.

Thomas and Jay demonstrated several buck dancing steps. Several people joined them in the gazebo to learn the steps. It was interesting to watch beginners, cloggers, and experienced buck dancers work together to get some basic steps down. Nobody was embarrassed to be in front of a crowd, and all, including the audience, had fun. A dance instructor from New York videotaped the workshop with the intent of teaching her students some of the steps.

Jay demonstrated and taught a favorite basic step he learned from Thomas. While dancers were learning this step, Thomas called one beginner out to the center. This fellow was clearly enjoying himself, had picked up the basic steps fairly well and had started embellishing them. Thomas said, "This is what buck dancing is all about; making it your own."

Thomas pointed out that buck dancing is "playing the song with your feet." To prove this point, he started tapping out a song and then pointed to Rebekah who immediately joined him on the banjo playing "Soldier's Joy."

Perhaps the favorite comment from Thomas was when he was describing the buck dancing feeling; "It starts in your head, the rhythm and timing work their way down and come out your feet," all while shuffling and tapping his feet on legs that seemed to be made of rubber. "You get the feeling and you become a part of the music; it comes from within you."

### **Slow Jam / Learning Jam**

A varied group joined in this old-time jam: There was a banjo picker from Florida who was considering a move to Nashville; there was a couple from Alabama who played fiddle and guitar (the husband, the guitar player, borrowed a bass from a nearby group and played it for the first time ever); a guitar picker from Louisiana who was familiar with most of the tunes; a guitar player from Smyrna received his first ever instruction in old-time guitar, and by the end of the session had picked up on the strum and was enjoying the music.

One listener from Nashville picked up a fiddle and played an old-time tune he remembered his father playing when he was young. Unfortunately, nobody in the group had heard of the tune, but we encouraged him to come to Notsba jams and share the music he had learned as a child.

Because most of the players already knew most of the tunes and were at an intermediate level, the workshop became a jam. This speaks to the spontaneity of old-time jams; though we had planned and prepared to teach four tunes, we ended up with a lively, slow to moderately paced jam with people from different areas and different backgrounds coming together to play fondly remembered tunes.

Many thanks to the Uncle Dave Macon Festival and First Tennessee Bank for making a tent available for the jam. Even though there were a couple of serious rains, we stayed high and dry and kept playing through them. The rains did much to encourage an "audience," and once they sat down, they stayed and enjoyed the session.

~Ray Mathes

# NOTSBA Webmaster gets “infected” at Uncle Dave Macon Days

By ED GREGORY

Notsba Webmaster and Board Member

It started when I watched a funny guy in a bowler hat on the fuzzy black and white TV in our living room in Garfield Heights, Ohio.

It was the late fifties, but what started then lay dormant until I reached my late fifties.

The character wasn't Charlie Chaplin - he was a children's show host who called himself “Mister Banjo.”

I learned a lot of folk songs in front of that flickering Sylvania almost twenty years before the “folk revival” hit our land and brought with it a renewed appreciation for all types of acoustic music.

But it was many years more before I started trying to work my way through the rudiments of old-time fiddle, mandolin, and guitar.

Then chance or kismet (or something else) led me to ride with Phil and Kitty Sparks out to Uncle Dave Macon Days on a recent Saturday morning. Phil needed to make a stop to see if his banjo was needed by Rebekah Weiler in an introduction to banjo workshop co-sponsored by UDMD and Notsba through the energy and efforts of Rebekah and Notsba member Ray Mathis. (Ray is also the guy who keeps contributing those transcriptions for our newsletter and Website.)

Well, it turned out Rebekah didn't need Phil's banjo - she had enough thanks to Deering Banjo representative and Notsba board member Todd Wright - but I stayed to take a couple of photos and listen for a minute or two longer. Lo and behold, as they say, there was one banjo up there that nobody was holding. Sheepishly, I joined the workshop participants and was almost immediately infected.

Four days later, I was writing the check to buy a Goodtime banjo. It's been in my hands so much the last ten days that it inspired the following “dumb ditty” which can be sung to the tune of Angelina Baker or, with a little tweaking, many other old-time tunes.

