

Full RMMGA CD Liner Notes
RMMGA
A Virtual Guitar Community...
1999 Release

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Full RMMGA CD Liner Notes

Tracks Disc One

<u>Artist</u>	<u>Title</u>	<u>Time</u>
1 Alan Horvath	Straight and Narrow	4:11
2 Al Evans	Benediction	3:39
3 Steven Dillon	Underdog	3:56
4 Randal Smith	Autumn Wind	2:20
5 Greg Neaga	Fritz The Cat	2:20
6 John Williams	Nothing Lost	3:18
7 Charles Park	Always On My Mind	3:57
8 Tim Wampler	Clear Mountain Aire	5:30
9 Mort (Mike Salmon)	I'm So Glad	2:00
10 Bob Clayton	A Cowboy's Life	3:59
11 Donna/Charles	Blowing In The Wind	3:10
12 El McMeen	Time Will End	2:21
13 Neal McDuffie	Dixie Blues	3:10
14 Mikey Fred	Wasatch	4:03
15 Jeff Sherman	Blackberry Blossom	3:16
16 Art Edelstein	George Brabazon #2	3:14
17 Robin Thomas	Baroque	3:28
18 Ed Edelenbos	Renaissance Man	2:41
19 Dick Schneiders	My Funny Valentine	5:12
20 Howard Emerson	Dust Mop	1:54
21 David Lamkins	Stairwell Suite	4:16

Full RMMGA CD Liner Notes

Tracks Disc Two

<u>Artist</u>	<u>Title</u>	<u>Time</u>
1 Dan'l Nestlerode	A Winter's Night	5:10
2 Steven McCluskey	A Summer Night	2:21
3 Larry Pattis	The Paths of Swannanoa	3:25
4 Bill Chandler	Renegade	4:50
5 Tom Maynard	Night Games	3:49
6 Harold Hedberg	Springtime in Paris, Texas	4:23
7 Jan Friedman	Come Again	3:03
8 Stan Milam	Dreams of Eden	2:53
9 Chuck Boyer	Spindrift	3:15
10 Bob Dorgan	The Chosen Male	3:07
11 Joel Wummer	Fair Oaks	3:28
12 Shirley Worrall	Only One	0:57
13 Jas O'Growney	Conscience of the King	3:49
14 Donna Madden	Oh, To Be Back With You	3:37
15 Tom Loredó	Philia	4:34
16 Charles Park	Anywhere	1:13
17 Mort (Mike Salmon)	Maybelle	2:17
18 Ed Edelenbos	Selector	1:34
19 Dick Schneiders	Kinvarra's Child	3:22
20 Howard Emerson	Crossing Crystal Lake	3:30
21 Steve McCluskey	Stop Breaking Down	2:52
22 Chuck Boyer	North Country Moor	2:10
23 Joel Wummer	Grow Old With Me	3:21

Full RMMGA CD Liner Notes

Liner Notes

Straight and Narrow Alan Horvath

Reason for choosing the song: I like the guitar work on it ...thought it appropriate. Genesis of the song: This song talks about life ... religion ... money ... popularity ... all of the illusions that the world presents as "reality." There is nothing "religious" about me ... but everything "spiritual." I see us living in two worlds ... one we can only see with our physical eyes, and one we can only see with our "spiritual" eyes. The latter seems like the illusion, but isn't. "Straight & Narrow" is like a flag along the roadway ... that says, "Yo. This game we call Life can be lethal. You are paying attention, right?"
<http://alanhorvath.com>

Benediction Al Evans

This is the first new song I wrote after a fifteen-year layoff from playing music. It's dedicated to everyone who's working too hard, helping evolve a better human civilization on this planet. Guitar: Gevers SJ, Standard tuning, Recorded and mixed in my living room.

