



# The Silver State String Buster

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**SAVE THE DATE: THE 33RD BOWERS MANSION FESTIVAL!!!**

The NNBA Bowers Mansion Crew is hard at work on the 33<sup>rd</sup> Annual “Biggest Little Music Festival in the World”, scheduled for August 17-19, 2018. While the suspense about the lineup grows as fans await press releases, persons close to the event planning have leaked a few details to the website (<http://nnba.org/bowers-mansion.html>) the advance tickets can be purchased for a mere \$25, but after August 11<sup>th</sup> will be \$30. As usual, children 12 and under are free. Watch the website for future details.

Never been to a Bowers Mansion Festival? Or want to relive the Bowers 32<sup>nd</sup> the 31<sup>st</sup>, the 26<sup>th</sup>, Or the 25<sup>th</sup>? Or something in between? Visit youtube.com – type in “Bowers Mansion Festival” and the sights and sounds which delighted Bowers Mansion attendees at Festivals Past are at your fingertips, posted by NNBA members like Bob Piechocki, Randy Shelton, and Jim Davidson. You can take your pick from great festival overviews or focus on your favorite performers.

Here are a few links to get you started: <https://www.youtube.com/watch?v=rgWLtTVu8z8> (Bowers 31st)

<https://www.youtube.com/watch?v=-haZfhB2NFc> (Bowers 26<sup>th</sup>)

[https://www.youtube.com/watch?v=u1\\_MU7xt8FA&t=2s](https://www.youtube.com/watch?v=u1_MU7xt8FA&t=2s) (Bowers 32<sup>nd</sup>)

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Want to ratchet up your enjoyment of the upcoming August festival? Sources familiar with Bowers are predicting that, once again, there will be no shortage of opportunities for 60 or more cheerful souls who want to help make this Bowers another great success. Even those of us who are most comfortable in our roles as the appreciative audience members can find a pathway to becoming [more] active participants, without having to do all that hard pickin' practice stuff that mastering a musical instrument requires.

Volunteer are always needed for everything from pre-show setup to post-show set striking, from security patrol to wrist-band application. Interested? Contact any NNBA Board Member before they contact you!

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### **BRAGGING CORNER**

*Sharing our musical honors and milestones*

**Sharon Tetly**



Sharon Tetly won an honorable mention in the 8<sup>th</sup> Annual Reno Gazette Local Original Song Roundup for "Sandy's Song (The Dreams We're Living Today)". Sharon, a singer and dobro player extraordinaire and a pillar of the Sage Creek Band, recorded the song with the band as part of the contest. Upcoming appearances by Sage Creek include Bowers Mansion Music on the Front Porch on Jun 1<sup>st</sup> at 7 pm; Galena Creek Regional Park on July 13<sup>th</sup> at 7 pm; and Sparks United Methodist Church on August 26<sup>th</sup> at 5 pm.



**BRAGGING CORNER (cont.)****Sierra Sweethearts**

The Sierra Sweethearts (Cindy Gray, Catherine Matovich, Kristell Moller, and Lynn Zonge) won the prestigious 2017 FORTE Americana, Bluegrass and World Music Award. (FORTE stands for “Fans Of Reno Tahoe Entertainers”. It is a local non-profit which honors local entertainers in a yearly Oscar-inspired gala, with proceeds going to charity.) Next local performances of the Sweethearts are 11 a.m., April 22nd, at Reno Earth Day, and 9 a.m., April 28th, at Genoa Western Heritage Day. Their first CD and its release party are eagerly awaited any day now.

**[Editor’s note:** Help grow the traditional music scene in Northern Nevada by sending news of awards, honors, prizes, CD releases, and other musical milestones to *The Silver State String Buster* at [nbanewsletter@gmail.com](mailto:nbanewsletter@gmail.com) .]

**TOE JAM: JAMMIN’ AFTER MIDNIGHT****by Carl Heard**

There are two types that go to festivals: those that plug their ears when they go to bed and those that don’t. Bowers Mansion Festival last August helped to highlight this difference in two interesting ways.