## Five-string Beelzebubba

© Ed Gregory, BMI

If you've never played the banjo  
Don't touch those demon strings  
Don't try to pluck a single tune  
Don't you let that five-string ring

The banjo is addicting  
Avoid it if you're wise  
You'll find that you can't put it down  
This devil in disguise

You'll drink your coffee lukewarm  
You'll eat your supper cold  
'Cause once that banjo's in your hands  
It's hard to break its hold

Come into my parlor  
Says the spider to the fly  
And keep on playing banjo  
Says the demon on my thigh

Now I'm getting near exhausted  
I'd like to take a nap  
Let's play some in another key  
Says the demon on my lap.

(Either 1 or 3 or 4 could be the chorus.)

## The President's Corner

I am honored to have been elected to the presidency of Notsba's board of directors. I have been involved with this group for several years, and I'm glad to have the opportunity to contribute to the organization; Notsba and old-time music mean a great deal to me.

I'd like to salute and bid farewell to our out-going president, Jim Hornsby. Jim has been one of the consistent and primary faces of Notsba since before I first attended a jam at Stratford High School. He was always very welcoming and gracious in offering help if I was stuck on what a certain chord might be or the phrasing of a tune. Jim is one of the main reasons I joined Notsba. I know I speak for all of us in saying, "Thank you, Jim, for all you've done. We wish you a happy, healthy, and musical retirement. And...don't be a stranger!"

I'm fortunate to have strong supporting working members around me. With a new slate of officers, and several new members on the board of directors, I am confident we can continue the growth and improvement begun under the leadership of Ed Gregory and continued by Don Kent and Jim Hornsby. I would particularly like to thank Mary Lou Durham for agreeing to serve as vice-president, Joe Lipman as treasurer, and Lilly Hsu for agreeing to remain as secretary. Although Darlyne Kent isn't an officer, as recording secretary she plays a vital role and I'd like to thank her as well.

I would like to welcome our new board members, Don Masters and Roger Stolen. Both have been members of Notsba for several years and bring in solid skills and readiness to further its development.

I will keep you posted on the challenges and opportunities facing Notsba as we move forward, and I will ask for your input on what we should be doing and the direction in which we should be going. I encourage you to email me at [rnwhitlow@comcast.net](mailto:rnwhitlow@comcast.net) with your ideas and concerns. I also encourage you to become active in the group. As a volunteer organization, we are as effective as the sum of the work of our involved members.

My priorities for the coming year are to keep Notsba growing, getting more of our members actively involved and implementing programs aimed at increasing our outreach in the community. Our Mission Statement charges us with preserving and promoting old-time music through performances, workshops, seminars, festivals, and other community involvement activities - all are important functions that your gifts and talents can help bring to fruition.

Volunteering for Notsba doesn't have to be a large time commitment; many of the things we do can be done in small bits of time, can fit your time constraints, and are rewarding and fun. Please become involved with Notsba, your organization's activities, and contribute a comfortable level of work to enjoy and preserve the music we love.

-Ron Whitlow

## Meet the Notsba Board of Directors, continued

One begins to wonder if we will ever catch up with all the board members of our organization; just as we get through the people who have been serving, we get new members to introduce to you.

Jim Hornsby has left the presidency of the board for retirement beginning with a sojourn in Mexico. We've elected two new members to the governing body, Don Masters and Roger Stolen. We'll introduce them next.

For this month we've caught up with one of the stalwarts of this and, we suspect, any organization he involves himself with.

### Don Kent

I am a relative latecomer to old-time music and to playing music in general. My interest in various genres of folk music, including old-time and Celtic music and sea shanties, began over twenty years ago. I was attending night school for several years in the early '70s, getting out of classes at about 10:15 p.m. By that time I was usually half asleep, and one night when I got into my car I had the radio tuned to NPR. Sea shanty singing and music related to the golden age of sailing ships in the mid- to late-1800s was the subject of the radio broadcast. After a few hours of lectures, that music sounded pretty neat! So, for a couple of years after that I tuned in to a weekly program called *Folk Festival U.S.A.* on a regular basis, and received a great introduction to many genres of folk music played in various parts of the United States. Each broadcast was ended by the host, Steven Rath, saying, "I hope that you get to make some music of your own this week."

