

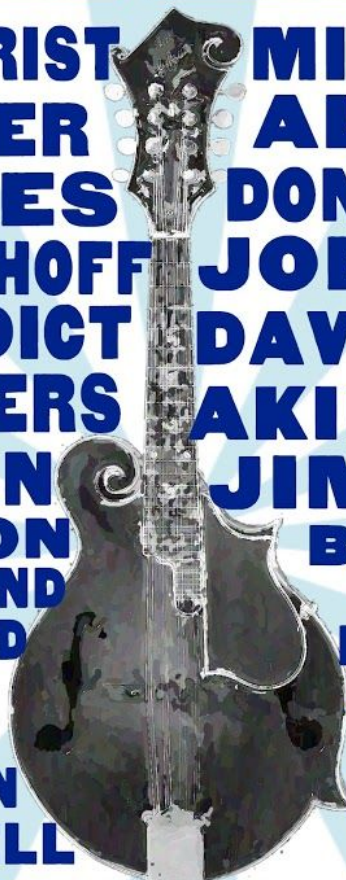
MANDOLIN CAMP NORTH

APRIL 12, 13, 14, 2019

PRINDLE POND CONFERENCE CENTER, CHARLTON, MA

A WICKED GOOD TIME

SHARON GILCHRIST MIKE COMPTON
MATT FLINNER ALAN BIBEY
CARL JONES DON STIERNBERG
BARRY MITTERHOFF JOE K. WALSH
DAVID BENEDICT DAVID SURETTE
LINCOLN MEYERS AKIRA OTSUKA
SKIP GORMAN JIM RICHTER
GLENN NELSON BEN PEARCE
LORRAINE HAMMOND TONY WATT
BENNETT HAMMOND DICK BOWDEN
TIM KRUZIC SUSIE BURKE
LAURA ORSHAW MIKE RIVERS
PHIL ZIMMERMAN MAX GIROUARD
BRUCE STOCKWELL ERYNN MARSHALL



KELLY STOCKWELL

PRESIDENT AND MUSIC DIRECTOR



LEARN FROM, LISTEN TO, JAM & MAKE FRIENDS



WITH THESE

MANDO MASTERS!



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The WiFi password is 0987654321

Prindle Pond Info/Emergency Info

Prindle Pond's office number is (508) 248-4737

Camp cell phone number is (203) 362-8807

Welcome Campers!

2019 is our 19th year at Music Camps North, our second camp as a 501(c)(3) tax-exempt nonprofit organization. Volunteers put this camp together, and we'll be relying on volunteers even more in the future. It's truly a labor of love.

We view ourselves as a unique camp--our emphasis is on faculty's personal interaction with campers. You'll dine with faculty and find them available for advice throughout the weekend. Some faculty may even stay up late to jam with you.

We've made some changes for the 2019 Camp:

- Me, the Music Director and President. In 2017 Phil Zimmerman let the Board of Directors know he wanted to lessen his Music Camps North duties. I offered my time and energy and the Board voted me in as President / Music Director in May of 2018. This is my first camp in charge; it's exciting and scary.
- Our housing structure / pricing is different. The two campuses have different prices.
- Introducing "Jamdorm". Previously there was no place to play after hours at Pondsides--now one dorm is designated as a late night jam space. (Hilltop has Sage Hall, the Dining Hall and the Foyer for all night jamming).
- Vendors: we have mandolin builder Max Girouard along with Glenn Nelson (who has been with Camps North since the first year!).
- The vendors and the CD sales are all moved to Sage Hall to make more room in the dining hall.
- Mandolin Camp is now just that--all teachers are here to teach mandolin, although other instrumentalists will be on hand for the concerts and jams.

Since our first camp in 2001, our goal has been to bring together musicians of all levels, from novice to professional, to teach and learn, and to experience the sense of community that veteran campers enjoy.

If there's any way we can make Mandolin Camp North a better experience for you, please let us know. I hope you enjoy Camp as much as I do. I look forward to these weekends every year!

Sincerely,

Kelly Stockwell
President and Music Director, Music Camps North

Music Camps North--Mission Statement

To educate, celebrate, and encourage participation in acoustic string music through workshops, classes, demonstrations and other educational opportunities, including the operation of Camps for the study and practice of playing acoustic string musical instruments.

The Board of Directors Invites Your Feedback

Are we fulfilling our Mission? What should our future direction be? We value your ideas and energy (remember we're a volunteer organization) to help keep MCN's camps interesting, exciting, appealing, and living. Come talk to us in Sage Hall or the Dining Hall anytime during camp. Look for Board Members at camp by their badges (nearly all of us will be in attendance).

Music Camps North, Inc. Board of Directors

The Board of Directors is a volunteer working board consisting of current and former faculty / staff. More than half are or have been campers.

Kathie Ferraro	Board Member
Pete Kaufman	Treasurer & Board Member
Pete Kelly	Board Member
Larry Marschall	Board Member
Richard Pertz	Vice President & Board Member
Lynda Shuster	Secretary & Board Member
Michael Simpson	Board Member
Kelly Stockwell	President and Board Member
Phil Zimmerman	Board Member (President Emeritus)

Volunteers

Many thanks to our other extraordinary volunteers:

Chris Keenan	Faculty support, faculty travel, general staff support
Seth Holmes	Faculty merchandise table
Lillian Miles	Bookkeeper; general staff support
Marcia Goodman	Customer Service, calming influence

A big thank you to Prindle Pond Conference Director Leanne Wyant and her team!

Suggested Packing List

Note: Prindle Pond Conference Center does NOT provide linens -- you must bring your own -- but Mandolin Camp North will purchase linens (sleeping bag, pillow, pillow case, and towels) for campers who are flying in. If you are flying in, please let us know by email to info@musiccampsnorth.com.

- Sheets & pillowcase
- Pillow
- Blankets or sleeping bag
- Towels
- Toiletries
- Earplugs for a good night's sleep (snoring, early risers, jamming in the Jamdorm)
- Flashlight--very important for walking outdoors after dark
- Water bottle(s) - Spring water is available in the Dining Hall 24/7
- Snacks
- Shoes for walking
- Audio recorder--highly recommended for classes
- Sweater or jacket
- Rain jacket, umbrella
- Clothes for both warm and cool weather
- Writing Implements & paper (or tablet, or both)
- Sunglasses
- Sunscreen
- Insect repellent
- Medications
- Cell phone
- Watch
- Alarm clock
- Your mandolin
- Lots of money to buy CDs and merchandise
- A pile of your CDs, DVDs, etc. which are duplicates or you just need the room on your shelves. Donate them to Camp and we'll sell them at bargain prices for our Scholarship Fund
- A smile on your face

If you have questions or comments, email us at info@musiccampsnorth.com or give us a call at 203-362-8807.

Arrival at Camp:

"I've Just Registered . . . Now What?"

You will receive an up-to-date Camp Schedule when you arrive at Camp. In the meantime, our online Schedule is nearly final. (Note that the Schedule is always a work in progress so we can adjust quickly to any last-minute changes in circumstances.)

