



November 10, 1988

We Salute Our Members

By joining WNDBOTMA our members have put their love of bluegrass and old time music into action. We thank them for making this organization a reality.

1 Bob VanWormer	Minot, ND
2 Selmer Moen	Minot, ND
3 John Andrus	Minot, ND
4 Arlene Andrus	Minot, ND
5 Tom Hemmesch	Minot, ND
6 Hugh Edwards	Rugby, ND
7 Brian Michalenko	Minot, ND
8 Fern Amundson	Minot, ND
9 Fred Schultz	Minot, ND
10 Ted Polstut	Minot, ND
11 Clair Evenson	Minot, ND
12 Ed Krieger	White Earth, ND
13 Tom Elstoen	Berthold, ND

14 Myron Anderson	Minot, ND
15 Jeanne Wengel	Minot, ND
16 Les Clark	Minot, ND
17 Lloyd Lee	Williston, ND
18 Darrell Michalenko	Minot, ND
19 Glen Hocking	Wilton, ND
20 Jim Tengesdal	Minot, ND
21 Curt Medalen	Minot, ND
22 Beatta Gilbertson	Tioga, ND
23 Tom Schaefer	Bismarck, ND
24 Phil Olstad	Minot, ND
25 Justin Rasch	Minot, ND
26 Lester B. Johnson	Minot, ND
27 Mylo Gramm	Beulah, ND
28 David Green	Minot AFB, ND
29 Mike House	Minot AFB, ND
30 Jerry Scott	Minot, ND
31 Paul Johnson	Oshkosh, WI
32 Mary VanWormer	Minot, ND

WNDBOTMA Interview: David Green- Bluegrass Musician from Texas

David Green is a 20 year-old bluegrass singer, guitarist, and mandolin player from Magnolia, Texas (near Houston) who is currently in the Air Force and is stationed at the Minot Air Force Base. Prior to leaving Texas, David was a member of Redwood, a four-member bluegrass band which had just released their first recording, *The Lighthouse*. Dave is involved with music in Minot in his church, North Hill Baptist; with the Heritage Singers; and with the Light at the River Bluegrass Gospel Band.

Dave, tell us about Redwood.

Well, it started out as the Redwood Boys; it was just me and a fellow I knew; Bobby Nichols. I met Bobby at a bluegrass festival; he was playing his guitar with some people jamming and a group of people were watching him so I watched him for a while and then I moved along. He came up to me later where I was playing by myself and asked if he could play my guitar. He started singing and I just did some harmony with it and the first thing you know we said, "That sounds pretty good; let's do something." So we'd get together and sing up on (continued on page 2)

David Green Interview (cont. from Page 1)

the amateur stage at festivals.

Bobby stayed at my parents house with me for about six months and we had a lot of chance to play together and get to know each other. We called ourselves the Redwood Boys and we went around all over the place from festival to festival. Back home in Texas I know you could find a festival every Saturday night, you just have to travel; you may have to travel two or three hours to get to one, but there's one around the area.

So we'd play at the festivals and we'd pick up a bass player wherever we were at. We'd always get there early for the show and then we'd say, "Do you want to come and play bass with us on stage?" And they'd say "Sure." "Do you want to come play banjo?" And they'd say "Sure." So we did little "grasshopper groups," you know, jumping up there.

Then I met Tony Hatcher at church and we seemed to get along pretty good and Bobby and I would practice at Tony's house and Tony would chord along behind us on the banjo, which he was just learning to play.

One day, Buddy Brockett, who is the man who heads up the bluegrass festival back home, came up to us and said his son John had just broke up with the band he was playing with and would fit in our group pretty good. John played the bass, guitar, and mandolin and we were in need of his bass playing. So John worked out really well.

We had another fellow playing with us named Timmy Fisher who was a mandolin player, a really good mandolin player, but he lived a long ways away and it didn't work out.

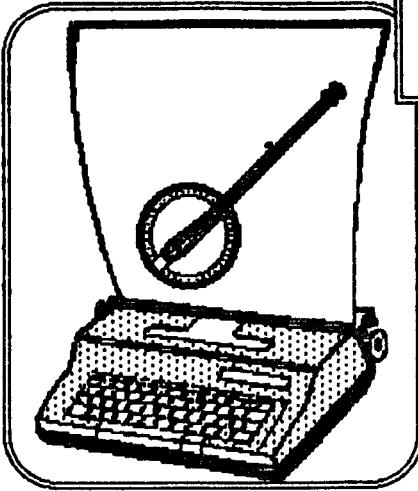
So we decided to stay with the four of us, John Brockett on bass, Bobby Nichols on guitar, Tony Hatcher on banjo, and me. I agreed to try the mandolin because Bobby was a better guitar player than I was. It worked out pretty good.

I remember one incident in a show where Tony was playing his banjo with us, but he was real shy of the microphone and he'd just play in the background. We gave him a break and the crowd was listening and I saw them all kinda' squinting their ears so I ran over behind him and I pushed him up to the microphone and the crowd went wild when they heard him. And he got really good.