As it turned out, my looking forward to hearing *Folk Festival U.S.A.* probably helped to keep me awake during Thursday night classes for a couple of years. I got to hear great musicians like Tommy Jarrell playing at the North Carolina Folk Festival; Margaret McArthur in a Brattleboro, Vermont festival; the Chieftains, Norman Blake, Tut Taylor, and Mark O'Connor, performing at a festival in Maine; Taj Mahal, Buck White and the Down Home Folks, Mick Maloney at Augusta Heritage Workshop and countless others. *Folk Festival U.S.A.* was an informative and entertaining overview of the rich variety of folk music in America.

## Don Kent, continued

After twenty plus years of just enjoying listening to music, I eventually decided to take up the fiddle. While jamming with some old-time musicians at the Swannanoa Gathering about five years ago, I and another fiddler, who had led the late night jam, shook hands when the jam was over and introduced ourselves. As it turned out, this was Steven Rath, the former host of the *Folk Festival U.S.A.* which got me started many years ago. I commended Steve both for his good work and that outstanding program. We both lamented that it was only funded for a few years.

Well, I am still “learning” to play the fiddle, and I am picking up the clawhammer banjo, too, and having a first-rate good time. Notsba has, like *Folk Festival U.S.A.*, served as a vehicle to enable someone without a particular expertise in music to learn more about the Southern Appalachian old-time music and the enjoyment of this great tradition. In addition to Southern Appalachian music, I also have a strong interest in Celtic music traditions, singing, and I am learning a few other instruments, including the bouzouki, and tenor banjo. ~ DK

*Don has twice served as the president, and has been an ongoing working member and very strong supporter of the Nashville Old-Time String Band Association and its activities since long before the group incorporated.* ~MLD

## The NOTSBA Board of Directors Meeting for July, 2008

The NOTSBA Board of Directors held its regular bi-monthly meeting on July 21st at the Buchanan Log House at 6:30 PM. President Jim Hornsby chaired the meeting attended by board members Don Kent, Ed Gregory, Mary Lou Durham, Ron Whitlow, Joe Lipman, and Andy Shivas. Absent were Martin Fisher, Todd Wright, Darlyne Kent, and Pat Gill. Also attending was Don Masters.

The nominating committee recommended Don Masters and Roger Stolen for the Board of Directors. Both new members were unanimously elected. They both bring experience in old time music and excellent skills to the board.

The nominating committee also recommended new officers for the board. They are:

President-Ron Whitlow

Vice-President-Mary Lou Durham

Treasurer-Joe Lipman

Secretary-Lilly Hsu

The board elected all four officers unanimously

After the election of new officers, Jim Hornsby submitted his resignation as president and board member. Jim has recently retired and is moving away from Nashville.

The business conducted included reports and/or discussion on the following:

- ♪ The re-election of all current board members.
- ♪ The budget for next year's Breakin' Up Winter
- ♪ A discussion of our liability insurance
- ♪ Thanks were issued to our performance group for their financial contribution to NOTSBA
- ♪ A report that NOTSBA has received a grant from the Tennessee Arts Commission
- ♪ A discussion of re-alignment of board member responsibilities
- ♪ A letter of thanks from the Buchanan Log House board for a massive construction project, a new retaining wall, carried out over the course of several weeks and spearheaded by Don Kent with assistance from other Notsba members.

All members are welcome to attend board meetings. The next scheduled meeting is Monday, September 19, 2008 at 6:30 PM. The dates are published in the newsletter and on the website, [www.nashvilleoldtime.org](http://www.nashvilleoldtime.org). If you are unable to attend but wish to bring up business, you may always consult with and make requests through board members. ~RW

## The Newsletter

~ We'd love your input and any newsworthy information. Please email us.

Ron - [rwhitlow@comcast.net](mailto:rwhitlow@comcast.net), Mary Lou - [mldurham1@juno.com](mailto:mldurham1@juno.com)

The opinions expressed in this newsletter are those of the writers and not necessarily those of the Nashville Old-time String Band Association.