12:30-1:30 pm:

- Registration (Sage Hall)
- "Find Your Level" (Sage Hall--Inquire at the Registration Desk)
- Early Bird Jams in Sassafras, Birch, and Maple Classrooms

1:30 pm: Registration continues (moved to Dining Hall)

1:45-2:15 pm: Faculty Meeting (Sage Hall). Students may use this time to move into dorm rooms (if we get the go-ahead from the conference center by then that the rooms have been cleaned)

2:30 pm: Classes Begin (See the Schedule, and see the Description of Classes)

6:00 pm: Coaching Session Sign-Up (Dining Hall)-see p. 11 about Coaching Sessions. Come to the Dining Hall at 5:15 to pick your Coaching Session Registration Number out of a bowl-- and then sign up for the Coaching Session you would like when your number is called.

6:00-7:00 pm: Dinner (Dining Hall)

7:30-8:45 pm: Faculty Concert (Sage Hall)

9:00 pm-10:30 pm: Jams, all levels and various genres (see Schedule for locations). When the jams end at 10:30 pm, campers are on their own to continue jamming or not.

Important: Please do not jam or congregate in Dorms after 10:30 pm. All Dorms except Jamdorm are marked as "Quiet Dorms" on the outer doors.

The following locations are fine for jamming after 10:30 pm

- Dining Hall
- Dining Hall Foyer
- Sage Hall
- Jamdorm (Ranger building)
- Center Dorm

Camp Etiquette

We have a few “rules of the road” and ask for your cooperation:

- **No Noodling:** Please do not noodle in class or at jams. What is "noodling"? It's when someone plays an instrument on his or her own other than when asked to play by the instructor. In classes, play only when the instructor asks you to. In jams, play during the tunes, not between the tunes. Noodling is an annoying intrusion on other people's space and often obscures the instructor's voice in a class, jam, or on a recording.
- **Classes: Please Respect Designated Skill Levels.** You're welcome to attend any class you'd like, regardless of skill level; however, please do not press for the class to be simpler or more complex than the designated level.
- **Jams: Please Respect Designated Skill Levels.** Do not try to slow it down or speed it up. We offer jams at all levels and several genres, so you should find a jam that works for you.
- **Jams and Classes:** There's no restriction on which classes or jams you may attend, but most campers prefer to participate in classes at their approximate skill level. If you find part-way into a class or a jam that you'd rather try a different one, it's OK to leave a class or jam.
- **Audio & Video Recording of Classes:** We recommend that you record the audio in your classes for your personal use, unless the instructor requests that you not do so. You'll find that so much information is shared in classes that you'll be referring back to the recordings for months to come. Please keep in mind that many faculty members make their income from teaching, so please don't share your recordings with non-campers unless authorized by the instructor. Video of classes is allowed only with the permission of the instructor and any other persons who appear in the video. As with audio recordings, please respect that many instructors make their income by selling products that feature their teaching.
- **Video Recording of Concerts:** We do not restrict campers from taking videos of the faculty concert, unless a particular faculty member asks that no videos be taken. Do not post any video on the Internet or other forum without the permission of everyone in the video. We generally record a video of every performance at the faculty concert. We seek permission from everyone in the video, and, if received, we will post them on YouTube. You will be able to find these videos by doing a YouTube search of Mandolin Camp North.

Did You Forget Something or Want to Stock Up on Snacks?

Super Stop & Shop: 100 Charlton Road, Sturbridge (508) 347-9500

Big Y: 505 East Main Street, Southbridge (508) 764-6213

Big Bunny Market: 942 Main St., Southbridge, MA (508) 765-9824

Walmart: 100 Charlton Road, Sturbridge (508) 347-4993

Staples: 120 Charlton Road, Sturbridge (508) 347-5955

CVS Pharmacy: 399 Main Street, Southbridge, MA (508) 765-0646

Rite Aid Pharmacy: 455 Main St., Southbridge, MA (508) 765-5922

Prindle Pond Conference Center

Prindle Pond provides an excellent environment for Music Camps North. The staff is very accommodating and welcomes us with open arms -- they really like the music! Please help them, and us, by picking up your own refuse, especially after jams. There are trash and recycling bins conveniently located around the campus. Let's try to leave Prindle Pond cleaner than we found it.

Please remember that smoking is prohibited in ALL buildings. In addition, if you smoke outside, please don't leave the butt on the ground.

WiFi

There is Wi-Fi. The router is in Sage Hall, so that's where you'll get the best connection. The Dining Hall and Foyer, which are right above Sage Hall, generally also have good connection. There is no Wi-Fi connection in the dorms or elsewhere on campus.

The WiFi password is 0987654321

Meals, Water, Coffee

Buffet Line: Breakfast is 8-9 am, lunch is 12:30-1:30 pm, and dinner is 6-7 pm. Food is removed at the exact time that the meal period ends. So, for example, if you get to breakfast at 8:58 am, you'll likely find the food being removed.

Dietary Restrictions: If you have asked in your registration form for special meals--vegetarian, vegan, gluten-free, food allergies, etc.--your selection will typically be at the kitchen window along the side of the buffet food line. You may supplement your choices with items in the buffet. The staff behind this window are the cooks, and they are very knowledgeable about the ingredients in all the items in the food line.

Please be mindful that the quantities of vegetarian, vegan, gluten-free and other special foods are limited based on the number of campers who requested them in their registration forms. If you would like any special foods and didn't indicate that in your registration form, please send an email as soon as possible to info@musiccampsnorth.com.

Coffee and Water: Coffee and a source of private well water are available in the Dining Hall all day. We advise that you pack one or more water bottles to fill up in the Dining Hall.

Prindle Pond Info/Emergency Info

Prindle Pond's office number is (508) 248-4737

Camp cell phone number is (203) 362-8807

Vendors in Sage Hall

Glenn Nelson, Mockingbird Music: As well as being an excellent musician and instructor, Glenn is a luthier and owner of Mockingbird Music in Berlin, MA. Glenn will be on hand to help you set up your instruments and sell you supplies at his table. For luthier services, you and he will arrange the cost. Music Camps North is not involved in that process.

Max Girouard: Building mandolins started as a hobby for Max, spending countless hours in his shop experimenting--changing variables of an instrument only to see what effect it would have on the sound and playability. People who had tried out his mandolins at festivals, or had purchased his earlier models, started placing orders for custom mandolins. Over the last seven years he has become well-known for his innovation, skill in building, instrument repair and set-up work.

Faculty Product Table: Faculty bring their CDs, instructional videos and similar items to sell at the faculty product table in the Dining Hall. The table will be open much of the time during Camp. Seth Holmes, son of Camps founder Mike Holmes, will manage the faculty product table for us.

Yard Sale: CDs, books, DVDs, VHS--all the music stuff you've accumulated over the years that you don't use anymore. Please donate them to Camp where we'll sell them; proceeds help fund Music Camps North. Mandolin Camp North posters will be available for purchase for \$5 each.