What kind of bluegrass music did the group prefer?

Bobby and I were more into progressive bluegrass, at least as progressive as groups like Doyle Lawson and Quicksilver, and Tony wasn't real opinionated and John was the same. I think all of us were semi-progressive yet we still liked to go back and do the old stuff. As you can hear by our tape we don't do a lot of old stuff, but we did some, especially at the start. I tell you, our focal point was vocal harmony and people knew it. And we knew it; when we sat down to practice we would work on the harmonies first; we knew we could play the instruments but until we could get the harmony right we weren't going to play it. Only one song on our tape doesn't have harmony parts, "Good-Hearted Woman."

Next month Dave tells about recording, his instruments, his singing, and his future in music.



From the President

We are pleased to see our membership has grown to over 30 members. Thanks to Fred Schultz, our membership chairman, and to many others who have promoted joining our organization.

Our October jam session was well attended. The autoharp workshop presented by Jeanne Wengel was interesting and well done. I'm sure those attending learned many things about the autoharp and enjoyed hearing Jeanne play it. Thanks Jeanne.

The past few weeks I have received inquiries if WNDBOTMA would provide entertainment for various organizations. I feel that we should not do this type of thing as an association function. We are formed to promote, preserve, and play bluegrass and old time music through our association meetings and jam sessions. However, if individuals want to form their own groups to play and perform our type of music, that is great and "full speed ahead!"

We welcome to our organization Jerry Scott. Jerry was a member of the Minot-based bluegrass band, **Lucifer B. Tykes**. Jerry plays 5-string banjo, guitar, harmonica, and probably some other instruments. He has been a member of various bands throughout the years and is currently with **Firehouse**, a country-rock band. We are glad to have you as a member, Jerry.

My apologies to Lloyd Lee of Williston; I failed to mention last month that Lloyd placed third in the Hostfest Fiddlers Contest here in Minot. Congratulations Lloyd.

Every Sunday evening from 9:05 to 10:00 radio station KVOO in Tulsa, OK (1170 on the AM dial) plays bluegrass music. A good radio can pick that station up during the winter months. Check it out if you can.

The Minot Daily News incorrectly listed our October jam session for the fifth Saturday of the month. I hope if any people come to the mall looking for us that day they will give us another chance this month; the jam session is on Saturday afternoon, November 26th.

Because the fourth Saturday in December falls on Christmas eve, we are not going to have our regularly scheduled jam session at the Town & Country Mall in December. Perhaps you will want to organize your own holiday jam sessions to keep those fingers and voices limbered up.

- Bob V.W.

WNDB OTMA Tune of the Month:

Christmas Time's a Comin'

This month we are looking ahead to the Christmas season. I don't mean to rush the season; I just want to give us time enough to work up the bluegrass song, *Christmas Time's a Comin'*.

I have a source which credits the song to Tex Logan, but I've been corrected enough to believe that this is a Bill Monroe number.

The trick in transcribing this song was to identify what is verse and what is chorus. Trust me, the first two lines are a part of the verse, even though the words do not change each time through.

There is a tricky section just before the G7 chord near the end. The song seems to pause for a half measure between the words *goin'*

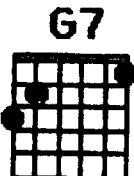
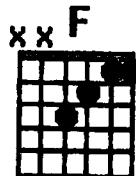
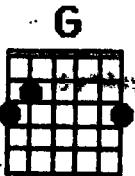
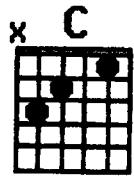
and *back*. That pause is one of the striking features of the tune.

Guitar, mandolin and banjo chords for the song are diagrammed below. Banjo players using G tuning and capoing at the fifth fret will be playing the song as if it was in the key of G:

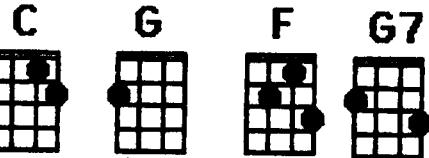
G instead of C
D instead of G
C instead of F
D7 instead of G7

Bring a blank cassette to the November Jam Session and we will make you a copy of this song and the two songs from the previous Tune of the Month columns, recorded by some of our members.

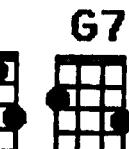
Guitar Chords



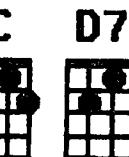
Mandolin Chords



Banjo Chords - C tuning



Banjo Chords - G tuning (capo 5th fret)



Christmas Time's a Comin'

A musical score for a piano or organ. The top line shows a treble clef, a 'C' key signature, and a '6' above the staff. The bottom line shows a bass clef, a 'G' key signature, and a '6' above the staff. The lyrics 'Christ-mas time's a com- in'-----,' are written twice, once for each line. The music consists of eighth-note patterns with rests.