The jam scene at the Festival was where it has been as long as I have been going, nestled among the trees at the group site of Davis Creek Campground. The three jam sites were set up but with site changes, the parking area and the crowds were both smaller than before; despite this, the jamming was collegial and fun. The old maxim “take fishing gear for a good jam experience” was again confirmed: good lighting, a rug, armless chairs, and a cooler full of beer worked just fine.

Seems the most memorable jams for me have always been after midnight, when the crowds may still be steady (like they were at the Father’s Day Festival in Grass Valley) but the playing circles are a bit smaller. At Bowers/Davis Creek, I got a chance to play with some old friends I don’t see more than once or twice a year and the jams were particularly sweet. As usual, the players were a couple of rungs further up the skill ladder ahead of me, and for the first time in a while I played bass. The music tended to traditional bluegrass but varied more widely as the hours passed.

This year, for the first time, I noticed that two ghost-like figures came out of the shadows and just sat down, drank a couple of beers, and left around 1:30 or so, disappearing just about like they came. At about 2 in the morning, a young guy showed up and sat in a chair; when we

asked he said he didn't want to play. Although he was a player, he'd just heard the music and wanted to listen. We played at least another hour more; he just nodded and listened until the end. Take home lesson: Just one listener focuses a jam more than any other thing.

Not sure if we actually got better as the night went on but familiarity, some hours playing together, and copious libations convinced me that we *were* better. The next day, several people mentioned how much they enjoyed the late-night music, something that occasionally occurred at other festivals. Persistence at festivals and the tolerance of the community, and the generous appreciation of nascent talent continues to convince me of the wisdom of jamming after midnight.

## THE CLUMSY MANDOLIN GOES TO HEAR THE FATHER OF NEWGRASS MUSIC

by Steve Gallagher



As any of you bluegrassers out there already know, there has not been much of a bluegrass scene in Reno for some time now. The days of the Nugget and Peppermill bringing in nationally known artists are long gone and other attempts to have a local scene by promoters have fizzled. When you consider it, besides Art Town and on a smaller scale, Mountain Music Parlor, the leading

bluegrass venue is our own NNBA Bowers Festival.

One happy exception is the Crown Room at The Crystal Bay Club on North Shore Lake Tahoe. There is a promotional company called Devil Dog Productions that seems to bring in a steady stream of Bay Area and bluegrass acts to the Lake Tahoe area. I don't know much about them but they certainly got my attention when they landed the Sam Bush Band for November 3<sup>rd</sup>. I bought two tickets and talked my bass playing friend Ben Thomas into going to the show.

After a windy drive over Mt. Rose Highway we pulled into the covered parking of the casino and took the short walk into the Crown Room. The room seems to be a cross between a Swiss style lodge and a hay barn with high open wooden beams and paneling on the side walls. The drawback to this venue is there is no seating except in the rear and sides so, to hear the show, it is a standing gig. I found the casino staff to be both helpful and friendly. I did seem to stand out a bit as an old man among the millennials at the front of the stage.



Before I review the performance, maybe I should introduce Sam Bush to any reader who may not know him. Sam started out as one of those child prodigies on fiddle, winning junior division as a teen at the Old

Time Fiddler's Contest in Weiser, Idaho. At age eighteen, he moved from Bowling Green to Louisville to form Bluegrass Alliance. The band dissolved a year later and reformed as New Grass Revival. After several personnel changes the band steadied into a lineup of banjo virtuoso Bela Fleck, electric bass player, (against the rules in those days!), Pat Flynn on guitar, and the tremendous singer John Cowan. This band was known for taking popular and more modern songs and playing them with a bluegrass configuration. This style has come to be known as newgrass and is still being performed today by many well-known bands.