Camper, Faculty, Staff instrument sales. We have a table for you to advertise stringed instruments you have for sale. List pertinent info and how to contact you on a sheet of paper with your instrument.

Peghead Nation has donated two yearlong subscriptions; we'll be giving away to campers in a drawing.

Bill Hamilton: Join eco-musicologist Bill Hamilton in the investigation and discovery of how ecological growing conditions and specific tree species commonly found in the forested communities of the Northeast United States contributed to the tonality, emergence and continued development of an American music genre. Between an interpretive woods walk on which you will learn to read the landscape and identify notable tree species and interactive exhibits through which you will handle and observe the properties of different samples of tonewood, we invite you to develop a new appreciation for the meaning of roots music.

Guests and Security

Guests: Guests are not permitted on campus during Music Camps North. This applies to the concerts and jams, as well as to the rest of the program. At registration you'll receive a wristband which will grant you access to all activities at the Camp.

Security: Please leave your valuables at home, other than your instrument(s). There are no locks on the dormitory room doors and, although we do not anticipate any problems, please note that you are responsible for your personal belongings -- including your instruments. Please be aware of their location at all times. This is one of the reasons why guests are not permitted on campus; however, we are happy to say that there have never been any problems with this at past camps. We strongly recommend that you insure your instruments and any other valuables.

Please differentiate your instrument case from other cases in some way, such as by adding a ribbon on the handle. One year, a camper mistakenly took another's instrument home because the cases were identical. There are a lot of black cases out there.

Abbreviations in this Program Guide and the Schedule

Skill Levels:

N: Novice

B: Beginner

AB: Advancing Beginner

I: Intermediate

A: Advanced

These abbreviations are often combined. N-B means Novice to Beginner; B-AB means Beginner to Advancing Beginner; I-A means Intermediate to Advanced; and so on.

Guide to “Skill Levels”

Here is a description of each skill level. Please keep in mind that there's some overlap between levels. During registration on Friday, you may want to attend "Find Your Level" where instructors advise campers, one-on-one, on their level.

Novices (**N**) are absolute beginners who are just starting out. They may have only recently acquired an instrument, don't know how to tune and have yet to learn basic techniques.

Beginners (**B**) are able to tune and have learned a few basic techniques. They may be able to play a little bit and know a few songs but still don't pick out tunes on their own or have much experience playing with other people.

Advancing Beginners (**AB**) have some basic experience with their instrument. They have command of fundamental techniques and are comfortable tuning. They can play a number of tunes and may even have started jamming with other musicians.

Intermediates (**I**) are comfortable with tuning, can play songs and tunes, recognize changes, and are jamming and playing with others on a regular basis. They may feel that they are not yet playing up to speed and that they may still need to work on their rhythm. They may already read tab or notation, but could use help playing by ear and learning to arrange a tune or song on their own.

Advanced (**A**) players have command of more advanced techniques, play a variety of tunes up to speed and may play in a band or perform regularly.

(**All**) indicates a hands-on class for campers of any level of skill.

(**Demo**) indicates a mini-concert, lecture, or demonstration where participation by the campers is minimal at most and you probably won't need your instrument.

Jams!

Everyone gets excited about jams. In surveys, campers often claim their “most memorable MCN moment” was something that happened in a jam.

Each jam has a level designation--beginner through advanced, and a genre designation--old-time, bluegrass, jazz, Celtic, etc. Beginner jams offer more hands on direction from the jam leader and two and three chord songs played slowly in user friendly keys. Intermediate jams feature more moderate tempos, more chords, more keys, more camper input. Advanced jammers play tunes of their own choosing, full speed, with minimal explanation.

Respecting skill level designations is crucial to any successful, enjoyable jam--you need to find players with roughly the same playing experience so that no one is bored and no one is overwhelmed. A few minutes into a jam, if you find things too hard or too easy, go find a more appropriate group.

Jam size: jams larger than 10-12 people can be noisy and unruly. Be prepared to help the jam leader split up an oversize jam into two more manageable groups.

Scheduled jams end at 10:30pm. If you're a late night jammer, you'll probably find one or two jams going on somewhere on campus- campers who are still awake have a way of finding each other.

Opportunities for Individual Attention

Find Your Level

“Find Your Level”: Intended primarily for beginners, advancing beginners, and intermediate players, you may meet with an instructor for a few minutes between 12:30 pm and 1:15 pm on Friday who will listen to you play and advise you on your approximate skill level (see descriptions of levels, above). Find Your Level is held in Sage Hall; please inquire at the registration desk. Since there is overlap between levels, these "Find Your Level" assessments are intended to be helpful, but not limiting. You may attend any classes you would like, no matter what the level, but please do not try to make a class proceed faster or slower than the advertised targeted level for that class (see Description of Classes, below).

Coaching Sessions

Coaching Session is an opportunity for you to have an individualized lesson with a faculty member of your choice. Each session is limited to four campers. All four campers are present for the whole period and the time is divided equally among those attending, for one-on-one attention while the others watch. You will determine the topic and level for your time with that instructor.

How this works: We'll have sign-up sheets in the Dining Hall on Friday. Starting at 5:15 pm, campers pull a number from a bowl that will determine the order in which you sign up.

At 5:30 pm you sign up with the instructor of your choice. You may sign up for only one coaching session.

Mandolin Camp North Beginner Tracks

Mandolin Novice/Beginner (N-B) with Lorraine Hammond

Mandolin Beginner/Advancing Beginner (B-AB) with Laura Orshaw

Music camps can be intimidating for beginners--so many students, instructors, classes, topics. With this in mind, MCN offers "Beginner Tracks": six sequential classes designed to provide a smaller, relaxed, carefully guided environment--a "home at camp", a safe place to learn.

Participants in each series meet for five classes with a single instructor well versed in introducing the fundamentals, plus an additional class with a special guest instructor. The track descriptions below outline topics to be covered, but since the collective experience level will determine how quickly things will progress, we can't predict the topic of any one session. You can join or leave the track at any time. But many beginners have found that the focus and continuity of the complete track offers you the most organized, user friendly opportunity to jump start your mandolin affair.

Bring a notepad and recording device.

Interested in a beginner track? Meet the instructors Friday afternoon and determine your level.

The Novice/Beginner and Beginner/Advancing Beginner tracks will cover some of the following topics according to the individual teachers' curriculum and time permitting:

- how to hold the instrument and pick
- strings and tuning
- left- and right-hand technique
- chords, rhythm, and using the capo
- slurs: hammer-ons, pull-offs, and slides
- applying the ideas listed above to common songs
- basic jamming skills

Faculty Bios

Originally from Clemson, SC, mandolinist **David Benedict** is quickly becoming a notable figure in the acoustic music scene. After graduating with a mandolin music performance degree and spending a stint in Nashville touring and recording with bass player Missy Raines, David made the move to Boston to join Mile Twelve. During this time, David founded the acclaimed weekly video series Mandolin Mondays hosted on the Mandolin Cafe. He also received the 2018 IBMA Momentum Award for Instrumentalist of the Year. His recent solo album *The Golden Angle* demonstrates his ability to integrate seamlessly with the high-caliber company he keeps, including Grammy-winning artists Stuart Duncan, David Grier, and others. Julian Lage notes, "David is one of the most inspiring lights on the creative acoustic music scene today. A talented player and composer who is paving the way for new and exciting music! I can't wait to see where he takes us!"

