

## Countdown to ***BREAKIN' UP WINTER XIV***

### From the President's Corner

*Breakin' Up Winter XIV* is upon us, and having had the honor of serving as this year's chairperson, I want to take this opportunity to thank the folks who have worked hard behind the scenes to make this what we hope will be the best *BUW* to date.

If you're new to *Breakin' Up Winter*, it might be of interest to you to know a little of its history.

*BUW* began as a gathering of old-time musician friends from around the immediate region. The idea was to come away from our normal end-of-winter lives to a place where we could have music and fellowship without interruption to anticipate the festival season together before it even began.

Though the name *Breakin' Up Winter* came later, the concept of setting an annual weekend was born with the first event. We wanted to include friends from further away than just across town for tunes.

That year we rented some of the cabins at Cedars of Lebanon State Park and served our own cooking from the room in Cedar Forest Lodge in which John Hatton currently sells his music. We spent our time playing when we could and providing hospitality for the friends we were, and are still each year, so happy to be with.

Though we lost a small amount of money the first year, we realized that we had a winning combination. It had some, but not too much optional structure. The relaxed environment of Cedars of Lebanon State Park and the manageable size of the event enabled musical friendships to be developed and tended.

Friday was set aside to have speakers and artists and gave the event an anchor and focus on the tradition of old-time music. It was led by Charles Wolfe for several years, until he passed, his amazing mind brimming with remarkable information and anecdotes.

Friday's structure remains the same, with lectures in the morning and concerts in the afternoon by guest artists like Charlie Acuff, who came nearly every year from the very beginning and returns this year. We renamed it "The Roots of Old-Time Music" to better describe its focus.

*BUW* has always looked back to the tradition and sought to illuminate what has set our course in the genre, so there have been many lectures about the earliest recordings and musicians' lives and work available to us. People like Alan Jabbour, Mike Seeger, George Gruhn, John Harrod, Bruce Greene, Ron Pen, Jim Griffith, Kerry Blech, Bill Mansfield, Joyce Cauthen, Richard Blaustein and others have given talks over the years.

At the center of the weekend is the playing by artists who have spent their lives developing their musical talents in the genre and who have brought us to the earliest available old-time music either by their ancestry or by connections they have sought and developed throughout their lives. Beyond Charlie Acuff, we've been fortunate to have musicians like Will Keys, Mike Seeger, Alan Jabbour, Bruce Greene (returning this year), Jeff Titon, Gerry Milnes, Clyde Davenport (also playing this year), J. P. Fraley, Dan Gellert, James Bryan and family, Bob White and family, Jim and Joyce Cauthen, John Harrod, Bob Townsend and others.

While many people coming to *BUW* to be with their friends and play music have the developed skills and knowledge to be presenters, those folks just dipping their toes in this rich river are also welcomed to pull out their instruments to have some tunes. *BUW* has been and remains a musicians' festival.

Some of the people I'd like to acknowledge and thank publicly for their contributions to this year's *Breakin' Up Winter* include:

**Our Guest Artists, Workshop Leaders, and Slow Jam Leaders** - We all love to jam, but the people who come and share their talents, life-long commitment to old-time music and their vast knowledge help make *BUW* a truly special event.

**Donors to the Silent Auction** - Although relatively new, the silent auction has become a fun and important part of *BUW*; it has helped support bringing wonderful artists and speakers while holding down registration fees.

**Volunteers** who work before and during **BUW** - Truly, this weekend couldn't run without all of the volunteers who give generously of their time and effort.

**Marcia Jervis** of **Mad Platter Catering**, for the wonderful food she always arranges for us.

**Pat Gill, Mary Lou Durham, and Darlyne Kent** - They are the trio who really help set the direction for **BUW**.

**Todd Wright** - He was instrumental in getting Franklin George and Leroy Troy to attend this year's event.

**Doris Fisher** - She has been an anchor for all the years of **BUW**; Doris has always provided wonderful hospitality on Thursday night for guests and volunteers as well as providing the comforts we enjoy as we get going on Friday morning.

**Martin Fisher** - He has taken care of the sound systems and been the on-site engineer in addition to teaching us about wax cylinder recording, always a hit.

**Joe Lipman, Lilly Hsu, Ed Gregory, and Jim Hornsby** - They have worked long and hard to put together the budget and help with all of the financial details of this year's **BUW**.

**Phil Sparks**- He is faithfully a key to getting many of those miscellaneous tasks taken care of before and during the event without which we'd be much less comfortable and spend a certain amount of time being lost.

**All the Folks I forgot to mention.** This is a contributors' event made up of hundreds of small and large tasks. The work you've all done makes it happen.