From 1979 to 1981, New Grass Revival toured with Leon Russell as his backup band. They were the yearly house band at the Telluride Bluegrass Festival and were instrumental in attracting other acts to perform there. The Revival enjoyed success through the eighties performing as Garth Brook's band on two of their songs with his voice replacing theirs ("Do What You Gotta Do", "Calling Baton Rouge"). The Revival broke up in 1989 with Sam immediately joining Emmy Lou Harris in the Nash Ramblers. Through the nineties, Sam performed with bluegrass superstar band Strength in Numbers, Lyle Lovett's Big Band, and the Flecktones. Sam has appeared on countless country albums as a mandolin sideman. Among all these projects, he routinely recorded and toured with his own band of hot pickers keeping the newgrass flag flying.

Sam has received many awards for his achievements including IBMA mandolin player of the year four times, a Grammy in 1992 for best Country Duo with Emmy Lou Harris and a Grammy in 2001 for the soundtrack of *O Brother, Where Art Thou*. In

2010, the Kentucky Legislature voted Bowling Green as the "Birthplace of Newgrass Music" and Sam as the "Father of Newgrass Music."

The current Sam Bush band consisting of Scott Vestal on banjo, Todd Parks bass, Steve Mougin guitar/vocal, and Chris Brown on drums, came onstage and opened with "Play By Your Own Rules", co-written by Sam and Steve. The song suggests we should all be comfortable being ourselves. They tipped their hat to another newgrass artist, the late John Hartford, by playing a loyal rendition of his tune "Up On the Hill Where They Do Do the Boogie". Of course, they had to salute Mr. Monroe by doing his "Roll on Buddy". They performed another new song co-written by Jon Randall called "I Just Want to Feel Something", a song about performing music while we can. He then sang, "I just want to feel something before I get too old." And looked right at me! The band finished their set with an old Revival instrumental called "Saporro" which gave each member of the band a chance to stretch out and take extended breaks varying the theme of the song. In 1984 when that originally was released, I considered it the longest bluegrass song ever. The Sam Bush Band stretched it out even longer complete with Sam playing slide mandolin and Scott replicating and exceeding Fleck's banjo. The audience demanded and received an encore of Bob Marley's "One Love".

All-in-all it was a great performance showcasing these pickers making a living in Nashville and continuing the newgrass style of music. I was hoping that maybe some of Sam's mandolin magic might rub off on me that night. I did spot Mike and Linda Madan from Reno Swing Set in the audience. Maybe they were hoping for the same

thing. So, if you are interested in some good new bluegrass, take a look at Devil Dog productions. I see they booked Yonder Mountain Sting Band and the Travelin' McCourys, too.



## POLISH UP YOUR PICKIN'

The best way to polish up your pickin' is to pick, especially with others. But where to do it? NNBA and others in Reno provide great opportunities several times a month; nearby festivals and camps provide both structured on-the-grounds (and at all hours) too.

### Reno Jams

(the [nba.org](http://nba.org) calendar tracks them all)

- *NNBA Sunnyside Bluegrass Workshops and Jam.* 1st and 3rd Wednesdays each month, 7-9 pm; First Congregational Church, 627 Sunnyside Drive, Reno. All skill levels are welcome. Usually at least three different levels and different style jams are going in separate rooms,

simultaneously.

- *Ceol Irish Pub*, 538 S. Virginia, Reno, has live music, weekly Celtic jams, and an advanced NNBA Jam once a month. <http://ceolirishpub.com/>
- *Mountain Music Parlor*, 735 S. Center St., Reno. Jams galore: old-time, cowboy, Swedish, and more. [http://mountainmusicparlor.com/?page\\_id=908](http://mountainmusicparlor.com/?page_id=908)

### Slightly Further Afield

Here is a list of fairly local music camps and festivals this summer. The list is for information only and is far from complete – no endorsements or recommendations are implied, except for the NNBA-sponsored event of Bowers Mansion. Interested parties are encouraged to check out Mandolin Café (<https://www.mandolincafe.com/>), Banjo Hangout (<https://www.banjangout.org/>) and similar sites. Also, ask other NNBA members who ride the Bluegrass Trail for recommendations, even they just ride a short ride as far as Sunnyside, twice a month.