Since first hitting the scene in the early 1980's, **Alan Bibey** has made a name for himself as one of the most technically gifted mandolinists in bluegrass and acoustic music. He was an original member of such ground-breaking bands as The New Quicksilver, Illrd Time Out, BlueRidge and, for the last 10 years, Alan Bibey & Grasstowne. He was voted Mandolin Performer Of The Year for 2007, 2009, 2010 and 2018 by the Society for the Preservation of Bluegrass Music of America (SPBGMA). He has won IBMA Awards for Instrumental Album Of The Year, Album Of The Year and Recorded Event Of The Year, just to name a

few. Alan Bibey & Grasstowne have had over ten #1 bluegrass songs including four from their latest Bluegrass project, Grasstowne "4". Their latest Bluegrass Gospel single "Gonna Rise & Shine" has been #1 seven times and in the top three for 20 weeks and counting! Alan's latest mandolin project with Wayne Benson, "The Mandolin Chronicles", was nominated for five IBMA Awards. 2004's BlueRidge project, for which Alan wrote the title track, was nominated for a Grammy. He was included in the Mel Bay book, "Greatest Mandolin Players Of The Twentieth Century", and in 2004, the Gibson Company put into production the Alan Bibey Signature line of mandolins, reaffirming his status as one of the most influential mandolin players in Bluegrass and acoustic music history.

Mike Compton has been called "a certified mandolin icon" by *Mandolin Magazine* and "a new bluegrass instrumental hero" by the New York Times. This Grammy-winning instrumentalist, perhaps best known as the featured mandolin player for the film *O Brother, Where Art Thou*, is one of the modern masters of bluegrass mandolin. Sam Bush says "nobody plays Monroe better than Compton." Mike Compton is one of the most recognizable and respected mandolin voices in the world today and as passionate an advocate for the mandolin as you're ever likely to find.

Grammy-nominated mandolinist **Matt Flinger** has made a career out of playing acoustic music in new ways. Whether it's with his own Matt Flinger Trio or with Phillips, Grier and Flinger, the Frank Vignola Quartet, Darrell Scott, Steve Martin, the Ying Quartet, Tim O'Brien, Leftover Salmon or the Modern Mandolin Quartet, Flinger's style and compositional ability have established him as one of the most accomplished and musically diverse mandolinists in the world. Flinger is also a highly respected teacher. He started his Bluegrass Mandolin 101 online courses in 2013 and has motivated hundreds of students to become better players in bluegrass, old-time, swing and other styles of mandolin playing over the last number of years. Flinger is also pretty confident that he is one of the 10 best mandolinists in the southern part of Addison County, Vermont.

Sharon Gilchrist has long made her home in the American acoustic music scene. Whether you have seen her playing mandolin, upright bass, singing a traditional ballad or performing an original piece, you've heard an artist steeped in traditional Appalachian music delivering these sounds with a distinct spacious and fiery nuance. Currently, Sharon is part of an acoustic trio The Harmonic Tone Revealers featuring Scott Nygaard (guitar), John Reischman (mandolin, mandola). She has performed and recorded albums with Darol Anger, Peter Rowan and the Tony Rice Quartet. You may have also seen her with Tony Trischka, The Keith Little Band, Laurie Lewis and the Right Hands, Uncle Earl and Scott Law. She is also a well-respected mandolin instructor teaching two on-line mandolin courses at www.pegheadnation.com, as well as private lessons and music camps around the country.

Skip Gorman has been performing an impressive and varied palette of traditional American and Celtic folk music for over half a century. Bluegrass Unlimited magazine has called Skip "the finest exponent today of the style of mandolin that was performed by the Monroe Brothers". An internationally recognized fiddler and singer of cowboy ballads, Skip has recorded for Rounder, Columbia, Folk Legacy and his own label, Old West Recordings. Ken Burns has used Skip's music in four of his documentaries. His latest projects are *Mandolin in the Cowcamp* and *Old Style Mandolin volumes 1 & 2*.

Lorraine Hammond's numerous credits as a traditional singer, songwriter, teacher, performer and instrumentalist include a Homespun Appalachian dulcimer instruction series and two elegant dulcimer books with Yellow Moon Press. Lorraine plays, performs on and teaches dulcimer, banjo, mandolin and harp. Her extensive mandolin teaching experience includes the John C. Campbell Folk School, WUMB-FM Acoustic music weeks and weekends, and nearly a decade at Mandolin Camp North. She is a lecturer in folk music at Lasell College in Newton, MA, and Music Director of WUMB-FM's Summer Acoustic Music Week. Lorraine performs and records with her husband Bennett Hammond. And she has a well-deserved reputation for launching beginners on a lifetime path as players.

Carl Jones is widely respected for his instrumental talents and original songs about the joys and tribulations of day-to-day life in the South. Born in Macon, Georgia, Carl currently lives in Galax, Virginia, with wife and musical partner, fiddler Erynn Marshall. His songs have been recorded by The Nashville Bluegrass Band, Kate Campbell, Rickie Simpkins with Tony Rice, and others. His song *Last Time On The Road* was on the Grammy-award-winning album *Unleashed* by the Nashville Bluegrass Band. In the 1980s he played mandolin with James Bryan, Norman and Nancy Blake as part of the Rising Fawn String Ensemble and was part of the classic mandolin record *Original Underground Music From The Mysterious South*. Carl is known for his keen sense of humor and charismatic teaching style. He has performed and taught around the globe including Europe, China, and Australia. For more information please visit: www.dittyville.com

Barry Mitterhoff just finished 14 years of touring with Hot Tuna, acoustic and electric as well as many performances with Hot Tuna guitarist, Jorma Kaukonen. He has performed in 49 states and 19 countries including Brazil, the former Soviet Union, Australia, China, Israel, the former Czechoslovakia and the present day Czech Republic. He has developed an international reputation for his versatility, having adapted the mandolin to musical styles as diverse as bluegrass, opera, Klezmer, Dixieland, old-time, classical, Brazilian, Italian and 19th-century American duo-style. A veteran of bluegrass, Klezmer, Celtic, folk, and rock-influenced bands including Tony Trischka and Skyline and Bottle Hill, Barry has toured the Jamband and Americana scene since 2002 with rock legends Jorma Kaukonen, and Hot Tuna. He performs regularly with Margot Leverett and the Klezmer Mountain Boys, as well as Silk City, a band he formed with his Skyline bandmates Danny Weiss and Larry Cohen. He has also performed with musical greats including Bill Monroe, Peter Rowan, Bob Weir, and Govt Mule. Barry appeared at the Metropolitan Opera with renowned singer Jerry Hadley, played and recorded with folk-singer Tom Chapin; appeared at the Smithsonian Institute and elsewhere with hard-hitting singer, songwriter and labor activist Hazel Dickens and performed with innovative “free” music composer Eugene Chadborn at New York City’s Knitting Factory.