**The Attendees** - You are the heart and soul of the event, its reason for being, and make it the wonderful event that it has been for its fourteen years.



We also want to thank the **Tennessee Arts Commission** which awarded a grant to **Notsba** for **Breakin' Up Winter XIV** to help bring old-time artists to the event.

**Breakin' Up Winter** has evolved from it's humble beginnings to a much larger and more complex festival, but has held onto it's feeling of intimacy and friends gathering. I hope we never lose that. I hope to see you there!

## **Breakin' Up Winter XIV Silent Auction**

For the last three years, we've held a Silent Auction at **Breakin' Up Winter**, and we plan to have one again this year. It is a fun event, allowing those who attend to see some very interesting instruments, music, civil war books and art and miscellaneous music or history related items. It has also become a big part of raising revenue for **BUW** to help in paying our guest artists.

This year, even more than any of the past years, we need your help in bringing merchandise to the Silent Auction. If you have any gently used items of music or historical interest that you think others would appreciate, please bring them to **BUW** or let us know and we'll arrange to get them. Also, if you're associated with or know a retailer who has items that would fit our silent auction, please consider asking them for a donation of merchandise.

100% of the money raised in the silent auction is used to support our artists and helps keep the registration fees so low. If we can again get a good response to this year's silent auction, it will help tremendously for next year. Thanks for supporting it! -RW

## ~~~~~**Notsba Business**~~~~~

### **MEMBERSHIP**

We'd like to welcome two new members this month: Julie Tissue from Franklin, Tennessee and Tom Jackson from Dellrose, Tennessee. Thanks for joining us. We look forward to seeing you and hopefully jamming with you soon.

This month, we have two renewing members: Roger Stolen from Gallatin, Tennessee and Laura Blankenship from Goodlettsville, Tennessee. Thank you for your continued support. We appreciate good friends like you.

**NOTE:** Remember, if you haven't renewed your membership, you can do so at **Breakin' Up Winter**. We will be set up at the registration table.

### **The Newsletter**

We'd love your input and any newsworthy information. Please email us by the 20th of the month for inclusion in next month's edition. 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**.

## Tune of the Month

### Give the Fiddler a Dram

This square dance tune came across the Appalachian Mountains with the Scotch-Irish immigrants. One fiddler's autobiography mentions his grandmother humming a tune about giving the fiddler a dram. Her father was a fiddler and learned the tune from Irish immigrants while working on the docks.

Art Rosenbaum in "Folk Visions and Voices: Traditional Music and Song in North Georgia" (1989) points out that this is a Georgia tune and the recording by Gid Tanner and the Skillet Lickers in 1926 was very influential.

Charles Wolfe in "The Devil's Box - Masters of Southern Fiddling" talks about the fiddle being called the devil's box because it was sinful to play one. "After all, the fiddle was for good times and strong drink. Look at the old tunes: you gave the fiddler a 'dram', and you heard tunes like 'Devil's Dream,' and 'Devil in the Woodpile,'..."

Like many old-time songs, the lyrics are meant to keep the dance going. Sometimes they are nonsensical:

I left my jawbone sittin' on a fence,  
I ain't seen nothin' of my jawbone since;  
Walked on home and didn't get along,  
In come Sally with her big boots on.

And sometimes they "bespeak Unionist loyalties in parts of the southern Appalachians."

We'll hang Jeff Davis from a sour apple tree,  
Sour apple tree, sour apple tree,  
Hang Jeff Davis from a sour apple tree,  
As we go marching along.

But let's not forget that poor, thirsty, fiddler:

Come on people give the fiddler a dram,  
Come on give the fiddler a dram,  
Come on people give the fiddler a dram,  
Come on and give the fiddler a dram.

And he's not expecting a drink of iced tea. A dram is the traditional Scotch whiskey measure. The Scotch Whisky Association claims 'A dram can only apply to a measure of Scotch Whisky, the size of which is determined by the generosity of the pourer', though in some areas of northern Scotland a dram is taken specifically to mean a quarter gill (the amount a shot glass will hold). Begg writes that whilst the term now has an imprecise definition in terms of quantity, 'in most Scottish bars a dram is usually, but by no means always, a "large", or "double", measure of whisky.