A musical score for a single melodic line. The key signature is C major (one sharp). The time signature is common time (indicated by 'C'). The melody consists of quarter and eighth notes. The lyrics are: "Christ-mas time's a com- in'-----, and I know I'm go- in' home." The first note of the melody is on the C note of the staff. The lyrics "Christ-mas time's a com- in'-----" are on the first line of the staff, with a break in the melody indicated by a dashed line. The lyrics "and I know I'm go- in' home." are on the second line of the staff. The melody ends on the 'home' note, which is a half note. The score is on a single staff with a treble clef.

6

Snow-flake's a fall-in'-----, my old home's a
 White can-dles burn-in'-----, my old heart's a
 Holly's in the win-dow-----, home is where the

C 6

call-in'-----, Tall pines' a hum-min'-----, Christ-mas time's a
 yearn-in'-----, For the folks at home-----, when Christ-mas time's a
 wind blows---, Can't walk for run--nin'-----, Christ-mas time's a

C Chorus: 

com-in'----- Can't you hear them bells ring-in', ring-in',
 com-in'-----
 com-in'-----

The musical score consists of a single line of music on a treble clef staff. The first section, labeled 'F', consists of a 4-note descending scale (A, G, F, E). The second section, labeled 'C', consists of a 5-note descending scale (A, G, F, E, D). The lyrics "Joy to all!" are associated with the first section, and "Hear them sing-in' When it's snow-in' I'll be go- in'" are associated with the second section.

67 C

back to my coun-try home



Special Section: Picker's Etiquette, Part Two

Last month we discussed the first two rules for pickers during jam sessions:

1. Take turns playing the lead.
2. Don't barge in on a group of pickers.

This month we address two more areas:

Rule # 3. Do not start a jam session in an area where people are already playing or listening to other musicians. For our monthly jam sessions this emphasizes our organization's need to spread out throughout the Town and Country Mall and we greatly appreciate the Mall's cooperation.

Rule # 4. Understand that you will have the most fun playing with people at or slightly above

your playing level. If your primary purpose at a jam session is to have fun (and I'm sure for most of us it is) you should be looking for that group you can be comfortable with. This doesn't mean that you shouldn't sometimes play with others of much higher or of much lower ability; it's just that the reasons for playing are different than when we play for fun.

We play with people at lower playing levels to help them out, to show them techniques slightly above their level, to encourage them and to make them feel a part of the group. If we play too difficult material for them or too fast we spoil their fun.

We play with people at higher playing levels to learn from them, to be inspired by their playing, and identify what we want to learn next. We probably just play backup very quietly or maybe we sit out on the tricky stuff and just watch and listen.

Also, don't stop the jam session to ask a guitarist how he does that fancy lick. Ask him to show you at some other time; I bet he'll be pleased to.

Attention Members!

At this month's jam session, WNDBOTMA members will receive a free recording of the WNDBOTMA Tunes of the Month for September, October, and November.



The recording is designed for you to play and sing along. Bring a blank cassette tape and a copy will be made for you while you are jamming.

-Another service from WNDBOTMA!

WNDBOTMA PROUDLY PRESENTS:
Introduction to
BLUEGRASS & OL' TIME MUSIC INSTRUMENTS

WORKSHOP THREE

5-String Banjo

Presented by:
John Andrus &
Bob VanWormer

1:00 pm
Saturday, Nov. 26

Town & Country Shopping Center
Minot, ND

Just prior to the
Western ND Bluegrass
& Ol' Time Music Assoc.
Monthly Jam Session



Topics will include:

**History of the Banjo / Banjo Construction / Tuning /
Playing Styles / Instructional Material / Banjo Jam:**

Cripple Creek (G)
Home Sweet Home (D)

John Hardy (G)
John Henry (G)

Classified Advertisements

**Free for Members/Nonmembers - 25 words for \$1.00
We have over 50 Bluegrass and Old Time Music fans on our mailing list.
Call 838-1061 to place an add.**

For Sale: Instruments -

For sale or trade- 5-string Dobro (play like a banjo) \$450.
Call 838-1061 (Minot).

For Sale: Recordings -

WNDBOTMA Tunes of the Month, Sept-Nov., '88 in
"sing and play-along format" - Bring blank cassette to
November Jam Session, Nov. 26.
Free for members; \$2.00 for Nonmembers.

Wanted -

Wanted- Beginner's 5-string banjo. Call 852-3074 (Minot).
Wanted- 3/4 size acoustic bass. Call 839-2895 (Minot).
Wanted- Advertisements for this column. Call 838-1061 (Minot).
Wanted- Volunteers to write articles for this publication. Call John at
838-1061.

Lessons -

Bluegrass Banjo lessons, beginning to intermediate.
\$6.00 per half-hour lesson. John Andrus. 838-1061 (Minot)

Car Pooling -

WNDBOTMA Treasurer's Report:

Balance on hand, November 7, 1988 \$261.85

-Selmer Moen, Treasurer