Power-house fiddler and vocalist, **Laura Orshaw**, has toured throughout the United States and Canada with Danny Paisley and the Southern Grass, the Tennessee Mafia Jug Band, Jenni Lyn, mandolinist of Della Mae, 2018 IBMA Emerging Artist of the Year The Po’ Ramblin’ Boys, and her current band, Alan Bibey & Grasstowne. Laura has also performed with Del McCoury, Ricky Skaggs, John Scofield, Sarah Jarosz, Tony Trischka, Becky Buller, and Darol Anger among others. Her music has been featured on Del McCoury’s SiriusXM radio broadcast, *Hand Picked with Del*, and in *Bluegrass Today*, *Vintage Guitar Magazine*, *Sing Out!*, and *Dirty Linen*. According to *Bluegrass Unlimited*, “Laura Orshaw has firmly established herself as a significant emerging artist in the arena of traditional American music... [she is] an extremely talented musician with unlimited potential.”

Akira Otsuka was born in Japan and started playing bluegrass as a teenager. He formed the legendary group Bluegrass 45 in 1967 and toured the United States in 1971 and 1972. He moved to the States the next year and since then has been active as a performer, studio musician, producer, educator and writer. Akira’s performance credits include The White House, the official residence of the Vice President of the United States, The Grand Ole Opry, The John F. Kennedy Center for the Performing Arts, the Smithsonian Institution, The Birchmere and many major festivals including the Joe Val Bluegrass Festival. He has performed or recorded with a stellar cast including Hazel Dickens, Bill Kirchen, Al Petteway, Stuart Smith of the Eagles, Bela Fleck, Sam Bush, Nils Lofgren, Emmylou Harris, Tony Rice, Danny Gatton and Ricky Skaggs. In 2012 Akira released a solo album, *First Tear*, and in 2018 produced and performed on *Epilogue: a Tribute to John Duffey* on Smithsonian Folkways Recordings.

Beginning his mandolin career in the Carolinas and making his way up to New England via Washington DC, **Ben Pearce** has played bluegrass mandolin all over the East Coast. Currently playing with multiple regional bands, Ben is also the sole proprietor of the Outlier Workshop (www.outlierworkshop.com), where he toils day and night to create some of the best mandolins and flattop guitars available today. Don’t let

his youthful appearance fool you! He knows a huge variety of tunes, songs and mandolin styles as a result of his careful study of many contemporary players as well as first- and second-generation mandolin giants.

As noted in *Mandolin for Dummies*, **Jim Richter** has increasingly been recognized over the last dozen years as one to watch for a more modern application of blues and blues-based rock to the mandolin. With 30 years of stage and teaching experience on mandolin, guitar, and banjo, Jim has performed with, opened for, or recorded with Anson Funderburgh, Gillian Welch & David Rawlings, Andra Faye, Rich DelGrosso, Don Julin, Will Patton, and Mike Compton. Equally as fresh as his mandolin style, Jim's instruction draws deeply from his experience as a licensed therapist. For 5 years Jim's own mandolin camp focused on helping adult learners to overcome being "stuck" in one's playing. Jim also has a mandolin book entitled "Richter Mandolin" that studies blues and rock using this adult learner approach. Jim regularly gigs with Gordon Bonham, Indiana blues-artist who formerly toured with Yank Rachel.

Don Stiernberg recently began his fifth decade as a working musician. Along the way he has been involved in many musical activities: performing, writing, recording, producing, and teaching, but is best known for his mandolin playing. Born and still based in Chicago, the mandolin found Don as he grew up "out in the woods" in the nearly-rural suburb of Wauconda, IL. Things came into focus both mandolin- and life-wise when his parents sent Don to study with Jethro Burns, famous comedian (Homer and Jethro) and the greatest mandolinist of his time. Currently, Don is regarded as a leading exponent of jazz mandolin style, and a respected teacher. The most recent of his nine recording projects is *Good Numbers*, a collection of standards and jazz tunes played by his working band, The Don Stiernberg Trio, which has performed coast to coast as well as in Germany and Brazil. Don has released four online video instructional courses for Soundslice.com and has conveyed his love of the mandolin and music at events such as Marshall Mandolin Summit(MI), Alan Bibey Mandolin Camp(SC), The Mandolin Symposium(CA), Great Lakes Mandolin Camp(MI), The Swannanoa Gathering(NC), Django in June(MA), Mandolin Camp North(MA), Steve Kaufman Acoustic Camp(TN), River of the West Mandolin Camp(OR), Cape Cod Mandolin Camp(MA), Ashokan Swing Week(NY), Accademia Internazionale di Mandolino(Italy), European Mandoline Akademy(Germany) and Momento Rio Bandolim(Brazil).

Widely acclaimed as one of New England's premiere instrumentalists, **David Surette** is highly regarded for his work on the guitar, mandolin, and cittern. His diverse repertoire includes Celtic and New England tunes, original compositions, blues and ragtime, traditional American roots music, and folk music from a variety of traditions. Surette is a gifted teacher, having taught at workshops and camps throughout the US, and in the UK. He is folk music coordinator at the Concord (NH) Community Music School, and artistic director of their March Mandolin Festival. His latest CD, *Waiting For The Sun*, a duo recording with Susie Burke, has been gathering widespread praise.

Joe K. Walsh is known for his exceptional tone and taste, and his collaborations with acoustic music luminaries including fiddle legend Darol Anger, banjo innovator Danny Barnes, modern master fiddler Brittany Haas, bluegrass stars the Gibson Brothers, and pop/grass darlings Joy Kills Sorrow. He's played with everyone from John Scofield to Bela Fleck to Emmylou Harris, and performed everywhere from festivals to laundromats to Nashville's Ryman Auditorium. After a number of award-winning years as mandolinist with the Gibson Brothers, Joe currently splits his time between an inventive string band called Mr Sun (featuring Darol Anger, Grant Gordy and Aidan O'Donnell), a trio with Danny Barnes and Grant Gordy, and his own band. An avid educator, Joe is a professor at the Berklee College of Music. He teaches regularly at music camps throughout North America and beyond, and teaches online through Peghead Nation.