Underdog Steven Dillon

Reason for choosing this cut?: It's an original tune, universally neutral in tone and dynamics. Genesis of the original tune: I was feeling more worn down by life's daily pressures and challenges than usual. The song emerged out of the feeling of not being able to catch a break. Hometown: Yorktown, Virginia; Born & raised in Grant, Michigan

Autumn Wind Randal Smith

Guitar: Minstrel by Godin (makers of Seagull and other fine guitars. This one, unfortunately, wasn't one of them. For more info, please see my website.) Tuning: CGDGAD. Recorded in Nashville in 1996, at the home studio of a friend of the engineer, whose name I don't recall. The inspiration for this song came from a column in Acoustic Guitar by El McMeen about alternate tunings. I had already been fooling around with DADGAD, so I retuned to CGDGAD and this is the first thing that came out.

Fritz The Cat Greg Neaga

Fritz may appear friendly at first glance, but he climbs the curtains, peels off the wallpaper, claws up my furniture, and bites my friends. In 1996-99, when I lived in New York's Hudson Valley, this whacko tiger moved in without asking my permission. Now I'm stuck with him. My revenge was getting him fixed and eventually abduct him back to my home country Germany. So don't you dare claw up my furniture. So much about Fritz. If you're interested to get to know me and hear more of my music, visit my web

Full RMMGA CD Liner Notes

site at <http://www.neatone.com>.

Nothing Lost John Williams

Larrivee C-19 with one AKG C411 through a JoeMeek VC3. I just sat down and felt like playing the blues.

Always On My Mind Charles Park © Thompson, Christopher, James/Screen Gems-EMA/Budde Songs (BMI)

I chose always on my mind because it was the first song I sang at the first East Coast RMMGA gathering's open mic.

Clear Mountain Aire Tim Wampler

One of my favorites. I like strange tunings/capo arrangements and this one sure fits the bill. DADGAD with capo on 3-4-5-6 strings at 5th fret. Song Genesis: This song started with lyrics and the first part was just the intro to the song then when playing with another "song to be" I found that they worked together quite nicely and since I hate to sing I put them together, added a little more and created the instrumental. Thanks to my wife and children, without them there would be no music.

I'm So Glad Mort (Mike Salmon) © Nehemiah "Skip" James/Wynwood Music (BMI) By Nehemiah James. You could put my address down as: Birmingham - United Kingdom.

A Cowboy's Life Bob Clayton

I decided that, as a songwriter, I should write a song for my western-song trio, Sidekicks, to perform. Bob Clayton, Lead Vocal & Martin D-28; capoed two, drop-D tuning, D formation (Key of E) Pete Kraemer, Harmony Vocal & Gibson J-200; capoed four, C formation George Stephens, Harmony Vocal & 12-string guitar, tuned 3 frets low, G formation. That covers the basics.

Blowing In The Wind Donna/Charles © Bob Dylan/Witmark M. & Sons/Warner Chappel Music, Inc. (ASCAP)

The duet with Donna Madden was the most fun. We had not sung together so we tried a few songs and finally opted for "Blowin' in the Wind", quite simple. A little practicing and then we recorded and took the first take figuring we got lucky and should quit while we were ahead. One of my daughters heard it and it made her cry with pride so I figured that was enough for me. It just doesn't get any better than that.

Time Will End El McMeen © Jeremiah McLane/Used with permission.

This is my guitar arrangement of an accordion tune by Jeremiah McLane, called "Time Will End". It is copyright 1994, Floating Bridge Music, and two different (both great!) versions can be found on Jeremiah's solo album,

Full RMMGA CD Liner Notes

entitled "Smile When You're Ready". My recording was made into a Sony Walkman, and EQ'd by Tim Wampler! Information about my albums, books and videos may be found at my website, <http://www.elmcmeeen.com>

Dixie Blues Neal McDuffie

Location: Yanceyville NC . Instruments: Martin D-1, Hohner Blues Harp. Recorded on my PC. I came up with the tune after listening to the Bellamy Bros. "You Aint Just Whistling Dixie". No fancy guitar work. At the time of the recording I had been playing for 1year and 1 month.