- *Grass Valley Father's Day Festival* (<http://fathersdayfestival.com/>) and *Music Camp* (<http://cbamusiccamp.com/>) Grass Valley, CA. Father's Day Weekend.
- *California Coast Music Camp*: Two sessions. July 8-14. July 15-21, 2016. Near Auburn, CA. [www.musiccamp.org](http://www.musiccamp.org)
- *RiverTunes Music Camp*: July 29-Aug 2nd. Coloma, CA. <http://rivertunes.net/>
- *Susanville Music Festival*: June 22 – June 24, music camp June 19 – June 22. Susanville, CA see Susanville-Bluegrass-Festival page on Facebook for links.

- *Bowers Mansion Bluegrass Festival: NNBA sponsored.* August 17-19, 2018. Washoe Valley, NV (Carson City) No instructional camp, but good pickin' at the nearby Davis Creek Park's campsite until the wee hours.  
<http://nnba.org/bowers-mansion.html>
- *Strawberry Music Festival:* Labor Day Weekend and Memorial Day Weekend, Nevada County Fairgrounds, CA.  
<https://strawberrymusic.com/>
- *Walker Creek Music Camp:* Fall Camp 2018. Marshall, CA.  
<https://www.walkercreekmusiccamp.org/>

## HISTORY CORNER



Any history buffs like me out there? I know to understand our bluegrass music, a look at our roots can be very enlightening. I've been reading a collection of *Pickin'* magazines from the late 1970's and enjoying many articles and interviews with our bluegrass icons.

Here's a few excerpts and musings. Hope you enjoy!!

### *January 1979: BOBBY HICKS: BLUEGRASS FIDDLER* by Douglas E. Green

"Bobby Hicks is one of those remarkable musicians who finds his tastes and interests cross all musical boundaries. A master fiddler, in his forty-five years ... [remember this is from 1979] ... Bobby has explored virtually every country-oriented fiddle style". He says: "My dad went out and bought me a fiddle because it was very popular at dances and on the radio." Hicks began working with local bands while still in high school and even played a while with Jim Eanes. Bobby went to see Bill Monroe and the Bluegrass Boys in his area, and as it so happens, Bill was short a bass player.

Bobby volunteered to help Bill out, and Bill hired him that night to start touring with the band and play bass. It took Monroe almost two weeks to realize what a great fiddle player Bobby was, so Bill moved Hicks to fiddle, and that lasted over six years.

### *February 1979: LESTER FLATT: TALKING WITH A BLUEGRASS GIANT* by Don Rhodes

"This month...marks 10 years since guitarist Lester Flatt and banjo player Earl Scruggs went separate ways. With them went 20 years of musical history. When you put an album on your record player on in your tape player you will not be hearing a 'new' Lester Flatt." Lester compares his unmistakable style to a church bell on a Sunday morning of long ago. He's consistently true to his roots.

Lester says: "I just try to be myself, and I'm basically a country boy. There's one song I wrote called 'Don't Get Above Your Raisin'. I certainly was born poor, poor as Job. I have never forgot my background. If a man changes, maybe there wasn't a man there to start with, especially if a few dollars makes a difference in him."

Lester Flatt co-wrote some excellent songs and recorded them with Bill Monroe and the Bluegrass Boys in the mid-'40's. He wrote "Sweetheart You Done Me Wrong", "My Little Cabin Home On The Hill" and "Will You Be Loving Another Man". When asked if that song was about soldiers going off to war, Lester said: "Yes, it is a war song. I guess you're about the first person to ask me that."

It was no secret in the bluegrass world that Bill Monroe held a grudge when Lester and Earl left him to form their own band. Monroe didn't speak to Lester for over 18 years. With the success of Lester Flatt and the Nashville Grass, Bill relented and invited Lester to bring his band to Bean Blossom. Lester recalls: "When I came out on stage with Bill, the crowd gave us a standing ovation as soon as we shook hands. It was the greatest thing I had seen since I have been in show business. Even a lot of the other entertainers were crying."

Great interview!!