Award-winning guitarist and mandolinist **Tony Watt** has performed throughout the United States, Europe, and even on the Grand Ole Opry. He has toured with Leigh Gibson of The Gibson Brothers, Jenni Lyn Gardner of Della Mae, and currently performs with Alan Bibey & Grasstowne. He has been featured in Bluegrass Unlimited and Flatpicking Guitar Magazine four times, and his version of Cherokee Shuffle with

Noam Pikelný and Andy Falco has been viewed roughly 200,000 times on YouTube. Tony is Education Co-Director and Vice President of the BBU, and a visiting artist at Berklee and Camp Coordinator at Ashokan (Ashokan.org). Tony also heads The Bluegrass University which presents JamVember, a bluegrass jamming "non-festival" held the weekend before Thanksgiving at the Sheraton in Framingham, MA (JamVember.com). Tony currently teaches lessons, classes, workshops, and jams throughout the Boston area and anywhere in the world online (TonyWattBluegrass.com)

Class Descriptions

David Benedict

Waltz Warehouse (AB-I) Get started on a couple classic bluegrass waltzes and check out the measured waltz tremolo and other embellishments to make your waltz playing really dance.

Geeking Out on Groove (AB-I) Listen to some sample recordings of different acoustic bands ranging from trad to modern to dissect the nuances of group rhythm and examine the roles of each instrument.

Jiving On the Jigs (I-A) The deep end of the Irish jig pool: learn repertoire, build comfort and versatility with the new right hand jig picking pattern and Irish triplet techniques, and explore ideas for melodic variations on each tune.

One Stop Double Stop Shop (I-A) Bluegrass double stops, locating movable shapes to play familiar melodies in a bluegrass style in various keys.

Revuegrass Revival (I-A) Take a look at the progressive instrumental side of newgrass and new acoustic music, getting hip to the tunes and techniques of the great masters Bela Fleck, David Grisman, and others.

Alan Bibey

Getting Slippery (I) Improving slides, hammer-ons, pull-offs and position shifts with an eye towards building speed and incorporating these new ideas into songs you already play!

Old Tunes, New Solos (I) Review the melodies to some popular fiddle tunes then explore some alternative break ideas for spicing up second and third solos. Enhance your knowledge of the fingerboard and get ideas for many other songs.

Using my Mandolin as a Roadmap (I) Build breaks to common bluegrass songs by using double stops as your roadmap. Transpose these doublestops to different chords and you'll be able to play a break to any bluegrass song as well as improve your breaks to songs you already know.

Messing with the Melody (A) Explore how to "play around the melody" tastefully with traditional as well as modern approaches. Upgrade your breaks to songs you already know and come up with solos for new songs by learning to weave in and out of the melody.

Improvisation (A) The journey to true improv including how to alter some of your favorite licks to get more out of them. An exploration that will get you on the road to creating your own style!!

Mike Compton

Return of the Hand Cramp (all) No-nonsense tremolo practice using drones and moving lines. Hand warmups to start.

Tennessee Blues (AB) Bill Monroe's first recorded tune. The straight ahead version without embellishments. All groove.

Rolling in My Sweet Baby's Arms--Monroe Brothers (I) A look at Bill & Charlie's version. Three interesting improvisations to learn.

If I Should Wander Back Tonight--Downstrokes And Variations (I-A) The date is circa 1946 and the place is the Grand Ole Opry. Two live takes by the classic bluegrass band, one with Earl, one without.

What Is 'Playing Ahead'?--Monroe's Hornpipe, Why Did You Wander (I-A) One of Bill Monroe's hardest techniques to grasp--setting up and thinking ahead to the next line before you get there.

Matt Flinger

Tremolo (AB-I) Approach tremolo slowly, using a couple exercises to help get a relaxed, measured and full sound. Learn a waltz or two and tremolo on single notes as well as double stops.

Fiddle Tune Variations (I) Learn a fairly straightforward old-time fiddle tune, then try varying that tune by changing the octave, adding open strings and using double stops and melodic lines.

Double Stops (I) Various double stop shapes over a few chords and using them as a tool to create solos on a bluegrass standard in the key of G!

Improvisation (A) A couple of standard chord progressions (one bluegrass, one swing) and approaches to improvising over those progressions--chord tones, arpeggios and scale choices as well as finding your inner voice.

Swing Mandolin Chords (A) Chord shapes to use in swing/jazz chord progressions. Start with a simple blues and work toward using I-vi-ii-V-I progressions.

Sharon Gilchrist

The First Step to Improv--Embellishing the Melody (AB-I) How to veer off the melody and start improvising. Find ideas for improv within the melody itself. Develop a tool kit of common ways to embellish any melody instead of feeling stuck and only able to play the melody.

Closed Position Fingering Pattern--I (AB-I) Learn one closed position pattern that can be moved anywhere on the neck to help find melodies and harmonize them with doublestops, in any song with a I-IV-V chord progression.

Closed Position Fingering Pattern--II Melodic Extensions (AB-I) Two ways that melodies commonly extend outside the basic closed position fingering, for melodies in I-IV-V chord progressions.

No, You Back Up! (I-A) The art of backing up a singer on a standard bluegrass song using double stops and fills.

Harmonizing the Melody (I-A) Twin mandolins are a rare and often pleasing sound--at least to mandolin players. We'll take the standard tune *Eighth of January* in D major and discuss the theory behind finding harmony parts to this melody. Learn the parts and have a tune you can jam on all weekend with other mandolin players. Come to class knowing the basic melody and learn the high and low harmonies for some triple mando playing.

Skip Gorman

Axing the Chop (AB) Some useful alternatives to the over-used, much-abused and often-annoying mandolin chop.

Salvaging the Old-Time Flavor in Bluegrass (AB-I) Many nuances in 'older rural music' reflect a culture of sound that is slowly being lost, ignored by many of today's musicians in both old-time and bluegrass. We'll examine some music by The Carter Family, The Monroe Bros. and others to pinpoint sounds well worth preserving.

Simplifying the Fingerboard to Facilitate Riffs , Fills and Cliches-- (AB-I) We'll sing some bluegrass standards and work on supporting licks and fills used by Monroe, John Duffy, Everett Lilly and Frank Wakefield and other bluegrass greats.

Sweetest Waltzes (I) A few waltzes from the bluegrass and old-time repertoires. Work on your tremelo and wrest some beauty from some lovely melodies.

Ridin' the Rails (A) Tunes like *Kansas City Railroad Blues* and *Ridin' The Blind Blues* and what makes them powerful and believable.

Carl Jones

The Key of G is Always Fine By Me (AB-I) Learn a couple of my favorite G tunes and try a bit of harmony to double our fun.

Octaves, Unisons, and Drones (AB-I) Easy ways to spice up your playing. We'll drone above or below the melody and make up our own picking patterns to improve flat pick flexibility.

Making Up Tunes on the Mandolin (AB-I) Ways to be creative on your mando and how to turn that into original tunes. Noodling exercises can become a springboard for fun tunes you can call your own. We'll inspire each other and have fun.

Mandomazing – Two Strings the Thing! (AB-I) Explore two string chord shapes and how they link up handily. Six magic shapes plus one that form a great foundation for playing melodies and back up. Improvising and playing by ear gets easier as our network falls into place on the fingerboard.

A Little Rag Goes a Long Way (I) Learn a nice rag, a varied and fun backup, and how to move smoothly from melody to backup.