Wasatch Mikey Fred

This song was written while away from my family on a business trip in Utah. I had just purchased this guitar in Salt Lake and was sitting alone in my hotel room looking at the Wasatch mountains out of my window when this song just flowed out from the guitar. It kinda reminds me of driving up and thru the mountains and the rag piece at the end of the song is driving down the winding roads much faster than I should be driving! Guitar: Taylor 514C.

Blackberry Blossom Jeff Sherman

I'm not really a bluegrass player but I played this song a few times doing some side work and found that I liked it. Tacoma JK50CE4 (Jumbo) Shure SM57, Tascam 464 Portastudio.

George Brabazon #2 Art Edelstein Turlough Carolan/Public Domain; Arrangement © Edelstein 1999

By Turlough Carolan 167-1738 Instruments: Taylor GAMC guitar 1995, Joe Foley Bouzouki 1993, Gibson A3 mandolin circa 1920. Recorded and mixed on a Roland VS880 Digital recorder. Mastered on a 166mhz PC with 96 megs ram using Sound Forge 4.0 software. This is a cut from my soon to be released CD, "The Water is Wide" which will be available this fall.

Baroque Robin Thomas

Hometown: Fairfield, Ohio, Guitar used: Taylor, 814ce - Played with a capo on the fourth fret. This is the only song that came out in one complete package the first time I played it although it's been tweaked since then.

Rennaisance Man Ed Edelenbos

The words of a 20 year old, the music of a 30 year old, and the execution of a 40 year old. (A lot of people would like to watch the execution part (grin.)) The lyrics are my somewhat idealistic vision of myself, how I thought I fit in the world, and views on death and the afterlife in my late teens. I still beleive most of it. The music was an attempt to make it a pop tune. The execution was how I play now. Just belt it out and hope for the best.

Full RMMGA CD Liner Notes

My Funny Valentine Dick Schneiders © Hart and Rodgers/Chappell & Co.; Williamson Music (ASCAP)

Representative of the style of music that my wife, Twila, and I do in our gigs. We both love the jazz and blues standards from the 1920's, '30's, '40's and '50's. The guitar I used is a very unusual flattop made by a luthier named Keith Kersenbrock who lives in a small town 30 miles from us. He has made only 6 of these guitars to date, and mine is one of 2 that has a myrtlewood body. This very guitar was pictured in an article on guitars of the future in Acoustic Guitar in the fall of 1998.

Dust Mop Howard Emerson

I wrote this around 1973 in the "Sunset Marquis" hotel in LA while touring with Eric Andersen. It's in the key of E, open D tuning, capo 2nd fret. It's played on a '27 Gibson TG L-5. Built originally as a tenor guitar (hence the 'TG' L-5), it was converted (amen) to a six string around 1933 at the factory. Mother Maybelle Carter had it right!

Stairwell Suite David Lamkins

Stairwell Suite is an original improvisation, recorded in one take. The title recalls stairway jam sessions in my college dorm, many years ago. I played a Tacoma DR8CE4 and recorded directly from the transducer output (I didn't own a microphone at the time). My acoustic guitar amplifier added a tiny bit of stereo chorus and reverb. The master recording is on a minidisc, which was later transferred (via analog connections) to a CD.

A Winter's Night Dan'I Nestlerode

It was November, I was pining for snow and wintry conditions. But I didn't want my wife to feel like I wanted to leave her, so I just put her in the song as the resident of the cabin. Daniel Nestlerode: guitar & vocal, Ron Atcheson: mixdown engineer & lead guitar, Jan Friedman: production engineer. Technical info: This was recorded at Jan Friedman's house with the help Jan and Ron Atcheson. The set up was direct to digital via a MIDI hookup to Jan's "Franken-Mac". Recorded live in one take with a Shure SM-58 vocal mic and a Shure SM-57 instrument mic. Guitars: I played a 1990 Alvarez-Yairi DY-80 "Canyon Creek" 12-string, Ron played a 1940s Martin D-18.