Now here are a few fun acts to catch in 1979:

Carl Story & the Ramblin' Mountaineers in Hiltons, Virginia

Jimmy Martin and the Sunny Mountain Boys in Kings Mountain, North Carolina

Red Allen and the Kentuckians in Stumptown, West Virginia

High In The Saddle at the Depression Deli, Reno, Nevada

Damascus Road at the Father's Day Festival in Grass Valley, California

Doc Watson in Vienna, Virginia

The Dillard's and Lester Flatt and the Nashville Grass in Frederick, Maryland

Hope this trip down memory lane was fun. Get out and see some great bluegrass in Reno this year!

Cousin Jim

## NAME THAT TUNE!

by Rick Rinehart

We'll give you a lyric from a popular song. You name the song. (Answers on the last page.)

1. "Was in the spring, one sunny day"
2. "The days are long, the nights are lonely, since you left me all alone"
3. "The love light that gleamed in your eyes has gone out to my surprise"
4. "I'm going away, I'm leaving today, I'm going but I'm not coming back."
5. "There's a path back in the mountains, that one room house where I was born."
6. "It's been ten long years since I left my home."
7. "Darlin', you can't love one"
8. "How can I roll when the wheels won't go"
9. "I'm going to meet my mother, she said she'd meet me when I come"
10. "It was late last night when Willie came home"



## FOX ON THE RUN

© 2017 by Wayne Erbsen

In the early 1970s “Fox on the Run” was among the most requested bluegrass songs. Along with “Rocky Top,” a bluegrass band could scarcely play a show without fans yelling for “Rocky Top” or “Fox on the Run.” The song was written in 1968 by an Englishman named Tony Hazzard and first recorded as a rock song by Manfred Mann in February 1969. The first bluegrass band to record it was Cliff Waldren and the New Shades of Grass. Listening to this bluegrass recording, a lot of people were puzzled by one line of the lyrics that sounded like Cliff was singing “I fillustrate a girl.” Of course, nobody had a clue what Cliff was singing about. Relief came in 1970 when “Fox on the Run” was recorded by the Country Gentlemen. The lead singer, Charlie Waller, clearly sang “I see a string of girls,” which made a lot more sense than “I Fillustrate” a girl, so that’s how most bluegrass bands sang it.



CLIFF WALDREN

About twenty years ago I received an email message from Cliff Waldren, who contacted me about playing his new CD on my “Country Roots” bluegrass radio show. Armed with Cliff’s email address, I seized the opportunity to get to the bottom of the “fillustrate a girl” question that had been bugging me for years. Here’s what I wrote to Cliff.

“Hi Cliff: While I've got you on the line, I have a question that's been burning a hole in my mind for almost 30 years. On the second line of the 2nd verse of your early recording of Fox on the Run, you seem to be singing "I fillustrate a girl." What, pray tell, are you singing?”

Here is Cliff’s response.

“Hi Wayne,

Regarding your question about THE FOX! My partner in music at that time Bill Emerson gave me the words to “Fox On The Run.” You heard right that is what I’m saying. I wanted to change that part of the song because it didn’t make any sense to me. So later, after Bill went with the Country Gent’s I started saying I see a string of girls and that’s what Charlie Waller is saying in their version.

It was very hard to understand what Mannford Mann was saying on the original recording. But, several years later a good friend of mine told me the correct words was “I illustrate a girl.” Believe me that has haunted me for the past 30 some years. I wish there was some way I could fix it but, I can’t so, I’ll just have to live with it.

I’ll have to say, I learned a good lesson since then I’ve tried to make sure the words are right and I try and say them where folks can understand what I’m saying.

Take care,  
Cliff”

With some digging, I found Tony Hazzard’s original lyrics. Note: The verse with the asterisk was written by Tony much later than the original lyrics that were recorded by Manfred Mann.



The Country Gentlemen



**FOX ON THE RUN**

Now everybody knows the reason for  
The Fall,  
When woman tempted man in Paradise's  
hall.  
This woman, she tempted me and she  
took me for a ride,  
And, like the weary fox, I need a place to  
hide.