Barry Mitterhoff

The Wreck Of The Old 97 (AB-I) The classic train- song play it through 5 versions from very easy to a more challenging McReynolds crosspicking-style.

Stomps and Rags (I) The mandolin's role in the bluesy swing of the 1920s.

The Gospel Turnaround (I) The classic intros to many gospel tunes. Learn a few kickoffs and compose some too.

Learn a Choro Tune (I-A) A brief look into the Brazilian style of music that features the mandolin and the great mandolinist Jacob do Bandolim.

Learn a Tex Logan Tune (I-A) Mandolin arrangement of one of the great fiddler's original tunes.

Doyle and Helen In B Major (A) An early mandolin break by one of the greats that will open up the key of B 'up the neck.'

Akira Otsuka

The Making of the John Duffey Tribute Album (all) Ronnie Freeland and I produced *Epilogue: a Tribute to John Duffey*, which was released from Smithsonian/Folkways in June of 2018. In this workshop I'll talk about how I met John, how the idea of this tribute album came about, location recordings including a hotel room in Louisville, song and artist selection (we used 53 musicians), song arrangements, John's Gibson F12 & Duck mandolins, and his connection to Folkways Records. Q&A session to follow.

Intro to Jazz Mandolin- I & II (AB-I) You're a bluegrass mandolin player and interested in getting into swing and jazz? I'll start with *Salty Dog Blues* and discuss 6th, 7th, diminished and augmented chords, the circle of 5ths, passing chords and turnarounds. We'll also discuss some favorite swing tunes like *Oh, Lady Be Good*, *Minor Swing*, *Sweet Georgia Brown* and *Alabama Jubilee*.

Ben Pearce

Know Thy Mandolin (all) The construction and constituent parts of the mandolin, how each contributes to the functioning of the mandolin as a whole. Setup tweaks that you can do yourself to improve playability. How to take care of your instrument and identify when things are amiss.

Learning the Numbers--I, IV, V (AB-I) The most common bluegrass and folk progressions and the mandolin as a great tool for playing rhythm along with them. And we'll unlock a fundamental secret to navigating the mandolin fingerboard.

What Key... Who Cares? (AB-I) Want to back up a singer who insists on capoing at the first fret on every song or plays in G#? By looking at chords as movable "blocks" instead of specific fingerings, we can use them to play in many keys. We'll also look at the melodic side of this coin.

Dissecting Doublestops (I) Understanding doublestops in terms of scales as well as partial chords helps underscore their harmonic underpinnings, their place in the chords over which they are played. How to use doublestops in both lead and backup playing.

Get a Grip! (I-A) Look behind the most ubiquitous bluegrass "grip" shape to its harmonic underpinnings and extend them as a source of endless variation of licks, fills, and improvisational direction.

Jim Richter

Music Theory for the Blues Mandolinist (AB-I) The rudiments of blues scales and 7th chord harmony.

Inner Motivation and Acceptance as a Mandolinist (AB-I) The dilemma of the perpetual beginner, the individual who has played 5 to 10 years and still identifies as a beginner. Explore the "why" behind your choice to play mandolin. Active participation by each student is a must to receive maximum benefit.

Playing With Commitment--Common Blues Techniques for Mandolin (AB-I) Unlike fiddle tunes or modern bluegrass playing that is often linear with long series of eighth or sixteenth notes, blues playing relies heavily on left hand techniques that give life to phrasing. Right hand techniques focus more on power and character than facility honed through the pick-theory adherence needed for contemporary mandolin compositions. By the end of this class you'll have better ideas for giving life, breath, and character to your blues playing.

Improvisation And Jamming for the Blues and Rock Mandolinist (I) Blues box patterns, song structure, building solos, and understanding how to play over common blues changes.

Arranging Blues and Classic Rock Guitar for Mandolin (I-A) Rethinking mandolin as a rock instrument using a blues framework. Strategies for arranging great tunes by ZZ Top, Steve Miller, Led Zeppelin, AC/DC, Jimi Hendrix, and more. Includes review of blues box patterns, sonic uniqueness of mandolin to mimic guitar "power chords," how to use guitar tablature, and arranging.

Don Stiernberg

Rhythm and Repertoire (AB-I) Creating rhythm parts for swing tunes-- 3 levels: "basic", "more interesting" and "anything goes"--analyzing progressions to promote memorization and understanding of lots of tunes-- notes to add on--notes to leave out--amazing your friends by dancing chordally across the entire fretboard.

A New Look at Chord Playing (I) Are there easier ways to form colorful or nasty chords? Are there easier ways to connect one chord to another? What impact does the style of music have on which voicing you use? Exercises for making chord changes smooth, easy, and automatic- when to jump all over the place--when to hang in one area.

Great Moments in Improvised Mandolin Solo History- demo and hands on (I) Listening to and looking at solos created by great improvising mandolinists such as Burns, Gimble, Moore, Monroe, Grisman, Bush, et al.--working ideas from the greats into your own solos--theoretical analysis of hip licks--what were they thinking?--were they thinking??

This class will have handouts and playing the solo materials is encouraged.

Improv Basics for Bluegrass and Swing Players (I) Step by step system for getting your own solos going -"paraphrase" vs. "free invention": exploring two distinct approaches to creating a linear solo--what to listen for--finding things on the fretboard--getting your chops ready to keep things flowing--how the grassers can help the jazzers--how the jazzers can help the grassers.

Melodic Vocabulary and Repertoire (I-A) Responding to chord symbols by knowing what notes to use- extending scales into fretboard territories- working toward definitions of melody, pattern, phrases, and licks- content rich tunes that clearly illustrate melodic language or have awesome phrases- the "good notes".

David Surette

Open Chord Strumming (N/B/AB) Joining Beginner Track Learn some simple open chord shapes that sound great, as well as a variety of strumming patterns in several styles.

Old-time Mandolin (AB-I) Learn a couple great old-time Southern fiddle tunes, and how to make them come alive with simple, groove based playing.

Playing in 6/8 And 9/8 (I) Learn an Irish slip jig and an Italian tarantella!

Celtic Tunes and Techniques (I-A) Aspects of Celtic style mandolin, including ornamentation, droning, and jig picking. We'll address these topics while working on a reel and a jig.

Acoustic Rock or Folk/Rock for Mandolin (I-A) Beatles, Dead, etc.

Joe K. Walsh

Easy Tunes that Sound Good on Solo Mandolin (AB-I) We all play by ourselves at home quite a lot. It's nice to find a tune or two that can sound like a complete story while played on one mandolin. We'll check out one or two of these.

Fingerboard Layouts (I) Develop your knowledge of fingerboard pathways, using arpeggio patterns, working towards playing a simple blues in every key.

Improvising on a Fiddle Tune (I-A) We'll learn a simple diatonic fiddle tune and use it as a vehicle for exploring ways of improvising melodically.

The Golden Eagle--The Perfect Learning Vehicle (I-A) *The Golden Eagle*, a twisty tune played all over the country, is a great vehicle for learning about arpeggios, for working on non-diatonic sections, for checking out different ways to play triplets, and for working on our right hand string crossing chops. We'll learn the tune and then some larger concepts that the tune demonstrates.