A Summer Night Steven McCluskey

This is a work in progress. Performed on a Martin D-16. Open D tuning. Recorded on equipment salvaged from a dumpster.

The Paths of Swannanoa Larry Pattis

This sweet little tune was written while at the Swannanoa Gathering (a series of summertime folk arts workshops) about a year ago. My hope is

Full RMMGA CD Liner Notes

that it evokes an image of the South, the rolling pathways of Warren Wilson College nestled in the Smokey Mountains. Recorded direct to DAT in my home studio on a terrific Jeff Traugott guitar with Elixir strings.

Renegade Bill Chandler © Warren Zevon/Zevon Music/Warner Tamerlane (BMI)
By Warren Zevon. Guitar Used: 1985 Guild D-16M with John Pearse Medium Phosphor Bronze Strings, Shubb Capo at V on one track. Recorded on 4-track Yamaha MT44X Cassette, using Dolby "B", with Shure SM57 microphone, and a couple of cold beers.

Night Games Tom Maynard

About a year ago I attended the Summer Acoustic Music Week (SAMW) hosted by WUMB in Boston. While there I took a songwriting workshop with Linda Waterfall. Linda's style of writing was very inspiring to me: very chordal, with gorgeous harmonic content. This tune is for Linda... Guitar: Thompson T1, Tuning: Drop-D (DAdgbe), Recorded at The Backroom, Wrentham, MA, Engineered by Mike Danielson

Springtime in Paris, Texas Harold Hedberg

Guitar (000-28) recorded with Shure SM81, vocal with AT4050 direct to DAT. I chose this tune because of my originals it is the one that I find musically interesting and because Paris, Texas is under represented in the genre of love songs -- a sad commentary on contemporary American music.

Come Again Jan Freidman/Ron Atcheson

This is the second tune Ron and I have written together, the first one I have performed in public. It came out of the loss of my favorite pastime, going to Grateful Dead shows. I missed going to the shows the most on those fall/winter evenings. I still miss it. Jan: Martin 00-21 (1975), Ron: Martin D18--it's an old one made in 1940 that looks like it's been played with a dinner fork.

Dreams of Eden Stan Milam

Song Choice: Although I have a good singing voice I chose this piece because it is the only instrumental piece I have ever written. Also, I believe the piece conveys a message without a word ever spoken or sung. Dedication: To nine year old Jessica Lauren Smith who was tragically killed in an auto accident while vacationing with her parents in Colorado on 21-Jul-1999. She was a delightful child, and I had the privilege of calling her my friend.

Spindrift Chuck Boyer © Al Petteway/Used with permission.

(DADGAD - capo V) Al Petteway's "Celtic-inspired" compositions inspire me, and this particular one more than most. It incorporates "tricks" I wanted to learn on returning to the guitar after years away from it. Thanks, Al &

Full RMMGA CD Liner Notes

Amy! (<http://www.fairewood.com>) Guitar: Tacoma C1C Chief (cedar top / mahogany B & S) using D'Addario Lights (nearly dead, by the time I got 'good' takes!) Recorded with a pair of Sennheiser E-835 mikes, through a Tascam 424 4-track's preamp / mixer section onto a Sony MZR-30 mini-disc. Digitized via Turtle Beach Montego / PCI sound card.

The Chosen Male Bob Dorgan

The inspiration for my submission came from my back yard. Fireflies! I read an article about fireflies that stated there were two breeds of the insect with one big difference between the two. One breed has a natural toxin in their blood to ward off predators. The other breed does not have any defense mechanism, but the female of the weaker species has learned over the years to emulate the blinking pattern of the stronger species thereby attracting the protected males. When she attracts "The Chosen Male", she attacks, kills, and eats him, ingesting the toxin, and becoming protected from predators herself. Pretty close to human behaviour in a lot of ways! Equipment: Tascam 424 (single track, single microphone). Goodall GC.