She walked through the corn leading  
down to the river,  
Her hair shone like gold in the hot  
morning sun.  
She took all the love that a poor man  
could give her  
And left him to die like a fox on the  
run.

\*It was many years ago, but it feels like  
yesterday,  
When she led me through the corn on  
that fateful summer day.  
I saw the sunlight in her hair; I saw the  
promise in her eyes;  
And I didn't even care that her words of  
love were lies.

Come raise your glass of wine and fortify  
your soul;  
We'll talk about the world and the  
friends we used to know.  
I'll illustrate a girl who wandered  
through my past.  
She didn't care to stay; the picture  
cannot last.

+++++

Wayne Erbsen has been chasing songs  
and their background histories for close to  
fifty years. He has written over thirty song  
and instruction books for bluegrass and  
clawhammer banjo, fiddle, mandolin,  
guitar, and ukulele. He claims he can teach



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## CD REVIEWS

by Cousin Jim Lappin

*NEW CLASSICS*

**Rattle & Roar**



by The Earls of Leicester (pronounced "Lester" in Jolly Old England)

The masterful music of bluegrass icons Lester Flatt, Earl Scruggs, and the Foggy Mountain Boys is once again front and center on our radios and record players. Jerry Douglas, dobro virtuoso, has created The Earls of Leicester, a super group of pickers and singers, to bring the music of Flatt and Scruggs to a new generation.

*Rattle & Roar* is the second CD by the Earls and gives us 21<sup>st</sup> century listeners a trip down memory lane. The group features Jerry Douglas on dobro, much like the original recordings with Josh Graves. Shawn Camp re-creates Lester's G-run, classic rhythm guitar, and smooth crooner's voice. Filling-in for Earl on banjo and fingerpicked guitar is the great Charlie Cushman. Johnny Warren's dad Paul played fiddle for the Foggy Mountain Boys and Johnny plays his dad's fiddle on this recording. Jeff White plays the mandolin, Curly Seckler style,

while Barry Bales pounds out the beat with the doghouse bass.

The Earls jump-start the album with "The Train That Carried My Girl From Town". Next the blistering banjo of Charlie is featured on the Flatt/Monroe song "Why Did You Wander?". Johnny's fiddle opens the next tune, "All I Want Is You".

Jerry's dobro slides into the Roy Acuff tune "Steel Guitar Blues" and the boys give us a great four-part harmony gospel song "You Can Feel It In Your Soul". This song give's Charlie a chance to finger pick the guitar, much like Earl did almost 70 years ago.

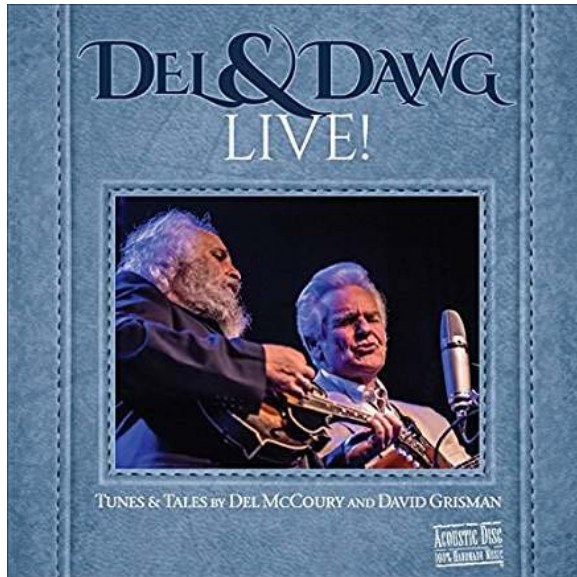
The guys cover the Lester Flatt hits, "Mother Prays Loud In Her Sleep", and "I'm Working On A Road (To Glory Land)". Other great hits on the CD include "Will You Be Lonesome Too?", "Just Ain't", and "Branded Wherever I Go". In their stage shows,

Shawn introduces the next song by Charlie on banjo. He says Lester's lines, "Now here's Charlie with a little bit of tunin' and a whole lot of pickin'" and they tear into "Flinthill Special".