The Welsh celebrate Saint David's Day, the feast day of the patron saint of Wales, on March 1<sup>st</sup>, with a dram of whiskey. On St. Patrick's Day, March 17th, Irish beer and whiskey flow with a little encouragement from the leprechauns. -Ray Mathes

### Give the Fiddler a Dram

(Dance All Night with a Bottle In Your Hand)

A) GGFF DDGG (2X)

Old-Time

B) GGCC AADD GGCC DDGG (2X)

Arr: Ray Mathes

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of four staves. The first three staves are for guitar accompaniment, showing chords G, F, D, C, and A. The first and third staves include first and second endings. The fourth staff is labeled 'VOCAL' and contains two lines of lyrics with corresponding notes and chords (G, F, D, G).

**VOCAL**  
 Dance all night with a bot - tle in your hand, bot - tle in your hand, with a bot - tle in your hand.  
 Dance all night with a bot - tle in your hand, Just be - fore day give the fid - dl - er a dram.



## Scheduled Jams

**NO SLOW JAM ON THE FIRST THURSDAY. HOWEVER, WE'LL HAVE AN OPEN JAM ON THAT NIGHT, March 5th, TO KICK OFF *BREAKIN' UP WINTER*.**

The jam will take place at the Cedar Forest Lodge at Cedars of Lebanon State Park about 30 miles east of Nashville. This jam is usually a large gathering of friends from throughout the region happy to be meeting and playing together again for the first time this year. This jam usually goes on into the later evening.

Check [www.oldtimenashville.org](http://www.oldtimenashville.org) for directions and more information.

Keep in mind these tunes taught at previous recent slow jams to request when we re-convene with Jim Hornsby teaching a run of three slow jams starting in April on Thursday the 2nd at Fort Negley:

D—West Fork Gals, Lady of the Lake, Over the Waterfall, Needle Case, New Five Cent Piece, Shoo! Fly, Martha Campbell, Year of Jubilo and Cherokee Shuffle

A—Booth Shot Lincoln, Hunting the Buffalo, Little Dutch Girl, Red Rocking Chair, June Apple

G—Nail That Catfish to a Tree, Seneca Square Dance (Waiting for the Federals), Shove that Pig's Foot a Little Further in the Fire, Garfield's March, Georgia Railroad, Old Yeller Dog, Cora Dye, Sweet Jenny

C—Tennessee Wagoner, The Darker the Night (& G), Texas Gales

Am—Cold Frosty Morning

**SECOND THURSDAY REGULAR JAM - March 12th**, 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 on our website and a copy will be at the jam. New tunes may be brought in.

**THIRD THURSDAY REGULAR JAM - March 19th**, 6:30-8:30 pm, Ft. Negley Visitors Center. Regular jam, tunes are played up-to-speed. Play the chestnuts or bring in something new!

**FOURTH SUNDAY JAM, March 22nd-** The *Fiddle and Pick* hosts us at their wonderful music studio west of Nashville from 2 PM until about 6 PM,  
**456 Hwy 70 S, Pegram, TN (615-646-9131)**

The fourth Sunday jam will be hosted by Gretchen Priest-May and Tim May. Opened last year, the *Fiddle and Pick* is located in an historic building in Pegram that has had several previous lives including being the original Pegram Post Office.

There will be plenty of chairs, and there is a kitchen with microwave in case you need to heat the dish you bring. Also, there is a "house bass" that can be played by one of our bass players, so you won't have to bring your own.

Come a little early and explore some of the interesting programs and information available at the Musical Heritage Center of Middle Tennessee which is located at the *Fiddle and Pick*, or check it out on the Web site at [www.fiddleandpick.ning.com](http://www.fiddleandpick.ning.com).

### Directions

From more or less the center of Nashville, take I-40 west to Exit 196, "70S/Bellevue/Newsome Station." At the bottom of the exit ramp, turn right onto 70 South. After you go about 1.8 miles, you will come to a wide fork or "T" in the road. (The landmark there is a newly built one-room white church with a steeple).

At the "T," take a left onto 70 West. (This is the Highway 70 that takes you to Pegram.) Go about 4.5 miles to the first traffic light you will see (where Hannah Ford Drive crosses Hwy 70), and you are there! The *Fiddle and Pick* is on the far right corner. (The "Harpeth Clock Co" Sign is closer to the *Fiddle and Pick* building than it is to the Clock Shop.) The *Fiddle and Pick's* address (456) is above the front door. The full address is 456 Hwy 70, Pegram, TN 37143

### Parking

You can park in front of the *Fiddle and Pick* or you can park around back. Also, the nice folks at *Harpeth Clock and Quilt* have given us permission to use their parking lot, but Gretchen has asked that we use their lot only after the spaces at the *Fiddle and Pick* are all taken (in front and out back).

Also, someone has just rented the residence behind their warehouse so we must never ever block the paved road that leads to their home (which is alongside the *Fiddle and Pick* parking lot and behind our lot).