Fair Oaks Joel Wummer

After the first guitar introduces the piece, the second guitar accompanies with layered harmony and melody. Fair Oaks is the name of a nice little street in San Francisco between Noe Valley and the Mission. I met my wife Caprice while living there. Recorded my HD-28 with an SM57, a Radio Shack condenser mic, and a B-band, using Mackie 1202 pres into a layla pc soundcard system using cakewalk. Blended on playback and piped through a Lexicon MPX-1 effects, Alesis meq230 eq., and RNC compressor.

Only One Shirley Worrall

This is the first tune I've written - it came to me last week as I was sitting around with my guitar and feeling a little melancholy. I thought I'd play it for the CD since I like it, it doesn't involve singing and I couldn't decide what else to do! And it's short :) Equipment: Northworthy Tasmanian Blackwood guitar, AKG C 1000 S mic, Tascam 414, Gore Elixir Custom Lights, Shubb Capo, bare fingers.

Conscience of the King Jas O'Growney

I play acoustic~Progressive guitar and vocals, both original and cover songs, that run the gamut from Rock & Roll to Latin Jazz to West African High Life to Celtic music. I can be found playing in and around my hometown of Chico, CA. <http://www.shocking.com/~jas>. Equipment: Shure PE588, Peavy xr-600 mixer/amp, Fostex x-15, Baby Taylor with Elixir lights. Drop-D tuning on September 4, 1999 at 1 am.

Oh, To Be Back With You Donna Madden © Steve Forbert/Universal MCA
Publishing (ASCAP)

Full RMMGA CD Liner Notes

I was recording my Olson SJ on an ancient Clarion 4-track and was not able to pick up the subtleties and nuances to do my project justice. Past the deadline! I heard this Steve Forbert tune, loved it, learned it, recorded it and submitted it in a matter of days. ee-YIKES!

Philia Tom Lored

This tune is meant as a tribute to Phil Keaggy, whose composing and playing has been a source of great joy and inspiration for me. Much of it is bits and pieces of some of my favorite Keaggy compositions. The title is meant to be a pun; first, it's meant to suggest a "plurality of Phil" reflecting the origins of the tune. Also, "philia" is the Greek word for the love between friends, which is something evident in Phil's life and work, and something I feel for him personally, even though we've hardly met. I recorded "Philia" with my cedar-topped Olson SJ cutaway (with month-old Elixir strings that had been through several gigs already---I was in a rush!).

Anywhere Charles Park

My instrumental "Anywhere", if it gets on the CD, was written in bits and pieces and finally put together. When I play it I feel as if I can close my eyes and go anywhere, hence the title.

Maybelle Mort (Mike Salmon) © Chet Atkins/Athens Music (BMI)
By Chester Atkins. You could put my address down as: Birmingham - United Kingdom.

Selector Ed Edelenbos

A short thing I came up with for testing guitars. I know how I want it to sound. If I can get it to sound "right" on a guitar, then the guitar is right for me. It has lots of open strings, and lots of stuff way up the fingerboard so I can get a sense of the balance and clarity of the guitar. Oh, I like the sound of it. Equipment: Taylor 422 small body maple with spruce top. Has Fishman undersaddle pickup. Fostex 260 multi-tracker, various mics. For these tunes, I basically set up a vocal mic, a guitar mic on the sound hole, and ran the pickup on another track. I mixed down through a Midiman Dman board to hard disc with CoolEdit. I tweaked it a bit with CoolEdit, and then burned it to a cd with a Mitsumi CD-burner.

Kinvarra's Child Dick Schneiders © Adrian Legg/Used with permission.
Kinvarra's Child written by Adrian Legg is a beautiful song that always seems to make me happy when I play it. I used the same guitar (see My Funny Valentine) and it is in standard tuning, capoed at the 4th fret.

Crossing Crystal Lake Howard Emerson

Dedicated to Andy, Celia & Naomi Rose. It's an actual place in upstate NY

Full RMMGA CD Liner Notes

and Andy has us up every summer. The song is in the key of B, open D tuning, capo 2nd fret, cross-tuned off the V chord of the open key. It's played on a '54 Martin 00-18 with 3 week old strings.