The Earls recorded 17 tracks for us, and are currently traveling the festival circuit.

This is one group that I would love to see in person, but for now, I'll just listen to this great CD!!

**TITANS OF BLUEGRASS**  
**Del & Dawg Live**



**Tunes and Talk by Del McCoury and David Grisman**

These two greats of our music, Del McCoury and David Grisman, met at Del's first performance with Bill Monroe at New York University in 1963. Del did some wonderful banjo picking for Monroe that night, and after the show met a young mandolin picker from the audience, David Grisman. After visiting for a while, the two young musicians started a lifelong friendship. Within three years, they played a show of their own together in Troy, NY.

Del moved from Monroe's full-time banjo man after Bill Keith joined the Bluegrass Boys; Del picked up rhythm guitar and lead singing for Mr. Monroe. You can hear his signature G-run and singing lead on many classic Monroe recordings.

This two CD set, recorded live, features Del and David singing many great bluegrass standards, and sharing lots of stories from their careers. David wrote an instrumental to honor Del's classic rhythm guitar playing called "G-Run Blues". Del shows the

audience each of the great guitar runs by Jimmy Martin, Lester Flatt, and Red Smiley; David kids the audience that all these greats had the "runs". Del plays not only the G-run but also the C- and D-runs in the song. Very tasty.

The guys feature several old songs to start the show. You'll like "Feast Here Tonight", "Shackles & Chains", and "East Virginia Blues". Del sings his signature song "Dark Hollow" and David helps on "Toy Heart". David follows with a medley tribute to the late Bill Keith, "Salt Creek, Devil's Dream, and Shenandoah Breakdown" played on mandolin instead of banjo.

Del and Dawg start their second set with "Gotta Travel On" and "The Wild Side Of Life", about honky-tonk angels. David plays a great cross-picking style of mandolin.

David wrote the instrumental "Del & Dawg" just for this album, and performs his classic "I'm My Own Grandpa". They perform "Brakeman's Blues", "Tennessee Waltz", and "New River Train". They close the show with a spiritual medley "Life's Railway To Heaven" and "Shalom Aleichem".

I was fortunate to see these two greats in concert together at the Nugget a few years ago. They both brought their bands, so we got some great bluegrass, some fun Dawg music (very cool jazz) and all the bands combined to play Jimmy Martin's "Hit Parade Of Love". David explains his nickname came from the years with Jerry Garcia (Spud), Vassar Clements (Clem) and Peter Rowan (Red) in Old And In The Way.

This CD set is a must-have to add to your bluegrass collection!!

### **EDITOR'S NOTE**

I would like to ask all readers for your help in filling some of these pages. To that end, there is a new, easy-to-remember Google email ([nnbanewsletter@gmail.com](mailto:nnbanewsletter@gmail.com)) where you can send contributions, questions, and comments. So if anyone wants to submit an article, a news note, photo or an ad for anything related to making or enjoying our music, it should be easier than ever. Don't worry about sending a perfect, polished product the first round –