Dawg Mandolin (I-A) David "Dawg" Grisman has written some of the classic mandolin and string band melodies, and his tunes are loved and played everywhere. Learn a couple of the friendlier Dawg tunes.

Tony Watt

Fundamentals of Ear Training (all) A set of skills that you can learn and practice just like chords or leads. The basics, including hearing chord changes and finding simple melodies.

The Three Most Important Practice Techniques Ever (all) With these Important Practice Techniques you can become the musician you've always dreamed of being... motivation to practice required.

Introduction to Improvising (AB) It's never too early to start improvising, provided you have a framework to work within. We'll use the pentatonic scale to introduce the fundamentals of improvising, then discuss the more complicated approaches to making up solos on the fly.

The Power of Alternate Picking (AB-I) Alternate down/up picking is arguably the most important part of bluegrass mandolin playing. Unfortunately, most tabs don't tell you the pick direction for each note, but you should determine it. We'll cover the fundamentals of alternating down/up picking, as well as exercises for mastering the technique.

Understanding Double Stops (AB-I) Double stops can be used to fill out your solos to vocal tunes, and much more. We'll focus on the basics including where to find them and how to use them. Even if you're already familiar with double stops this class will help you understand how and why they work.

Other Events Run by Mandolin Camp Faculty/Staff

Monroe Mandolin Camp

Mike Compton

September 18-22, 2019

Monteval TN

<https://monroemandolincamp.com/>

Ashokan Bluegrass Camp

Tony Watt

August 5-9, 2019

Olivebridge, NY

<https://ashokan.org/bluegrass-camp/>

JamVember "Non-Festival"

Tony Watt

November 22-24, 2019

Framingham, MA

<https://www.jamvember.com/>

Alan Bibey Mandolin Camp

Alan Bibey

August 21-23, 2019

Myrtle Beach, NC

<https://alanbibey.com/>

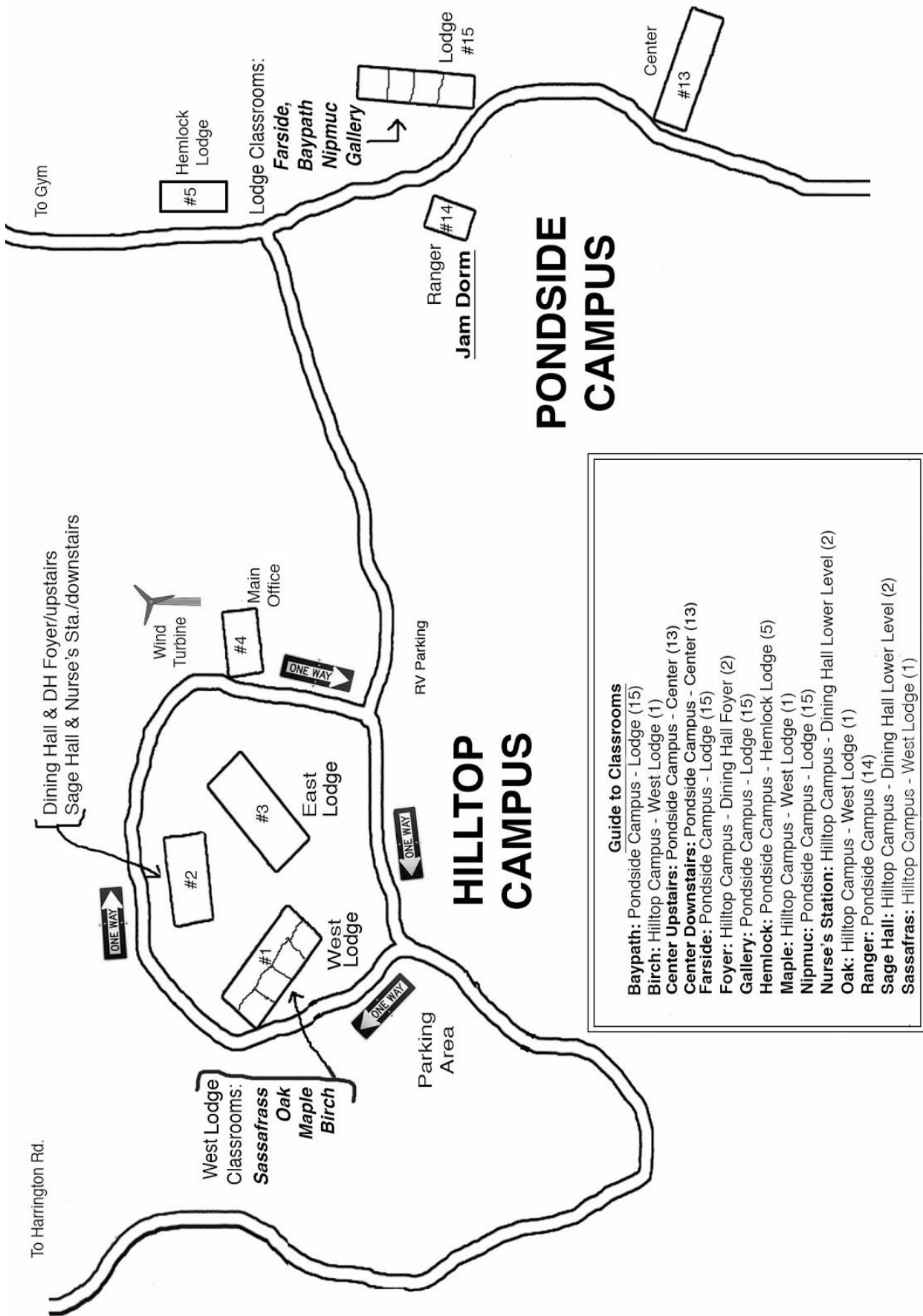
Richter Mandolin Camp for the Rest of Us

Jim Richter

July 10-13, 2019

Bloomington, IN

<http://www.jimrichter.com/>



Guide to Classrooms

Baypath: Pondsides Campus - Lodge (15)
Birch: Hilltop Campus - West Lodge (1)
Center Upstairs: Pondsides Campus - Center (13)
Center Downstairs: Pondsides Campus - Center (13)
Farside: Pondsides Campus - Lodge (15)
Foyer: Hilltop Campus - Dining Hall Foyer (2)
Gallery: Pondsides Campus - Lodge (15)
Hemlock: Pondsides Campus - Hemlock Lodge (5)
Maple: Hilltop Campus - West Lodge (1)
Nipmuc: Pondsides Campus - Lodge (15)
Nurse's Station: Hilltop Campus - Dining Hall Lower Level (2)
Oak: Hilltop Campus - West Lodge (1)
Ranger: Pondsides Campus (14)
Sage Hall: Hilltop Campus - Dining Hall Lower Level (2)
Sassafras: Hilltop Campus - West Lodge (1)

Prindle Pond Conference Center