Stop Breaking Down Steve McCluskey © Robert Leroy Johnson/King of Spades Music (BMI)

Robert Johnson... This is one of my favorite songs to play. Performed on a Martin D-16. Open D tuning. Recorded on equipment salvaged from a dumpster.

North Country Moor Chuck Boyer © Al Petteway/Used with permission. (EADGBE-capo II) This was the first new tune I learned upon returning to the guitar after some years' hiatus. Travis picking in first position, using basic chord forms. Thanks, Al & Amy! (<http://www.fairewood.com>)
Guitar: Tacoma C1C Chief (cedar top / mahogany B & S) using D'Addario Lights (nearly dead, by the time I got 'good' takes!) Recorded with a pair of Sennheiser E-835 mikes, through a Tascam 424 4-track's preamp /mixer section onto a Sony MZR-30 mini-disc.

Grow Old With Me Joel Wummer © John Lennon/Ono Music (BMI)

I played this at my brother Karl's wedding in May 1999. HD-28 recorded in the same manner as on "Fair Oaks", though the mic placement and gains were adjusted to suit my fingerstyle arrangement for this. Vocal was done with the SM57 mic.

Full RMMGA CD Liner Notes

All credits for copyright and/or ownership as listed. Please assume materials not listed as "copyrighted" are original songs and not to be messed with...unless you contact the "owner" directly and GET permission. Duplication without permission, however, is encouraged, since WE aren't going to make any more of these puppies.....

NOTES FROM BOB ALMAN, project boss and responsible for everything to do with this whole shebang:

I want to extend a special thank you to all of the people who really helped make this a successful project. Without teamwork, it would have been impossible to have pulled this project off.

First I would just like to thank all of the contributors for giving a bit of themselves to share with you. I especially want to thank those who recorded music for the first time, and those who have only played a short while and still had the courage to face the "red light".

I want to thank Chifuru "Chief" Noda for providing me guidelines, advice, and knowledge from his experience in similar projects that RMMGA guitarists produced on cassette tapes in the past.

John Williams and Mort (Mike Salmon) were extremely helpful in the early stages when I hadn't a clue what I was doing. They provided guidance and offered to help me master the work, and recommended programs and techniques to adjust the volumes, reduce noise, etc.

Dan'I Nestlerode collected the notes from the various submitters to put in the CD booklet. Detailed notes are available on a website as well.

Greg Neaga, Tom Maynard, Jan Friedman, and Tim Wampler all submitted artwork for our cover. Tim provided a web site where we could view the works and vote for the winning artwork. Tim's artwork can be viewed on the cover of the set.

Dick Schneiders boldly volunteered to collect the orders, and ship the sets to you. Many thanks Dick, this was an enormous job!

John Sorell offered to collect pledges from RMMGA'rs to see how many sets people would want. This was a big job, and John did an excellent job collecting the advanced orders, and responding to those who wanted the sets. The number of sets ordered is largely due to John's efforts!

Without Jan Friedman's help with DAT's and Zip discs, I would have had a tough time with a few submissions.

Full RMMGA CD Liner Notes

Finally, I'd like to extend a huge thanks to Larry Pattis who took on the editing of the CD booklet, layout, and the pressing of the CD sets! Larry got quotes for everything, and the low cost of the CD set is mainly due to Larry knowing where to get this done. It was perfect to have a vendor someone has used before that we could count on. Along with the booklet, Larry worked with Dan'I to coordinate the collection of the notes, and track down those who hadn't sent theirs in.

It has been a real pleasure to have worked with all of the people involved with this project. I hope the music you will hear will connect you a bit with the person who played it, and next time you see their name attached to a post on RMMGA, think back on the song you heard them play for you. Perhaps in the future you will have an opportunity to return a bit of your music to them.

Bob Alman

RMMGA

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