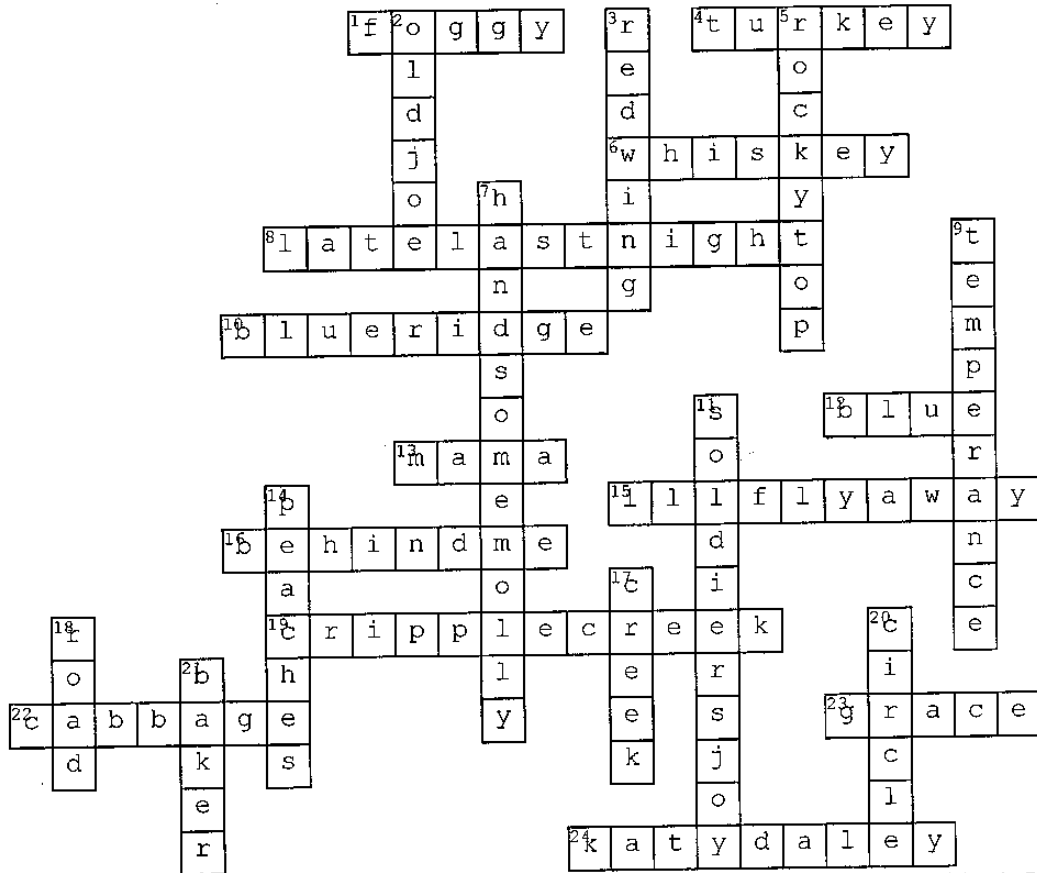
that is what editors are here to help you achieve.

Also, many thanks to those whose words appear in this issue. Contributors make the newsletter.

See you again around the solstice!

Jennifer Brand, Editor

**SOLUTION TO THE WEDNESDAY NIGHT JAMMIN' PUZZLE**



Created with TheTeachersCorner.net Crossword Puzzle Generator

**Across**

- 1. What's the weather at the top of the mountain? (foggy)
- 4. The bird in the hay (turkey)
- 6. Before breakfast! (whiskey)
- 8. When Willie came home (latelastnight)
- 10. Location of many homes? (blueridge)
- 12. Proper color of grass (blue)
- 13. Strict parent (mama)
- 15. A pilot's motto? (illflyaway)
- 16. Where i left that girl (behindme)
- 19. Colorado gold rush town (cripplecreek)
- 22. Bluegrass boiled dinner? (cabbage)
- 23. Amazing or Kelly or Tuesday's Child (grace)
- 24. Heavenly Moonshiner (katydaley)

**Down**

- 2. Mr. Clark (oldjoe)
- 3. Certain blackbirds' song (redwing)
- 5. Corn won't grow there (rockytop)
- 7. Raven-haired, dark-eyed lady (handsomemolly)
- 9. A reel of moderation (temperance)
- 11. Payday in the army (soldiersjoy)
- 14. Fruit sittin' on top of the world? (peaches)
- 17. Salt or Cripple (creek)
- 18. Down the or lonesome (road)
- 20. Will this geometric shape remain intact? (circle)
- 21. Angelina's occupation (baker)

Answers to **Name That Tune!**: **1.** I'm Sitting on Top of the World; **2.** Can't You Hear Me Calling; **3.** Ashes of Love; **4.** Dark Hollow; **5.** Lonesome Pine; **6.** Old Home Place; **7.** New River Train; **8.** Nine Pound Hammer; **9.** Wayfaring Stranger; **10.** Way Downtown.